

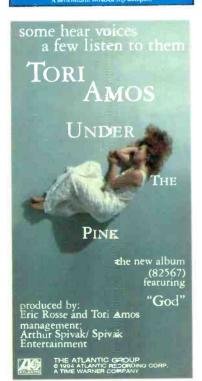
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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UNIOUE TOE-TAPPING IRONY...AND AN **ABSOLUTE SMASH!**



Shuffled His Fee The acclaimed new album from the group NEWSWEEK hails as "A true original" and PEOPLE calls "A rare band - like nothing you've ever heard before!" Album sales already over 150,000! Features the new single "MMM MMM MMM MMM." Going for official airplay 2/7 ARISTA



MIDEM Is One-Stop For All Industry Facets PAGE 51

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

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

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

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

The brutal force of the quakethe biggest to hit the region in 23 years-was apparent Jan. 18 in a tour of the wreckage at several re-(Continued on page 112)

stand-alone products and as an inte-

gral part of all multimedia software.

interactive software is low compared

with print, and video doesn't work

The resolution in multimedia and

(Continued on page 110)

Myriad Rights & Use Of Music Are Among Keys To Multimedia music will have a significant role in

BY PETER DEAN

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

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

Ottmar Liebert Takes Marketing Effort Personally

BY PAUL VERNA

NEW YORK-To turn Ottmar Liebert + Luna Negra's release, "The Hours Between Night And Day,'' into a chart-topper, Epic Records had little more to do than enlist its No. 1 LIEBERT marketing agent: (Continued on page 113)

Mute Sure To Be Heard With Robust New Release Schedule and Andy Ferguson as its U.K. GM BY PAUL VERNA

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



gearing up for what promises to be the biggest and most energized year in its history-a literal "Party In The Sky"-with most of its major artists (Erasure, Nick Cave & the Bad Seeds, Miranda Sex Garden, Nitzer Ebb, Renegade Soundwave, Inspiral Carpets, Juno Reactor, Balanescu Quartet) on the release schedule.

The appointments of k.d. lang manager Larry Wanagas as Mute's U.S. president (Billboard, Nov. 6, 1993) have reinvigorated a label that was jostled last year by the departures of U.S. label head Bruce Kirkland and key staff members in the London office, says Mute founder and president Daniel Miller.

"Now, with Andy and Larry in place, I feel really confident that things are set up for this year," says Miller. "We've got just about every (Continued on page 111)

Nilsson Lives On With 3 Releases BY DON JEFFREY

NEW YORK-Harry Nilsson, the

year or so. One is a collection of new

Meet The Monks:

(Continued on page 100)

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



Steeped In Tradition, Uruguay's **Carnaval Changes With The Times**

BY ENRIQUE LOPETEGUI

Brazil is renowned worldwide for the raucous, pre-Lenten celebrations that comprise its Carnaval But South America's

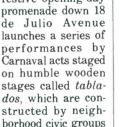
largest country is bordered by a tiny southern neighbor, Uruguay, that is home to a rich, lengthy, and largely unknown carnival tradition of its own. Uruguav's month-

long Carnaval commences Feb. 4 with an inaugural parade that takes place at 18 de Julio Avenue, the main thoroughfare located in the

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

Carnaval's festive opening-day promenade down 18 de Julio Avenue launches a series of performances by Carnaval acts staged on humble wooden stages called tablados, which are constructed by neighborhood civic groups

scheduled nightly, building up to a juried contest in early March, when (Continued on page 44)



throughout Montevideo. Shows are



MADRID-The cloistered monks at the Santo Domingo de Silos Abbey near Burgos in northern Spain have no idea what grunge, ragga, or even current pop music are, but EMI is confident that millions of people around the world will be listening to the monks' own brand of plainsong chant before long. (Continued on page 110)

IN THIS ISSUE JUST KEEPS ON WINNING HER FANS WITH HER SPIRITED emotional ome FOLK-ROCK STYLE ...Approaching Double Platinum DELIGHTFULL GRAMMY NOMINATIONS 1994 NO-NONSENSE Best Country Vocal Performance, Female, "Passionate Kisses" STEREOTYPE-BUSTI Best Country Song, "The Hard Way" MAN Best Country Collaboration, "Romeo"





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

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- & THE STAX PISTOLS Breathless
- 5. THE SMITHEREENS Let's Talk About Us
- 6. TOM VERLAINE
- 7. JOE LOUIS WALKER On That Power Line
- 8. DEBORAH HARRY Don't Be Cruel
- 9. JON SPENCER All Shook Up
- 10. FRANK BLACK Handyman
- 11. JOE ELY/SUE FOLEY with Sarah Brown & Marcia Ball Great Balls of Fire
- 12. RONNIE SPECTOR Brace Yourself 13 WILLIE DEVILLE
- Daddy Rolling Stone 14. DAVE EDMUNDS
- Return To Sender
- 15. KRIS KRISTOFFERSON All Shook Up
- > Co-produced by Jon Tiven and Tony Visconti

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

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Sony, PGD Try New Deals On Deep Catalog **Retailers Hope Incentives Become Trade Standard**

BY ED CHRISTMAN

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

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

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

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

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

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

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

The Sony offer applies to the "B" titles in the Best Value and Nice Price series, exempting the 250 "A" titles in the former and the 450 "A" titles in the latter. For the bottom 550 titles in the Best Value series, the Sony terms provide for an ongoing 10% discount and an extra 300 days dating (360 days total), if accounts purchase a minimum 60 pieces. The bottom 450 Nice Price titles, in the CD format only, carry a "normal discount" and an extra 300 days dating, with a minimum 300-piece order.

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

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

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

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

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

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

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

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

Assistance in preparing this story was provided by Paul Verna.

Dutch Conglomerate VNU To Purchase BPI Communications

sale.

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

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

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

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

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

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

"This purchase adds an important new dimension to the VNU profile. In one (Continued on page 113)

WEEK IN BILLBOARD. THIS

SPREADING THE WORD

1993 was a boom year for Christian and gospel music video, and as the number of video networks and shows airing the music continues to rise, the genre's artists and labels are moving to fill the airtime. Network and label execs reflect on the genre's past years and plan for the year ahead. Deborah Rus-Page 38 sell reports.

GO EAST, YOUNG MAN

While some in the home video business bemoan the tightness of the Western European market, others are turning their attention to the wide-open East. Peter Dean reports on the practicali-Page 81 ties and the pitfalls of doing business there.

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Compton's Tries Revenue Sharing For CD-ROM

BY SETH GOLDSTEIN

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

The Dallas-based company just signed a long-awaited contract with Compton's, the leading supplier of CD-ROM software, which will license to SuperComm outlets, including Wal-Mart Supercenters, a starter kit of 12 titles for \$96. Among the selections are the Compton's encyclopedia, "The Guinness Disc Of Records," "Multimedia Golf Guide," and interactive storybooks like "Beauty And The Beast" and "Sleeping Beauty."

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

Participating stores pay Compton's a one-time charge of \$8 per release and 40% of all rental revenues for six months. SuperComm, whose computer system tracks transactions, gets a 10% service fee, the same rate it receives on cassette rentals. After six months, retailers can either buy the CD-ROMs for \$10 or 20% of suggested list—whichever is greater—or continue to share revenues.

INEXPENSIVE TEST

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

A supermarket source concurs: "I think [SuperComm] would be a very attractive way to go." Compton's sales VP Paul Bader wasn't available for comment, but the company clearly liked the idea when it announced an agreement with SuperComm at the Video Software Dealers Assn. convention held last July in Las Vegas. At the time, Bader thought pay-per-rental would improve his supermarket coverage significantly. Walsh adds, "They haven't been able to break into these channels."

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

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



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

Blockbuster Buys Slice Of Virgin Video Game Division

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

son. Virgin Interactive, which began life in 1983 as Virgin Games and had pretax profits of \$6.2 million on sales of \$99 million for the fiscal year ended July 31, 1993, is expected to develop products based on the Spelling Entertainment, Worldvision, and Republic Pictures properties that Blockbuster now owns. Blockbuster could exercise more control if it cashes in options to buy additional shares, although sources say the Branson family will always retain majority interest.

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

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

SETH GOLDSTEIN

MGM Testing Studio Store Chain *Initial Outlet To Sell Video, Clothing, Toys*

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

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

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

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

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

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

DON JEFFREY

Majors Plan To Challenge MTV With Music Video Venture

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

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

Although most of the four companies involved—Warner Music Group, EMI Music, PolyGram, and Sony—declined to comment, a source at one of the majors in the U.S. confirms that Warner and Sony, at least, were in serious talks about initiating worldwide music video programming over cable TV. And a spokesperson for London-based Thorn EMI, parent of EMI Music, says discussions have been taking place between that company, Warner, and Sony.

VIVA IS PROTOTYPE

The prototype for this partnership is Viva, a 24-hour-a-day, German-language cable music video channel that began operating in December. There are five equal partners in Viva: Warner, EMI, Sony, PolyGram, and German radio entrepreneur Frank Otto. If this venture works out, it presumably will be expanded to other European countries and to Asia. MTV, meanwhile, has launched MTV Europe and MTV Asia in recent years; those two channels have provided a significant proportion of the growth at MTV Networks, a unit of Viacom.

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

www.americanradiohistory.com

their dominant position in the market.

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

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

New Rules May Kill China's Concert Scene

BY MIKE LEVIN

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

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

The government's action started as a minor reaction to the increasing number of foreign artists charging high ticket prices. But it soon mushroomed into a national cause, according to a highplaced Chinese industry source. He says that when Hong Kong

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

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

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

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

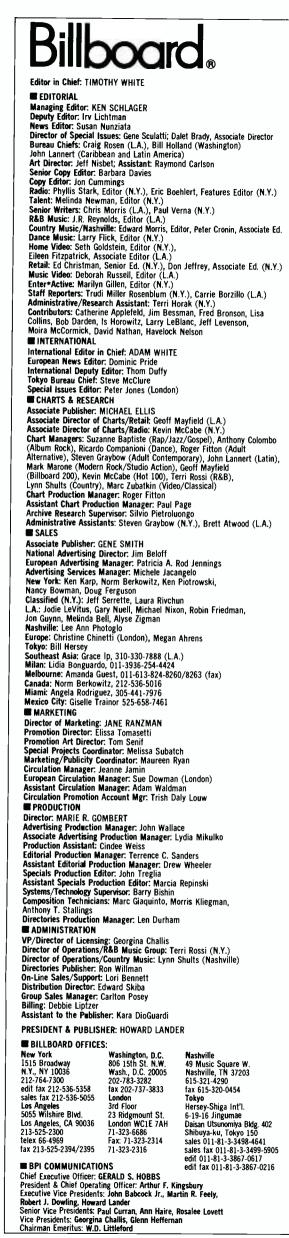
Worse, it has slapped a 100% retroactive tax on all concerts that took place in China from the beginning of 1993. The tax is equal to the artists' fees and must be paid by the local organizer. The move will bankrupt most legitimate mainland promoters and kill the potential for future live concerts. "It's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

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

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

The music video ban is not as (Continued on page 103)

5



<u>Commentary</u>

Rights Are Foremost In Music Business

BY WAYNE BICKERTON

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

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

. _____

MORAL RESPONSIBILTY VS. COMMERCE Your editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue" contained brilliantly argued aspects of moral responsibility versus commerce. It took me completely by surprise to read such a nobullshit opinion piece from a trade magazine. Your putting "making a dollar" second took real courage from a trade magazine. Billboard is going from strength to strength.

> Derek Green Managing Director China Records Limited London

RATTLING CAGES

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

Paul Sinclair Jersey City, N.J.

WANTS AN EASY TARGET

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

Nowhere does [it] mention a single song, album title, or artist by name. But where, against whom, and upon what specific moral grounds shall our righteous cam-paign begin? With Eazy E? Guns N' Roses? Jerry Lee Lewis? The Rolling Stones' Ron Wood? (His recent solo album includes "I'm Gonna Knock Your Teeth Out.") The MCA soundtrack "Gunmen," an ad for which ("It's A Blast!") shared the front page with [the] opening paragraphs? How are we to react to those "numerous rock, gangsta rap, and dancehall performers implicated in this exploitative glorification of guns, hatred, and violence" who "have some talent and released work of some merit"? Should we buy their cassette singles, but ignore their albums? Program out their "bad" tracks on CD, but pump up



'This is a time of great opportunity in music copyright' Wayne Bickerton, a songwriter and publisher, is chairman of the U.K.'s Performing Rights Society.

it sometimes seems also one of the most odd

All rights societies are concerned with

LETTERS

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

> Andy Schwartz Associate director, media services Epic Records New York

SOLACE IN A SECULAR VIEW

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

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

> George H. Shornay Chairman

Hope Publishing Company Carol Stream, III.

CENSORSHIP NOT RESTRICTED TO GOV'T?

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

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

The government is not alone in its ability to censor. For example, as you know, the Recording Industry Assn. of America several years ago launched a record-labeling campaign which was the direct result of the same "commodity," i.e., music performance. National and social boundaries among consumers are pretty meaningless (music crosses them without effort), but national characteristics within music can be very different. We are always having emotional debates about the *intrinsic* value of music (is it "good" or "bad"), but seldom discuss the huge variations in its monetary value.

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

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

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

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

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

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

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

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

L

MUSKETEERS

BRYAN ADAMS, ROD STEWART, STING & Michael Kamen

YOU BRING NEW MEANING TO THE PHRASE

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CONGRATULATIONS ON THE #1 SINGLE

"ALL FOR LOVE"

HOLLYWOOD RECORDS



Artists&Music

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

BY THOM DUFFY

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

Only the rest of the world.

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

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

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

says Lewis. Wilson acknowledges that Brooks' lack of overseas touring to

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

BY PETER CRONIN

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

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

To that end, the WMBA is planning an international conference in Nashville this fall, which Masters expects will attract 1,000 women from all cor-*(Continued on page 103)* date, and his discussions as recently as late 1992 about taking a break from the road (Billboard, Sept. 5, 1992), had previously made it difficult to obtain a commitment to the artist from EMI's international affiliates. Overall, sales of Brooks' four albums outside the U.S. have been modest compared to his multiplatinum performance at home.

Brooks is now set to launch his first European tour March 30 in Dublin, Ireland with subsequent dates set for the U.K., Switzerland, Germany, Holland, Norway, Sweden, and, tentatively, Spain (Billboard, Dec. 11, 1993). He also is expected to embark on his first tour of Australia and New Zealand in August. EMI executives expect radio support and album sales to rise with the enthusiasm for Brooks' live shows in their respective markets. "Basically, people have been in a waiting situation," says Thierry Pannetier, product manager with EMI Strategic Marketing in London. "We needed for him to come over and play."

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

Brooks' 1992 NBC-TV concert and interview special, "This Is Garth Brooks," has aired in several European markets and has been played at press conferences held to an-*(Continued on page 100)*

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

BY MELINDA NEWMAN

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

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

Otherwise, the ceremonies went on as planned. In addition to Stewart and Eddy, other artists inducted in the performing category were the Grateful Dead, Bob Marley, Elton John, the Animals, the Band, and John Lennon. Johnny Otis entered the hall under the nonperformers section, and Willie Dixon was inducted as an early influence.

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

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

Judge Disallows Michael's Version Of Sony Audit

BY CHRIS WHITE

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

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

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

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

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

Pollock said that Ravden had not been refused permission to see such figures. "It was simply that the information was not available." (Continued on page 103)



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

ASCAP Board Starts To Restructure

BY IRV LICHTMAN

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

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

The board also has reduced the membership of symphonic and concert composers and publishers from a total of six to one from each sector, and recommended an age limit of 75 for board candidates.

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

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

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

the industry."

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

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

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

Clint BLACK



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

BY JIM BESSMAN

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

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

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

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

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

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

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

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

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

A year or so later, the two childhood friends formed Jazz Interactions when Snadowsky put up the \$250 legal fee needed to incorporate ("He ultimately got it back!" says Pepper), and Pepper signed up a board of directors and advisors composed of radio personalities and jazz notables like the just-retired "jazz church" Rev. John Gensel. The group's activities included the launch of a newsletter and a 24-hour "Jazzline" telephone jazz concert listings service, a mayoral declaration of "Jazz Day," funding for Oliver Nelson's "Jazzhattan Suite," and a New York State Council For The Arts grant to present black musicians as positive role models for both black and white school kids.

But Jazz Interactions also produced Sunday afternoon concerts atclubs like the Village Gate, the Electric Circus, Steve Paul's Scene, Folk City, and the Red Garter. Pepper, the executive director, handled the bookings, while Snadowsky, who had become a lawyer, took care of the busicome a lawyer, took care of the busi-

(Continued on page 18)



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

Berman Takes Reins At Phonogram U.K.

BY ADAM WHITE

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

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

LITTLE RICHARD LEADS R&B HONOREES

BY BILL HOLLAND

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

Penniman, 61, will be presented with the foundation's Ray Charles Lifetime Achievement Award at ceremonies March 2 at the Roseland Ballroom in New York. The event is an official part of Grammy week. The nonprofit R&B Foundation also will bestow its fifth annual Pioneer Awards, totalling \$190,000, to 10 seminal artists and two groups.

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

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

TURNTABLE

NICKENS

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

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

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

Eralp will oversee an A&M team that includes directors David Rose (A&R), Harry Magee (marketing), Julian Spear (promotion), and George Babbington (business affairs). Berman says he has two prime goals in his new post: "I'd like to be able to instil the kind of spirit in Phonogram that has prevailed at A&M, and I'd like to see Phonogram right at the forefront in developing and breaking U.K. talent in domestic and international markets."

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

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

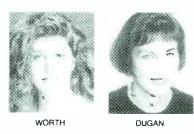
Ames adds, "Howard will be assisting [Phonogram A&R chief] David (Continued on page 113)

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

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

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

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



German subsidiary of a multinational corporation.

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

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

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



MCANANY

EXECUTIVE

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

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

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

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

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

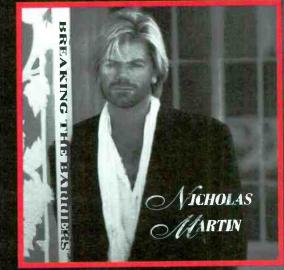
DISTRIBUTION. Timothy Bixby is appointed VP of finance for Uni Distri-



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

RELATED FIELDS. Camelot Music in North Canton, Ohio, promotes **James Bonk** to president and CEO, **Jack Rogers** to executive VP and chief financial officer, and **Lee Ann Thorn** to VP and treasurer. They were, respectively, executive VP and chief operating officer, senior VP and chief financial officer, and controller and director of taxes and payroll. POP / ROCK ARTIST NICHOLAS MARTIN BREAKS THE BARRIER WITH A BOLD AND DANGERCUS MIX OF RAW, FUNK DRIVEN TRACKS AND POWERFUL SENSUCUS BALLADS...

CATCH THE STREETWISE EDGE OF NICHOLAS MARTIN WITH HIS DEBUT ALBUM BREAKING THE BARR ERS.



Nicholas Martin BEAKING THE BARRIER



ENGINEERED BY STEVE

EG, CURRENT PRODUCER OF DURAN DURAN MARD AND KEN SKOGLUND. MET DISCS AND CASSETTES.

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

BY JIM BESSMAN

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

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



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

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

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

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

"They're on the same plane as the

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

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

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

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

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

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



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

(Continued on page 17)

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

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

The R&B singer, who first achieved fame with his 1962 hit, "You Better Move On," was revered by many '60s rockers, including the Beatles, the Rolling Stones, and Bob Dylan, all of

whom covered his material. Paul McCartney and Dylan have been asked to participate, but they have not yet replied.

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

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

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

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

ONESOME FOR THE LONE STAR: New York's venerable Lone Star Roadhouse closed its doors Jan. 2 due to financial troubles. The club, which had been a mainstay for virtually every form of music, from rock to blues to country, for many, many years, had survived a move from downtown Manhattan to midtown, and in fact seemed to be thriving. However, Mark Krantz, who had booked the club for a decade, says that wasn't the case. "In the eyes of the club's partners, they were always going to get over the next hump, and the club just didn't make the last cut," he says. He adds that while the last show was Jan, 1's Robert Gordon performance, the club's owners have until the end of January to find new financing and are actively pursuing investors. Given how often the club and its proprietor, Mort Cooperman, have offered its services for benefits of all kinds, it would be nice if someone returned the favor.

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



by Melinda Newman

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

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

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

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

Quartet West's Cinematic Mood Envelops Verve Set

BY CHRIS MORRIS

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

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

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

Greg Barbero, director of marketing for PolyGram Classics & Jazz, which handles Verve, says that with "Haunted Heart," Haden "went for a lush, romantic atmosphere that people responded to ... By trying to evoke the atmosphere of a *film noir*, he really tapped into something." Haden has long used other artists'

work to inform his own. He says, "On 'Liberation Music Orchestra' back in 1969, I superimposed

on the album music from the Spanish Civil War, which was one of the things that inspired me to do the record I actually bring the music that inspired me onto the record. It re-

ally gives people a visual experience, too. It's almost like a film."

HADEN

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



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



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

BROUN FELLINIS

.

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

MIAMI: Just how far can a country/folk-rocker go on an indie label? If you're Mary Karlzen, the world is just about far enough. Karlzen is with Y&T Records, the Miami indie label that first launched the Mavericks. With Y&T, Karlzen has put out two releases: a full-length, self-titled CD, and the six-song EP "Hide," released last March. Two videos from "Hide"—"A Long Time Ago" and "I'd Be Lyin"—have been in solid rotation on CMT, CMT Europe, TNN, and the Americana Television Network. CMT's Margie Taylor says, "For us to pick up an indie video, it has to be as good production-wise as one

from a major label. Karlzen's songs and visuals qualify in all these areas." The videos also have hit with MuchMusic in Canada and have been featured on its "Outlaws And Heroes" show. More than 20 radio stations nationwide have picked up the single "I'd Be Lyin'." The clip also has been picked up for selected play on VH-1. Karlzen has a waifish honesty, with a worldly and pure vocal and songwriting style. She has opened for Bob Dylan, John Hiatt, and Lucinda Williams, and has sung duets with Kelly Willis. With a large and loyal local following, Karlzen recently has taken her show on the road, hitting Nashville, Washington, Atlanta, and New York.



SANDRA SCHULMAN

DALLAS: Although Vicky Pratt Keating hails from the Washington, D.C., area, her "acoustic pop" stylings have so endeared her to the locals here that she's now considered an "honorary Texan." Keating, who has been likened to the Suzanne Vega/Nanci Griffith genre of singers, really has a style all her own, and therefore prefers the "acoustic pop" tag rather than folk designation. While many of the songs take on a melancholy feel, she intertwines elements of hope into her words and guitar melodies. Her performance at Borders Books and Music here reinforced both that style and her songwriting abilities. D.C. is also noticing her talents: Keating recently won two "Wamnies," Washington, D.C.'s music awards, in the best female vocalist/contemporary folk and the best recording/contemporary folk categories, for her release "blue apples." Says David Dennard, head of Dragon Street Records, "I discovered her at a demo listening panel at last year's South By Southwest, and her CD blew everything else we heard away." Dennard cur-



rently is shopping the recording to major labels. The release is composed entirely of her own music—with accompaniments of bagpipes, bazouki, and mandolin—and her thoughts. Keating's poetic turns also are evident in "Silvie," a tune she says she penned while "reading a little too much Sylvia Plath." Keating, who began her musical career 10 years ago in a rock band in D.C., now lives near Charlottesville, Va., and performs frequently in New England, the Carolinas, Georgia, and Texas. CHARLENE ORR

Trudell Inspires Unusual Ryko Promo

BY DAVID SPRAGUE

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

"John fulfilled all our expecta-

QUARTET WEST'S CINEMATIC MOOD (Continued from page 12)

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

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

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

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

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

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

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

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

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

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



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

of [adult alternative] radio, which was just a skeletal thing two years ago."

"We would like to develop Quartet

After taking the month of January

West and give them their own iden-

tity as the premier small jazz ensem-

off at his wife Ruth's insistence, Ha-

den will begin work on multiple proj-

ects: recording an album with pianist

Kenny Barron and drummer Roy

Haynes for PolyGram France; work-

ing on a film documentary about Kurt Weill with producer Hal Willner; and

mixing the tapes of a series of tribute

concerts devoted to him at the 1989

Montreal Jazz Festival. He also will

take a one-day break from Quartet

West's tour April 6 to appear at the

Verve Records 50th anniversary con-

ble of the '90s," Barbero says.

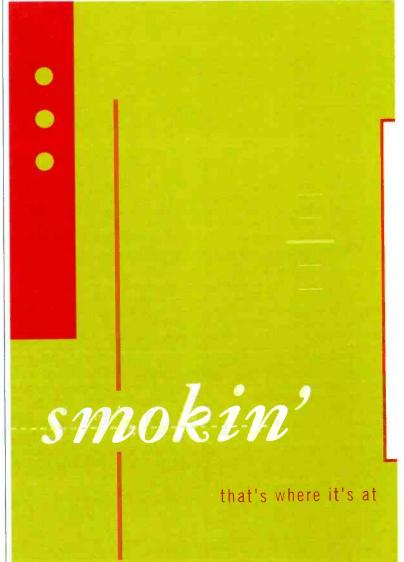
Hammond says Ryko will use direct mail to tout "Johnny Damas And Me" (which will be preceded by the promo single "That Love") to consumers who have returned response cards from related releases. The label also will expand its advertising in "left-leaning lifestyle magazines" such as the Utne Reader and Mother Jones.

Trudell, who was one of the founders of the American Indian Movement, began writing poetry (he still prefers the term to "lyr-(Continued on next page)

cert at Carnegie Hall.

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

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



NEATING

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JOHN TRUDELL (Continued from page 13)

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

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

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

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

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

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

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

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

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

Songwriter Credits Should Be Listed More Prominently

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

"In a recent change of policy," she notes, "MTV and VH-1 determined that additional credits would appear

at the close of each video. Not only do the artist, album title, record label, and song title apnear for the viewer, but, rightly so, the video director

now receives credit as well. With these new, broader credits, why not acknowledge the people responsible for the creation of the song itself? Where are the songwriters? Those who created the music and words are the ones who receive no notice.'

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

Spanberger says songwriter IDs can even boost sales.

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

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

HE STUDY: ASCAP paid management-consulting firm Booz Allen & Hamilton about \$1 million for a three-month study last year that resulted in major executive and structural changes at the rights society. COO John LoFrumento says the figure is "in the ballpark," adding that the company continues to advise the society. LoFrumento, speaking Jan. 9 at a monthly meeting of the music and performing arts unit of B'nai B'rith, said senior management "teams" are still "selling" the reorganization to staffers, about 20% of whom resist changes. LoFrumento also said that ASCAP had not yet

made a commitment to ex-Words&Music pand operations Nashville. Di-rector of mem-

by Irv Lichtman

ing that a goal of reorganization is to deliver more dollars to writer/publisher members.

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

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

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

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music:** 1. Barbra Streisand, Back To Broad-

way Lenny Kravitz, The Best Of

Lenny Kravitz 3. Metallica, Metallica

- 4. Guns N' Roses, Riff By Riff
- 5. Mr. Big, Bump Ahead.



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

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

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

The four roster artists represented a perfect cross-section of current output from the fabled folk label, which originated in a studio in a Vermont barn and first earned plaudits for product from the likes of Mary McCaslin, Utah Phillips, and Rosalie Sorrells. Acquired by Rounder in 1984. Philo went on to sign such contemporary folk luminaries as Nanci Griffith, Christine Lavin, Patty Larkin, Bill Morrissey, Maura O'Connell, Tom Russell, David Olney, and Iris DeMent, many of whom have since moved on to major labels.

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

COMMENTARY (Continued from page 6)

in

bership Todd

Brabec also

spoke at the

meeting, not-

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

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

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

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

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

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

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

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

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

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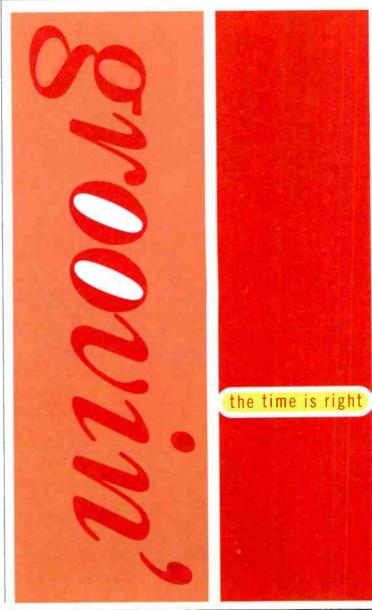
ency, or the level of impartiality that should be the achievable goal of every collecting society, including my own.

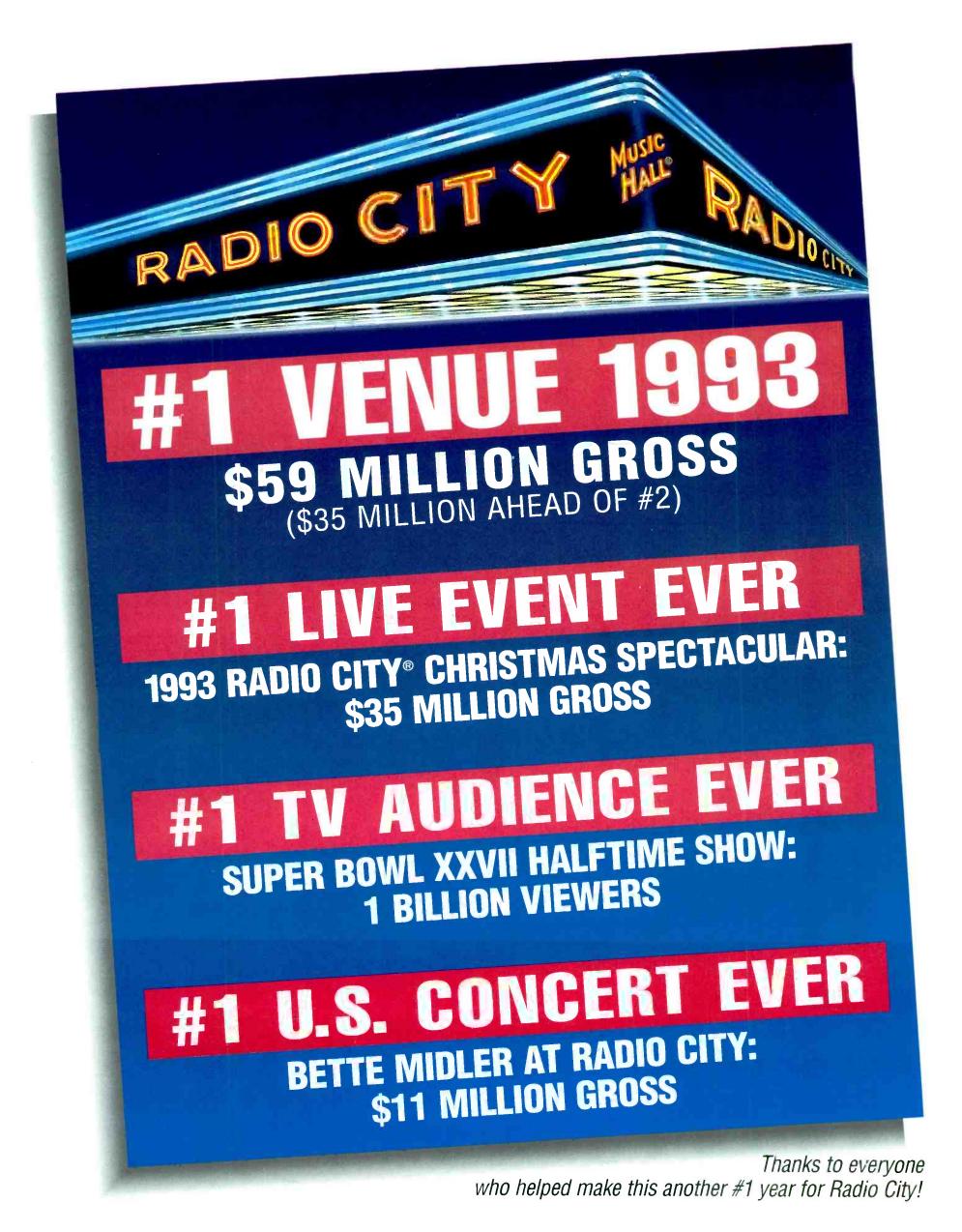
This is why PRS has proposed that CISAC should amend its model contracts, and we have offered for discussion our own plainly worded document.

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

I am not someone who cannot or will not appreciate the position (and the feelings) of most national societies, who have all the obligations of licensing, analyzing, and distributing yet are net exporters of royalties. But commercial facts must be honestly faced; that includes tackling the issue of "social and cultural deductions," which, in PRS' case, currently run at 2.5 million pounds net, and could be as much as 10 million pounds for English-language repertoire as a whole.

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





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ARTISTS IN ACTION

(Continued from page 15)

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

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

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

EMMYLOU HARRIS AND THE NASH RAMBLERS RIDERS IN THE SKY

Beacon Theater, New York

F EMMYLOU HARRIS wasn't already president of the Country Music Foundation board of trustees, her recent performance at the Beacon Theater in New York was more than enough to qualify her.

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

The two numbers Harris performed from her latest Asylum album, "Cowgirl's Prayer"—nestled as they were amid classics from her nearly 20-year career—made it apparent that she is as vibrant as ever. The self-penned "Prayer In Open D," in particular, revealed an artist who continues to nurture her talent. As expected, Harris' unequaled ability to express vulnerability was best appreciated on the sorrowful ballads and soft shuffles. The smoldering urgency of her distinctive voice made standards like "Making Believe," "One Of These Days," and "Wheels" sound as though they were being sung for the first time.

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

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

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

TERRI HORAK

RHINO UNDAUNTED BY NRBQ CHALLENGE

(Continued from page 12)

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

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

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

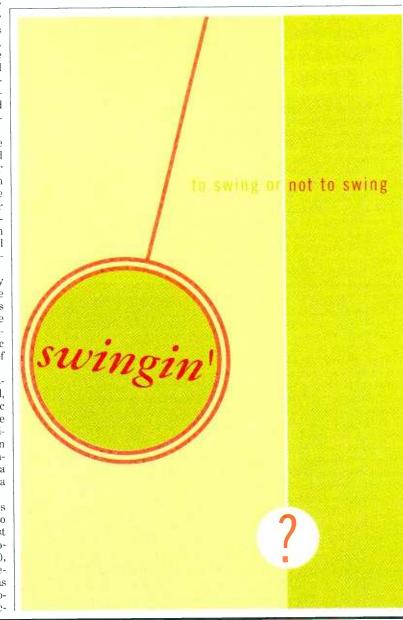
Rhino's interest in NRBQ actually started in 1990, when it reissued the band's 1983 Bearsville album "Grooves In Orbit." According to Stewart, the band was heavily involved in that reissue, as well as in Rhino's 1991 two-disc anthology "Peek-A-Boo: The Best of NRBQ, 1969-1989."

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

Keyboardist Terry Adams, who goes back the full 25 years with Spampinato (the current lineup, including guitarist Al Anderson and drummer Tom Ardolino, has been together 20 years), agrees that the songwriting is especially strong this time out. "As long as Joey and I've been together, we had cowritten only two songs which were recorded," he says. "It's always been 'every man for himself.' but this time we co-wrote six songs, which makes it very special for me."

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

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



	DJ B	OXS	SCOR	E TOP 1	IO CONCEI ROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BHLLY JOEL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 29, 31, Jan. 2, 6, 8	\$2,874,480 \$39.50/ \$29.50	91,500 five sellouts	Delsener/Sla Enterprises
JANET JACKSON Tony toni tone	Madison Square Garden New York	Dec. 17-18	\$1,097,805 \$50/\$35	29,242 two sellouts	Delsener/Sla Enterprises Haymon Entertainmer Sun Song Pri
JANET JACKSON Tony Toni Tone	Madison Square Garden New York	Dec. 31	\$838,500 \$75/\$50	15,472 sellout	Delsener/Sla Enterprises Haymon Entertainmer Sun Song Pr
MAZE FEATURING FRANKIE Beverly Toni Braxton	USAir Arena Landover, Md.	Jan. 2	\$414,932 \$29	1 5,000 sellout	Dimensions Unlimited
JANET JACKSON TONY TONI TONE	Charlotte Coliseum Charlotte, N.C.	Jan. 9	\$332,972 \$27.75	11 ,999 23,302	Haymon Entertainmei
JUBLATE: BILL GAITHER TRIO MICHAEL ENGLISH BABBIE MASON, MARK LOWRY 4HIM, THE CATHEDRALS	Charlotte Coliseum Charlotte, N.C.	Dec. 31	\$300,290 \$24.50/ \$15.50	1 8,617 24,538	Gaither Managemen Group
LUTHER VANDROSS OLETA ADAMS LOUIS DIX	San Diego Sports Arena San Diego	Jan. 9	\$223,710 \$45/ \$30/ \$20	6,212 12,765	Bill Silva Pre Cee-Jay Inc.
JANET JACKSON Tony toni tone	Coliseum, Birmingham- Jefferson Civic Center Birmingham, Ala.	Jan. 12	\$212,288 \$27.75	7,650 10,846	Haymon Entertainme
MICHAEL BOLTON JOHN PINETTE	Mark Etess Arena, Trump Taj Mahal Atlantic City, N.J.	Jan. 8	\$198,550 \$65/ \$45/ \$35	4,698 sellout	Larry Magid Services
LUTHER VANDROSS OLETA ADAMS	Mark Etess Arena, Trump Taj Mahal Atlantic City,	Dec. 29	\$183,410 \$50/ \$40	4,367 sellout	Larry Magic Services

Copyrighted and compiled by Amusement Business, a publication of Bri Communications, Boxscores should be submitted to: Marie Ratliff, Nashville, Phone: (615)-321-4295, Fax: (615)-327-1575, For research information and pricing, call Marie Ratliff, (615)-321-4295.

CONCERTS MARK BOTTOM LINE'S 20TH BIRTHDAY (Continued from page 10)

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

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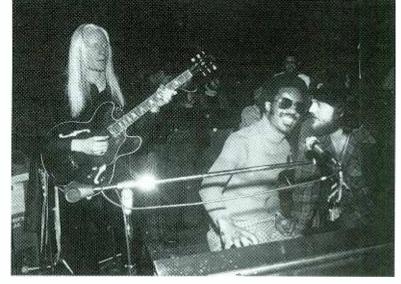
work. "I discovered that whoever controlled the employment had the power, and [I] decided to open a jazz club."

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

"The times had changed, and pop music got more interesting because of sophisticated rock bands like Blood, Sweat & Tears and the Mothers Of Invention, so we decided to open a music club focusing on great music," says Pepper. He combined his own wide-ranging tastes with his wife Eileen's knowledge of country and Snadowsky's love of folk, presenting live music encompassing all genres. But the club's two decades haven't been without adjustments, especially during the late ⁷70s. "It was the advent of the dance

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

So the club countered with innovative bookings that capitalized on the



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

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

sponsorship-to create an audience. The city's damn fortunate to have it."

Ron Fierstein, who manages Bottom Line anniversary perform-ers Colvin and Suzanne Vega, has placed both as opening acts there in order to exploit the club's optimal backdrop for attracting industry and media.

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

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

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



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

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

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

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- International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry
- 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available
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OVERAGE OF NEW AND DEVELOPING PROSPECTS FOR THE HEATSEEKERS



C

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

LEVEL HEADS: Elektra is enlisting fans of British act the Levellers to help spread word about the band's new self-titled project, due in stores Feb. 1. "We plan to activate the registered members of the Levellers' U.S. fan club, On The Fiddle, in our marketing strategy," says Bonnie Burkert, national singles sales manager. "We hope 1,200 fans will participate in organiz-

ing listening parties, mailing postcards, and spreading word of the family spirit of the band." A 24-hour line for information on the Levellers is available to fans who dial 617-SUB-VERT.

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

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

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

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

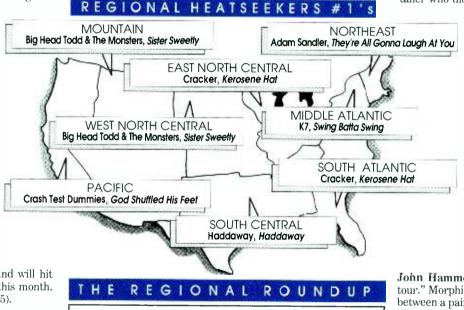
The E epistle, from PolyGram Label Group's promotion and sales departments, specifically targets radio programmers and retailers, while the Tidal Force missive, the brainchild of Los



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

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

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



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



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

CHART

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

off overnight and lost his entire inventory."

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

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

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

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

B	I L	Ľ	BOARD'S HEATS		E	ł	K E R S ALBUM CHART
THIS WEEK	LAST WEEK	WKS. QN CHART	COMPILED FOR WEEK ENDING JANUARY 29, 1994 FROM A NATIONAL SoundScan SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	of any	other diately	ne Billboard Billboard ineligibl	art lists the best-selling titles by new and developing artists, defined as those who have never appeared in the oard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five d album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are le to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP bums with the greatest sales gains. © 1994, Billboard/BPI Communications.
			* * * No. 1 * * *	21	19	6	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98) TOTAL DEVASTATION
\Box	3	21	CRACKER VIRGIN 39012 (10.98/13.98) KEROSENE HAT	22	25	9	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98) GENTLEMEN
2	2	47	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98) SISTER SWEETLY	23		1	CARCASS EARACHE 57525/COLUMBIA (9.98 EQ/15.98) HEARTWORK
3	4	8	HADDAWAY ARISTA 18730 (9.98/15.98) HADDAWAY	24	23	8	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98) NO NEED FOR ALARM
4	8	12	CRASH TEST DUMMIES ARISTA 18727 (9 98/15.98) GOD SHUFFLED HIS FEET	25	17	18	MARTINA MCBRIDE RCA 66288 (9.98/15.98) THE WAY THAT LAM
9	9	15	JAMES MERCURY 514943 (9.98 EQ/13.98)	26	22	24	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98) BECOME WHAT YOU ARE
	11	31	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98) DEEP FOREST	27	24	28	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98) SHOW ME LOVE
	6	13	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU	(28)		1	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET
8	/	16	JOSHUA KADISON SBK 80920/ERG (10.98/15.98) PAINTED DESERT SERENADE	29	30	7	GABRIELLE GOIDISCS/LONDON 28443/PLG (9.98/13.98) GABRIELLE
9	12	10	K7 TOMMY BOY 1071 (10.98/15.98) SWING BATTA SWING	30	26	24	BROTHER CANE VIRGIN 87797 (9.98/13.98) BROTHER CANE
10	10	10	FAITH HILL WARNER BROS. 45389 (9.98/15.98) TAKE ME AS I AM	(31)		1	
11	5	34	DOUG SUPERNAW BNA 66133* (9.98/13.98) RED AND RIO GRANDE	32	31	16	
	15	26	URGE OVERKILL GEFFEN 24529* (9.98/13.98) SATURATION	33	32	0	King -
13		1	BOY HOWDY CURB 77656 (6.98/10.98) SHE'D GIVE ANYTHING		_	0	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) YOU MIGHT BE A REDNECK IF
14	18	6	LIZ PHAIR MATADOR 51* (8.98/12.98) EXILE IN GUYVILLE	34	27	12	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98) SHAWN CAMP
15	13	18	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15.98) INTO THE LABYRINTH	35	36	2	BRONCO FONOVISA 6015 (10.98/15.98) PURA SANGRE
16	_16	22	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15 98) BROTHER	36	35	2	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98) SINCERELY YOURS
17	21	9	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98) SERENITY	37		2	BASS BOY NEWTOWN 2212 (9.98/14.98) KING OF QUAD
(18)	28	3	DIG RADIOACTIVE 10916/MCA (9,98/13.98) DIG	38		10	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98) MYSTIC MILE
19	14	14	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9,98/13,98) I AM THE CUTE ONE	39	29	17	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98) TEMPTATION
20	20	14	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) ENTA DA STAGE	40	_	1	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC 82507* (10.98/15.98) SCREAMIN' CHEETAH

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

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

BY DJ MARIUS

OAKLAND, Calif .- "Nouvelle urban romantic." That's the way MCA's Andre Fischer describes the latest work by Ralph Tresvant, the onetime New Edition member whose second solo album, "It's Goin' Down," was released in December.

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

black music division, says the new album demonstrates the depth of Tres-

Ara Darakjian, aka Art

& Rhythm, entered a publishing deal with

Zomba Publishing. The

team wrote and produced

Hi-Five's "Unconditional

Love," the first single

from the "Menace II Soci-

ety" soundtrack. The De-

troit-based duo also wrote

and produced three tracks



RALPH TRESVANT

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

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

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

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

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

A promotional tour is being plan-(Continued on page 25)

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

HOUSEQUAKE!! (not the Prince track): Having survived the second wildest thrill ride of my life, I have joined all of Los Angeles in picking up the pieces following the 6.6 earthquake that awakened everyone here on Martin Luther King Jr. Day. While many entertainment industry operations remain closed or manned with skeleton crews, urban radio kept things sounding as normal as possible. The BEAT, KJLH, KACE, and Power 106

The

were all in the mix, doing their public service thing the day of the quake, then kicking grooves the day after. It says a lot about the resilience of the human psyche and most people's ability to bounce back from crisis situations

HITFINDERS: Last month, the East Cleveland police department

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

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

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

N THE SADDLE WITH ZOMBA: The writer/producer team of Larry "Rock" Campbell and



by J. R. Reynolds

for the new Jody Watley album, along with remixing Ralph Tresvant's single, "Who's The Mack." Look for this twosome's credits on upcoming sets by MCA newcomer PHD and freshman Epic act 3-T's.

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

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

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

BY DAVID NATHAN

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



FISCHER

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

Fischer, who joined MCA in

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

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

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

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

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

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

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

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

RALPH TRESVANT (Continued from page 22)

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

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

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

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

ANDRE FISCHER

(Continued from page 22)

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

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

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

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COMPILED FROM A N	ATIONAL SAMPLE OF RETAIL
STORE SALES REPOR	rts collected, compiled,
and provided by	SoundScan

NOL		NO.	Ş		×
PEAK POSITION	RTIST TITLE BEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK
	* * * NO. 1 * * *				
1	DECI UPTOWN 10915/MCA (10.98/15.98) 2 weeks at No. 1 DIARY OF A MAD BAND	4	2	1	1
	GREATEST GAINER				_
2	KELLY JIVE 41527 (10.98/15.98) 12 PLAY	10	4	3	2
1	OOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	8	1	2	3
1	E CUBE PRIORITY 53876* (10.98/16.98)	7	3	4	4
1	NI BRAXTON A LAFACE 2-6007/ARISTA (9.98/15.98) TONI BRAXTON	27	5	5	5
3	VIN CAMPBELL QWEST 45388/WARNER BROS. (10 98/16.98) I'M READY	12	7	6	6
7	LT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	14	9	9	$\underline{\bigcirc}$
1	ARIAH CAREY ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	20	6	7	8
3	CAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	14	11	8	9
2	BYFACE ▲ EPIC 53558* (10.98 EQ/16 98) FOR THE COOL IN YOU	22	10	10	10
11	MINO OUTBURST/RAL 57701*/CHAOS (9,98 EQ/15.98) DOMINO	6	15	13	11
1	VET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98) JANET.	35	8	11	12
1	O SHORT JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	12	14	14	13
1	RIBE CALLED QUEST ● JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDERS	10	13	12	14
1	ZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	14	12	15 16	15 16
3	NY! TON!! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	30	16 24	10	16
9	J-TANG CLAN LOUD 66336 (RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	10	24	17	17 18)
1	UNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98) THE BODYGUARD	61 9	25	18	19
18 3	EEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN ZE FEATURING FRANKIE BEVERLY BACK TO BASICS BACK TO BASICS	21	20	21	20
3	RNER BROS. 45297 (10.98/15.98)				
9	PP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	12	18	20	21
22	RY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98) WHAT'S THE 411? REMIX ALBUM	6	31	23	22
1	REN RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	10	22	22	23
2	NNY G ▲ ⁵ ARISTA 18646 (10.98/15.98) BREATHLESS	61	26	28	24
25	3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH	7	39	32	25
10	AQUILLE O'NEAL JIVE 41529* (10.98/15.98) SHAQ DIESEL	12	19	26	26
2	DE A 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	63	35	30	27
24	PH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	4	29	24	28 29)
	T CONDITION PERSPECTIVE 9005/A&M (9,98/13.98) FROM THE MINT FACTORY	15	44	39	30
1	CE 1 • JIVE 41513 (9.98/15.98) 187 HE WROTE	17	36	27	
6	SEFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	9	23	25	31
1	DRE A ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	57	28	29	32
1	PRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	26	21	37	33
11	RO ● ATLANTIC 82463/AG (9.98/15.98) HS INTRO	41		35	34
1	INFACE ■ RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOURS	23	41	40	35 36
4	C ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	48	27 38	38 33	36 37
10	RTIN LAWRENCE EASTWEST 92289 (10.98/15.98) TALKIN' SHIT OP ME BADD CIANT DESA//JEEP//SE (10.98/15.98) THAE AND CIANTON	9	33	31	38
20	COR ME BADD GIANT 24524/REPRISE (10.98/15.98) TIME AND CHANCE RON HALL MCA 10810 (9.98/15.98) THE TRUTH	16	45	43	39
7 6		10	30	36	40
		1			-+
	✓ ▲ ² RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	64	34 43	34 42	41 42
2	AN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGHT	80	40	42	74
17		(L	_	83	13)
17	* * * PACESETTER * * *	2		00	
	ISCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET	2	40		
17 43 40	ISCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET	6	40	41	_
17 43 40 5	INDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT -ONE JIVE 41517* (9.98/15.98) RETURN OF THE BOOM BAP	6 16	54	48	15)
17 43 40	ISCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET	6			44 15) 16 17

	MG JAN. 29, 1994 TOP R&B	A		B	U		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			(49)	53	67	17	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98) YOU MAKE IT EASY	15
WKS. ON		PEAK POSITION	50	47	42	6	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT CHA	
VKS.	ARTIST	EAK	51	51	49	22	FOURPLAY WARNER BROS. 45340 (10.98/16.98) BETWEEN THE SHEETS	
			52	49	52	13	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98) NO PRESSURE	2
4	★ ★ ★ NO. 1 ★ ★ ★ JODECI UPTOWN 10915/MCA (10.98/15.98) 2 weeks at No. 1 DIARY OF A MAD BAND		53	50	56	22	JOE MERCURY 518016 (9,98 EQ/15.98) HS EVERYTHING	
		T	(54)	60	69	10	JODY WATLEY MCA 10947 (10.98/15.98) INTIMACY	38
10	★ ★ GREATEST GAINER ★ ★ R. KELLY ● JIVE 41527 (10.98/15.98) 12 PLAY		(55)	67	63	10	K7 TOMMY BOY 1071 (10.98/15.98) HS SWING BATTA SWING	
+		2	56	54	53	33	LUTHER VANDROSS A LV 53231/EPIC (10.98 EQ/16.98) NEVER LET ME GO	_
8	SNOOP DOGGY DOGG ▲ 3 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1	57	52	73	22	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS COMIN' OUT HARD	41
27	ICE CUBE PRIORITY 53876* (10.98/16.98)		58	55	66	4	FATHER UPTOWN 10937*/MCA (10.98/15.98) SEX IS LAW	55
12	TONI BRAXTON & LAFACE 2-6007/ARISTA (9.98/15.98) TONI BRAXTON		59	59	57	12	HI-FIVE JIVE 41528 (10.98/15.98) FAITHFUL	23
14	TEVIN CAMPBELL © QWEST 45388/WARNER BROS. (10 98/16.98) I'M READY	3	60	61	51	4	VARIOUS ARTISTS THUMP 4010 (9.98/16.98) OLD SCHOOL	51
20	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	-/	(61)	68	85	15	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC	13
14	MARIAH CAREY ▲ 5 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX XSCAPE ● S0 S0 DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA		62	57	47	24		2
22		3	63	65	78	24		24
+	BABYFACE ▲ EPIC 53558* (10.98 EQ/16 98) FOR THE COOL IN YOU	2	64	58	46	10		<u> </u>
6	DOMINO OUTBURST/RAL 57701*/CHAOS (9,98 EQ/15.98) DOMINO	11	65	56	60	16		22
35	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98) JANET.	1	66	64	59	8		27
12	TOO SHORT JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN GET IN WHERE YOU FIT IN	1	67	66	58	37		
10	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDERS	1	68	69	74	44		41
14	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	1	69	72	99	7	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98) SINCERELY YOURS	18
30	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	3		,,,		/		69
10	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	9	(70)	NE	WÞ	1	* * * HOT SHOT DEBUT * * * ERIC GABLE EPIC 52996 (9.98 EQ/15.98) PROCESS OF FLIMINATION	
61	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98) THE BODYGUARD	1		<u> </u>	- T	_		70
9	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN MAZE FEATURING FRANKIE BEVERLY BACK TO BASICS	18	71	75	72 W 🕨	17	DE LA SOUL TOMMY BOY 1063 (10.98/16 98) BUHLOONE MIND STATE MIKI HOWARD MIKI SINGS DILLES A TORDUSE TO DULUS HOLDOWN	9
21	WARNER BROS. 45297 (10,98/15.98)	3	(12)		1		GIANT 24521/REPRISE (10.98/15.98) MIKI SINGS BILLIE - A TRIBUTE TO BILLIE HOLIDAY	72
12	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	9	73	70	32	15	BOYZ II MEN MOTOWN 6365 (10.98/15.98) CHRISTMAS INTERPRETATIONS	6
6	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98) WHAT'S THE 411? REMIX ALBUM	22	74	82	75	41	LORDS OF THE UNDERGROUND PENDULUM 27257/ERG (10.98/15.98) HERE COME THE LORDS	13
10	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	1	75	71	62	18	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98) THE HITS/THE B-SIDES	6
61	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98) BREATHLESS	2	76	63	64	18	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98) THE HITS 1	14
7	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH	25	(1)	92	-	5	PATRA EPIC 53763* (9.98 EQ/15.98) QUEEN OF THE PACK	76
12	SHAQUILLE O'NEAL • JIVE 41529* (10.98/15.98) SHAQ DIESEL	10	78	73	77	17	EN VOGUE EASTWEST 92296 (8.98/12.98) RUNAWAY LOVE	16
63	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	2	79	74	71	61	JADE • GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) HS JADE TO THE MAX	19
4	RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	24	80	77	83	18	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16 98) LIVE!	34
15	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98) FROM THE MINT FACTORY	29	(81)	90		30	SOUNDTRACK JIVE 41509 (10.98/15.98) MENACE II SOCIETY	1
17	SPICE 1 • JIVE 41513 (9.98/15.98) 187 HE WROTE	1	82	86	93	24	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98) EVOLUTION	20
9	DAS EFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	6	83	80	80	18	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98) MILLENNIUM	8
57	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	1	84	_ 78	82	61	SILK A KEIA 61394/ELEKTRA (10.98/15.98) HS	1
26	CYPRESS HILL A RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	_1	85	76	61	42	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) BACDAFUCUP	8
41	INTRO • ATLANTIC 82463/AG (9.98/15.98)	11	86	_62	65	18	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98) THE HITS 2	23
23	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOURS	1	(87)	RE-E	NTRY	18	C-BO AWOL 719 (9.98/13.98) GAS CHAMBER	53
48	2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	_ 4	88	87	89	24	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS VOICE OF JAMAICA	29
17	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98) TALKIN' SHIT	10	89	79	95	21	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98) EAST RIVER DRIVE	54
9	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98) TIME AND CHANCE	20	90	RE-E	INTRY	7	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98) QUIET REVOLUTION	70
16	AARON HALL MCA 10810 (9.98/15.98) THE TRUTH	7				20		<u> </u>
11	DRS CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	6	91	<u>88</u>	68	20	SOUNDTRACK MJ//EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	49
64	SWV ▲ 2 RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	2	92 93	81 99	76	_110 4	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98) DANGEROUS	
80	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGHT	17	93	99		4	RAAB RIP-IT 1002/IC (9.98/15.98) YOU'RE THE ONE ME'SHELL NDEGEOCELLO MAVERICKSIRE 4533/REPRISE (9.98/15.98) PLANTATION LULLABIES	91
_	* * * PACESETTER * * *		95	89	88	8		94
2	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET	43	95	89 95	97	8	BOBBY BROWN MCA 10974* (9.98/15.98) REMIXES N THE KEY OF B	72
6	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	40	97	95 96	31	1/	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98) 21 & OVER GEORGE CLINTON UEV MAN CNELL MY CNOCE	23
16	KRS-ONE JIVE 41517* (9.98/15.98) RETURN OF THE BOOM BAP	5	98	84		10	GEORGE CLINTON PASIEY PARK 25518/WARNER BROS. (10.98/15,98) HEY MANSMELL MY FINGER	31
14	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS ENTA DA STAGE	34	(99)				DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98) HS RIGORMORTIZ TAG TEAM	40
32	JOHNNY GILL MOTOWN 6355 (10.98/15.98) PROVOCATIVE	4		RE-E		25	LIFE 78000/BELLMARK (9,98/14.98) WHOOMP! (THERE IT IS) J. SPENCER	28
16	E-40 SIC WID IT 340 (8.98/11.98) THE MAIL MAN	13	(100)	RE-E	NTRY	2	D. SFERCER MOTOWN 7004 (9,98/13,98) CHIMERA	100

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. Pace etter indicates biggest percentage grow Heatseeker Impact shows artists removed from Heatseekers this week. 📧 indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc

ARTIST DEVELOPMENTS

A SHADY 'VIEW'

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

FOR WEEK ENDING JAN, 29, 1994

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

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

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

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

recording deal," says Kolorado. Shadz' diversity of lyrical themes and stylish rhythms is enhanced by the assortment of

veteran producers

SHADZ OF LINGO

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

(Lifers Group, Eazy-E).

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

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

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

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

Billboard.

TITLE

ARTIST (LABEL/DISTRIBUTING LABEL)

SEVEN WHOLE DAYS TONI BRAXTON (LAFACE) 1 week at No.

CRY FOR YOU JODECI (UPTOWN/MCA)

GROOVE THANG

BUMP N' GRIND R. KELLY (JIVE)

NEVER KEEPING SECRETS

UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)

SHOOP SALT-N-PEPA (NEXT PLATEAU)

U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)

HERO MARIAH CAREY (COLUMBIA)

ALWAYS ON MY MIND SWV (RCA)

* * NO.1 * *

CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)

(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)

SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)

NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)

I'M IN THE MOOD CE CE PENISTON (A&M/PERSPECTIVE)

BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA

U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)

YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)

GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)

JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)

ANNIVERSARY TONY! TON!! TONE! (WING/MERCURY)

WHEN A MAN LOVES A WOMAN JODY WATLEY (MCA)

TIME AND CHANCE COLOR ME BADD (GIANT/REPRISE)

THE MORNING AFTER MAZE FEAT, FRANKIE BEVERLY (WB)

WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)

SOMETHING IN COMMON

RIGHT HERE (HUMAN NATURE)

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

BETCHA'LL NEVER FIND CHANTAY SAVAGE (I.D./RCA)

DREAMLOVER MARIAH CAREY (COLUMBIA)

15 KEEP YA HEAD UP 2PAC (INTERSCOPE/ATLANTIC)

YOUR BODY'S CALLIN' R. KELLY (JIVE)

QUIET TIME TO PLAY JOHNNY GILL (MOTOWN)

FAMILY AFFAIR SHABBA RANKS (ATLAS/PLG)

HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)

AWARD TOUR A TRIBE CALLED QUEST (JIVE)

ANOTHER SAD LOVE SONG

THAT'S THE WAY LOVE GOES

LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)

SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)

SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)

SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)

DON'T WALK AWAY

BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)

FOR THE COOL IN YOU BABYFACE (EPIC)

STAY IN MY CORNER KEITH WASHINGTON (QWEST/WB)

I'M IN LUV JOE (MERCURY)

COME INSIDE INTRO (ATLANTIC)

BECAUSE OF LOVE

WEEK WEEK WEEKS ON

THIS

1 3 15

2 2 10

3 1 17

4 4 21

5 5 12

 \bigcirc

8 9 10

9 6 19

10 21

12

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(15) 17 5

14 16 13

17 22 9

19 18 14

20 12 20

21 20 24

2 48

23 19 27

24) 35

25 24 14

26 26 12

27 29

28 44 9

30 23

38 7

31

36 30 28

37 39 11

16

33 32

31)

32) 36 7

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35 27 30

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5 8 16

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7 6 29

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11 10 6

12 9 7

13 7

4 7

9 13 13

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1

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1 13

3 3 13

29 28 25

4

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5

14

16 10 23

18 14 15

11 11 17

13 12

7 6

15

4 8

7

AST

FOR WEEK ENDING JANUARY 29, 1994

ARTIST (LABEL/DISTRIBUTING LABEL)

Hott R8BB Airplay, TM Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 R&B stations are electronically monitored 24 hours a day, 7 days a week, Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

WEEP

AST

38 25 17

40 32 15

41 34 32

43 41 14

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(47) 52

(48) 56

51

49 51 11

50 46 33

49 10

52 53 27

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53 61

55 55

56 57 8

58 74 2

59 50 15

61 58 14

62 60 22

63 65 3

65 73

66 62 29

67 67 4

68 75

69 70

71)

72)

(74)

15 11 7

16 12 13

17 16

18 15

19 17 7

20

21 21 14

22 14

23 20 35

HOT R&B RECURRENT AIRPLAY

75) ---

70 63 15

73 66 10

14 5 25

17

10

12

49

64)

57)

(60)

54 54 13

46 42 14

37 12

WEEKS ON

TITLE

GANGSTA LEAN DRS (CAPITOL)

MAKE LOVE EASY FREDDIE JACKSON (RCA)

IF JANET JACKSON (VIRGIN)

SLOW AND EASY ZAPP & ROGER (REPRISE)

SEX ME R. KELLY (JIVE)

THE ONE FOR ME JOE (MERCURY)

WHO'S THE MACK RALPH TRESVANT (MCA

RIBBON IN THE SKY

QUEEN OF THE NIGHT

LOVE TONIGHT CHRIS WALKER (PENDULUM/ERG)

AGAIN JANET JACKSON (VIRGIN)

NEVER LET ME GO

AFTER THE LOVE BRIAN MCKNIGHT (MERCURY)

FUNK DAT/WHY IS IT? SAGAT (MAXI)

KRAZY BLACKGIRL (KAPER/RCA)

VN (LUKE)

RUNAWAY LOVE

LET'S MAKE LOVE AARON HALL (SILAS/MCA)

IT'S ALL GOOD HAMMER (GIANT/REPRISE)

SPEND THE NIGHT EARTH, WIND & FIRE (REPRISE)

IS MY LIVING IN VAIN XSCAPE (SO SO DEF/COLUMBIA)

HOW OEEP IS YOUR LOVE LUTHER VANDROSS (LV/EPIC)

COME CLEAN JERU THE DAMAJA (PAYDAY)

CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)

EVERY LITTLE THING U DO

CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)

I GET AROUND 2PAC (INTERSCOPE/ATLANTIC)

REAL LOVE MARY J. BLIGE (UPTOWN/MCA)

I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)

ABC-123 LEVERT (ATLANTIC)

ONE WOMAN JADE (GIANT/REPRISE)

24 24 10 RUFF NECK MC LYTE (FIRST PRIORITY/ATLANTIC)

DOWNTOWN SWV (RCA)

LADY, LADY BABYFACE (EPIC

ALL NIGHT ME-2-U (RCA)

COME BABY COME

1 SKIP TO MY LU LISA LISA (PENDULUM/ERG)

LOSE CONTROL SILK (KEIA/ELEKTRA

WEAK SWV (RCA)

LATELY JODECI (UPTOWN/MCA)

ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)

KEEPIN' MY COMPOSURE

YOUR LOVE KEEPS.

GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)

SADIE R. KELLY (JIVE)

BELIEVE THAT KEITH WASHINGTON (QWEST)

STAY ETERNAL (EMI/ERG)

LOOKING FOR MR. DO RIGHT JADE (GIANT/REPRISE)

WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW

THIS WEEK

39

R&B SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 85 69 (Zomba, ASCAP/Donril, ASCAP/EMI April,
- ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM/CPP AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, 56
- ASCAP/Rejoyce, BMI) AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM 83 ALL NIGHT (Music Corp. Of America, BMI/Bright
- 10
- 73
- 31
- 30
- 100
- 28
- ASCAP) BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI) BMI/Calloco, BMI/EMI, BMI/Sony, BMI) 41
- EMI/Calloco, EMI/EMI, EMI/Sony, EMI) BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP) BLOWIN' MY MIND (J.King IV, BMI/Music Of The World, BMI/Andre King, ASCAP/Tabraylah, ASCAP) BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, PMI)
- 80
- 57
- 11
- BMI) BREATH & AGAIN (Ecaf, BMI/Sony Songs, BMI) HL CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie Loo, BMI/Warner-Tamerlane, BMI) HL/WBM COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Dicid & Loo BMI/Combo BMI) 3
- 58
- COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI/Zomba, BMI) COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP) COME INSIDE (Velle Int'I, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/MB, ASCAP/Nite, ASCAP, WBM/HL CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAD, WBM 53 23
- 1 ASCAP) WBM DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP)
- 94 69
- DO YOU STILL LOVE ME (WB, ASCAP/Heritage Hill, ASCAP/Will Down, ASCAP) WBM DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM 37
- 44 DUNKIE BUTT (AMI, BMI) 98
- EGO TRIPPIN' (PART TWO) (Tee Girl, BMI/Darsy Age, BMI/Prince Paul, BMI/MCA, BMI) FAMILY AFFAIR (Mijac, BMI/Warner-Tamerlane, BMI) 25 WBM
- 60 99 78
- WBM FOREDLAY (Drop Science, ASCAP) FOR LOVE ALONE (Miami Spice, ASCAP) FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Cellars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, RMI) BMI)
- GANGSTA LEAN (Rap & More, BMI) 20
- GANGSTA LEAN (Rap & More, BMI) GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) GIN AND JUICE (Suge, ASCAP/Ain't Nuthin' Goin' On But Fu-kin', ASCAP) GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Minns, ASCAP/Shown Breree, ASCAP/Freddie Dee, BMI) UNER COMERT LEL LODES (CITLIC ASCAP/Marlay 75
- HERE COMETHE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM 72
- WBM HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Adda BMI) 40
- Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)
 I BEEPED YOU (WB, ASCAP/Ness, Nitty & Capone, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP)
 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
 I GO ON (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI)
 I-IGHT (ALRIGHT) (Entertaining, ASCAP/Enterprising Scroggins Girls, BMI)
 (I KNOW 1 GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/StocAP/Large Giant, ASCAP/WB, ASCAP) 91
- 49
- 68
- 82
- 48 CPP/WBM
- I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And 18
- Brendon, ASCAP/Casadida, ASCAP/ HL I'M REAL (So So Def, ASCAP/EMI April, ASCAP) 89 WBM
- 79
- WBM IT'S ALL GOOD (Rap & More, BMI)) JUST KICKIN' IT (So So Del, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, DWD) WDM 22 67
- 21
- BMI) WBM KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscop Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/EMI Unart,
- BMI/Sieping Sun, BMI/Troutman, BMI/SMI Unart, BMI/Sieping Sun, BMI) WBM KRA2Y (ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI) (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'I, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LET ME LOVE YOU (M°PHI, ASCAP/MCA, ASCAP/Flava Me D'Extra, ASCAP/Ethyl, ASCAP) LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Dame, DMI/COPD
- 81
- 55 LET'S MARE LOVE (MCA, ASCAPJENSgn, ASCAP Brane, BMI) CPP LIKWIT (ESP, BMI/Warner Chappell, BMI) LOOKING FOR MR. DO RIGHT (Large Giant, ASCAPJWokie, ASCAPJWA, ASCAP) WBM LOVE TONIGHT (CCW, ASCAPJRogii, ASCAPJEMI 97
- 47 Blackwood, BMI)
- 24
- 70
- Blackwood, BMI) MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP) MARTIAL LAW (HEY MAN...SMELL MY FINGER) (Warner-Tamerlane, BMI/Exoskelatel, BMI/Adjuordhui, BMI/Yrok, ASCAP) WBM THE MORNING AFTER (Amazement, BMI) NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) MI 19 RMD HI
- BMI) HL 61 NEVER LET ME GO (Duchess, BMI) 16 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP 74 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP/UNICAL
- ASCAP) WBM



FOR WEEK ENDING JANUARY 29, 1994

39

- THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM 36
- 43 OUIET TIME TO PLAY (Flyte Tyme,
- 66
- 65
- QUELTIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP) REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP) WBM REAL MUTHAPHUCKKIN G'S (Ruthiess Attack, ASCAP/Hard 2 Oppose, ASCAP) RIGHT HERE (HUMAN NATURE) /DOWNTOWN 32 KIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tameriane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Piayfuli, BMI/GG Loves Music, BMI) WBM RUNAWAY LOVE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) SEX ME (Zomba, BMI/R.Kelly, BMI) HL/CPP SHOP(Unichancell, BMI/Placid, BMI/Next Plateau
- 71
- 27
- SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM 17
- ASCAP/S.T.M., BMI) WBM SKIP TO MY LU (Amplified Isvanni, BMI/Warner-Tamerlane, BMI/Taking Care Of Business, BMI/Taking Care Of Business, BMI) WBM SLOW AND EASY (Troutman, BMI/Saja, BMI) SO MUCH IN LOVE (Abkco, BMI) SOUND OF DA POLICE (Zomba, ASCAP/BDP, SOUND OF DA POLICE (Zomba, ASCAP/BDP, 62
- 52 84
- SOUND OF DA FOLICE (LUNIOS, ACCAT/OCT, SASCAP/Soul Clap, ASCAP) SPEND THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI) STAY (Kaptain K, ASCAP/TuTu, ASCAP/MCA, ASCAP) ٨2
- 50
- 14 TIME AND CHANCE (Brittlesse, ASCAP/Me Good,

8

ASCAP)

2

LINDERSTANDING (Full Keel, ASCAP/Air Control.

- UNDERSTANDING (Hull Reel, ASCAP/Air Control, ASCAP) WBM U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL UP ON THE ROOF (Screen Gems-EMI, BMI) WBM U SEND ME SWINGIN' (New Perspective, ASCAP) WHAT LOA DEST (Press, Tech. ASCAP (Shora) 12
- 54 WHAT I DO BEST (Bronx Flash, ASCAP/Sboca ASCAP/Scaramanga, ASCAP/Cherry River, BMI)
- 15
- ASCAP/Scaramanga, ASCAP/Cherry River, BM WBM/CLM WHAT'S MY NAME? (Suge, ASCAP) WHATTA MAN (Sons Of K-oss, ASCAP/Sandia ASCAP/Next Plateau, ASCAP/Irving, BMI) WHEN A MAN LOVES A WOMAN (A Diva, 29
- WHEN A MAN LOVES A WOMAN (A UVa, ASCAP/Rightsong, ASCAP/Zomba, ASCAP/Art & Rhythm, ASCAP) CPP WHOOMPI (THERE IT IS) (Alvert, BMI) WHO'S THE MACK (Flyte Tyme, ASCAP) WBM YOU DON'T HAVE TO WORRY (WB, ASCAP) WBM YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/France.ba ASCAP/Drain Whitington 38 13
- 63
- Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Darin Whitlington, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM YOUR LOVE KEEPS WORKING ON ME (WB, ASCAP/Kulu Shay, ASCAP/Tix, ASCAP/Interscope, ASCAP/Kulu Shay, ASCAP/Tix, ASCAP/Interscope, ASCAP/Thug, ASCAP/Brandi-Jo, ASCAP/ WBM YOURS (Music Corp. Of America, BMI/Casoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP/Yppahc, ASCAP/ HL

25 19 10 ONE LAST CRY BRIAN MCKNIGHT (MERCURY) LAID BACK GIRL MAZE FEAT, FRANKIE BEVERLY (WB) Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

23 I'M SO INTO YOU SWV (RCA)

ALL NIGHT (Music Corp. or American Light, BMI) ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM ANGEL (Hip City, BMI/Songs By D, ASCAP/Crystal time ASCAP)

Billboard.

- Aire, ASCAP) ANNIVERSARY (Polygram Int'I, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL AWARD TOUR (Zomba, ASCAP/Jazz Merchant,
- ASCAP) CPP BABY BE STILL (EMI April, ASCAP/Bug Pie,
- ASCAP/Writz Rights, ASCAP/EMI Blackwood, BMI/Jordan Lane, BMI) BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme,
- 88
- 26

ARTISTS & MUSIC

Stars Align For Cosmic Baby; Coming Home To Tara

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

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

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



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

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

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

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



by Larry Flick

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

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

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

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

Underground punters with a head for trivia may remember **Hidden Agenda's** medium-sized hits on the now-defunct Nu Groove Records a few years ago. Hooked up with Maryland's Z-Factor/Liason label, the Philadelphia-based team of **Mark Watson** and **Dennis McFadden** has enlisted singer **Kim Payton** for "Story Of My Life," a horn-rimmed deep-houser. Payton gives a heaping dose of sass and soul power, while Watson and McFadden keep the track spare and sharply focused on the bassline. Way cool.

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

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

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



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

Calif.). Giggle if you want, but there

are actually several credible pop/NRG

ditties here, including the title cut and



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

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

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

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

HOT DANCE MUSIC

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

FOR WEEK ENDING JAN, 29, 1994

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

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



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

BY EDWARD MORRIS

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

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

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

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

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

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

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

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

Says Turner, "We got slow but

steady growth on the record. Radio persevered with us. [It turned into] a 20-week-old record. What happened was that eight or nine weeks into the single, all of a sudden the

consultants came back and said it was beginning to research—to grow and take on a new life. It started testing better and better. We got the holdout stations to come aboard, and

still the starter stations remained with us."

McBRIDE

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

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

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

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

McBride maintains that she has no real complaints about her first album. "I made the album at that time that I knew how to make. I had nothing else to judge it by. But when I looked at it, there were a couple of things I wanted to change. One was that I wanted to capture more of a live sound ... The other was [choosing more suitable] material. With the first album, I was so concerned about being taken seriously as an artist. I was just thinking too hard. I'm really proud of the first album, but it was very serious. Somewhere along the line, I realized that music has to be entertaining."

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

Songwriter Thom Schuyler, who was brought in to head RCA's Nash-(Continued on page 32)



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

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

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

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

Nashville

cene

by Edward Morris

ant as regional promotion rep, moved up to the post of manager of national field promotion.

The Americana Television Network has commissioned an hourlong special on Kentucky country and bluegrass singer **Tasha Harris**, about whom we rhapsodized shamelessly here some months back. The special was shot recently in Lexington, Ky, in

front of a live audience. Harris, who is 18 and a college freshman, is one of the most poised, soulful, and charming performers we've seen in ages. Even more impressive, she displays an innate feel for the subtleties of bluegrass music, a genre that easily congeals into formula, even in the hands of veterans. A longtime performer on the Renfro Valley Barn Dance, Harris is managed by **Ralph W. Gabbard** of Lexington.

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

Curb Records' Hal Ketchum is the newest addition to the cast of the Grand Ole Opry. He was scheduled to make his bow as the Opry's 71st member Jan. 22 . . . VH-1 aired the world premiere of Travis Tritt's newest video, "Take It Easy." The clip features former **Eagles Don Henley**, **Glenn Frey, Don Felder, Timothy B. Schmit**, and Joe **Walsh** ... Pinecastle Records of Orlando, Fla., has acquired WEBCO Records Of Virginia. The deal embraces previously released masters, completed but unreleased masters, and long-term recording contracts with such bluegrass acts as Larry Stephenson and the Reno Brothers. Former WEBCO chief John Emerson will work with Pinecastle/WEBCO as consultant and producer ... Navy veteran Jerry Clower will record his 27th comedy album for MCA Records March 3 at the Mayport, Fla., Naval Air Station. The album will be dubbed "Jerry Joins The Navy."

WARK YOUR CALENDAR: The Judds will reunite temporarily Jan 30 to perform the halftime finale at the Super Bowl in Atlanta ... Look for a flock of country performers on the 23rd annual National Easter Seal Telethon

March 5-6. On tap are Charley Pride, John Anderson, Lynn Anderson, Billy Dean, Radney Foster, Cleve Frances, Highway 101, Faith Hill, Chris LeDoux, Patty Loveless, Ronnie Milsap, John Michael Montgomery, Daron Norwood, Restless Heart, and Steve Wariner.

Tin Pan South's Songwriters Golf Classic will be

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

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

McEntire Tour Plans Include Tickets-For-Guns Program

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

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

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

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

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

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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION
				* * * No. 1 * * *		37	35	34	123	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
	2	1	14 «	VARIOUS ARTISTS ▲ 2 GIANT 24531 (10.98/15.98) COMMON THREAD: THE SONGS OF THE EAGLES	1	38)	NE\	N •	1	* * * HOT SHOT DEBUT * * * BOY HOWDY CURB 77656 (6.98/10/98) HS SHE'D GIVE ANYTHING	38
2	1	3	16×	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	1	39	38	40	× 73 ×	COLLIN RAYE C EPIC 48983/SONY (9.98 EQ/13.98) IN THIS LIFE	10
3	3	2	20	GARTH BROOKS A ³ LIBERTY 80857 (10.98/16.98) IN PIECES	1	40	42	42	° 67	LORRIE MORGAN A BNA 66047 (9.98/13.98) WATCH ME	15
4	4	4	67	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	41	48	49	11	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98) TRIBUTE TO THE MUSIC OF BOB WILLS	35
5	5	5	16	GEORGE STRAIT A MCA 10907 (10.98/15.98) EASY COME, EASY GO	2	42	41	27	18	VINCE GILL MCA 10877 (10.98/15.98) LET THERE BE PEACE ON EARTH	3
6	6	6	43	DWIGHT YOAKAM A REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	4	43	43	46	12	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98) TODAY'S TOP COUNTRY	43
7	8	11	72	VINCE GILL A 2 MCA 1063C (10.98/15.98) I STILL BELIEVE IN YOU	3	44	39	36	69	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE	1
8	9	9	24	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98) HS CLAY WALKER	8	45	44	38	14	ALAN JACKSON ARISTA 1-8736 (10.98/15.98) HONKY TONK CHRISTMAS	7
9	7	7	47	BROOKS & DUNN A 2 ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2	46	37	39	45	TRACY LAWRENCE A ATLANTIC 82483/AG (9 98/15.98) ALIBIS	5
10	10	8	12	TRISHA YEARWOOD MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	6	47	40	41	57	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15,98) IT'S YOUR CALL	1
11	12	10	36	WYNONNA▲ CURB 10822/MCA (10.98/15.98) TELL ME WHY	1	48	46	45	94	WYNONNA 3 CURB 10529/MCA (10.98/15.98) WYNONNA	1
12	17	12	27	CLINT BLACK ▲ RCA 66239 (10.98/15.98) NO TIME TO KILL	2	49	45	44	140	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX	2
13	19	19	39	JOE DIFFIE O EPIC 53002/SONY (9.98 EQ/15.98) HONKY TONK ATTITUDE	13	50	51	53	21	SHENANDOAH RCA 66267 (9.98/15.98) UNDER THE KUDZU	38
				PACESETTER		51	50	50	30	JOHN ANDERSON BNA 66232 (9.98/15.98) SOLID GROUND	12
(14)	22	26	81	MARY-CHAPIN CARPENTER A COME ON COME ON	6	52	49	47	74	T-R-O-U-B-L-E	6
				COLUMBIA 48881/SONY (9.98 EQ/13.98)	1	53	52	52	101	JOHN ANDERSON A BNA 61029 (9.98/13.98) SEMINOLE WIND	10
15	15	15	70	GEORGE STRAIT & 2 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)		54	57	62	18	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS THE WAY THAT I AM	50
16	13	18	90	ATLANTIC 82335/AG (9.98/15.98) HS		(55)) 64	66	16	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98) COWGIRL'S PRAYER	34
17	14	13	30	MARK CHESNUTT MCA 10851 (9.98/15.98) ALMOST GOODBYE	6	56	60	64	110	COLLIN RAYE • EPIC 47468*/SONY (9.98 EQ/13.98)	7
18	16	14	36	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIME	14	57	59	61	39	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT I FEEL	13
19	18	17	62	JOHN MICHAEL MONTGOMERY A ATLANTIC 82420/AG (9.98/15.98)	4	58	54	56	39	TANYA TUCKER • LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	15
20	11	16	30	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST		59	56	63	60	VINCE GILL RCA 61130* (7.98/11.98)	47
21	20	22	9	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE	20	60	55	55	149	VINCE GILL A MCA 10140 (9.98/15.98) POCKET FULL OF GOLD	5
22	23	29	11	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE HONKY TONK ANGELS	6	61	53	67	186	DOUG STONE A EPIC 45303/SONY (5.98 EQ/9.98) DOUG STONE	12
23	24	20	175	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) NO FENCES	1	62	69	59	11	LORRIE MORGAN BNA 66282 (9.98/15.98) MERRY CHRISTMAS FROM LONDON	26
24	21	21	45	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	11	63	63	68	34	TRACY BYRD MCA 10649 (9.98/15.98) HS TRACY BYRD	24
25	25	23	127	BROOKS & DUNN A ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN	3	64	67	54	132	TRISHA YEARWOOD A MCA 10297 (9.98/15.98) TRISHA YEARWOOD	2
26	26	25	14	ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS	16	65	58	57	192	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) HERE IN THE REAL WORLD	4
27	31	30	39	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) HS TOBY KEITH	17	66	61	60	68	PAM TILLIS ARISTA 18649 (9.98/13.98) HOMEWARD LOOKING ANGEL	23
28	28	31	87	BILLY RAY CYRUS A 7 MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1	67	66	58	72	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98) HEARTS IN ARMOR	12
29	36	43	17	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	27	68	72	65	23	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98) UNDER THIS OLD HAT	21
30	27	24	13	TANYA TUCKER LIBERTY 89048 (10.98/15.98) SOON	18	69	65	70	42	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98) TODAY'S HIT COUNTRY	24
31	30	37	7	GEORGE JONES MCA 10910 (9.98/15.98) HIGH-TECH REDNECK	30	70	62	51	75	ALABAMA A RCA 66044 (9.98/15.98) AMERICAN PRIDE	11
32	33	32	246	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9 98/13.98) GARTH BROOKS	2	71	75	71	64	RANDY TRAVIS • WARNER BROS. 45045 (10.98/15.98) GREATEST HITS, VOL. 2	20
(33)	47	48	10	ATAKE ME AS I AM	33	(72		ENTRY	53	GEORGE STRAIT TEN STRAIT HITS MCA 10450 (9.98/15.98)	7
			10		13	73	73	74	22 -	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98) WIND IN THE WIRE JEFF FOXWORTHY YOU MICHT BE A REDNECK IF	24
34	32	33	23		6	74) r e-	ENTRY	2	WARNER BROS. 45314 (9.98/15.98)	70
35	29	28	23	AARON TIPPIN • RCA 66251 (9.98/15.98) CALL OF THE WILD DOUG SUPERNAW BNA 66133 (9.98/13.98) RED AND RIO GRANDE	27	(75) RE-	ENTRY	ڊ 3 [*]	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98) SHAWN CAMP	71
36	34	35	33						L		
						5114 A 170			6.1	on units, with multimillion sellers indicated by a numeral following the symbol, *Asterisk indicates LP is	. availabl

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA 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. Is indicates past or present Heatseeker title. 91994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART
1	2	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98) 121 weeks at No. 1 GREATEST HIT	'S 141
2	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) A DECADE OF HIT	S 141
3	3	GEORGE JONES C EPIC 40776/SONY (5.98 EQ/9.9B) SUPER HIT	S 126
4	4	CONWAY TWITTY MCA 31238 (4.98/11.98) THE VERY BEST OF CONWAY TWITT	"Y 30
5	10	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98) GREATEST HITS, VOL.	2 141
6	1	GARTH BROOKS ▲ 2 LIBERTY 98742 (9.98/15.98) BEYOND THE SEASC	N 13
7	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98) GREATEST HI	rs 139
8	8	VINCE GILL RCA 9814* (4.98/9.98) BEST OF VINCE GI	_L 139
9	5	DOUG STONE EPIC 47357 (5.98 EQ/9.98) I THOUGHT IT WAS YO	U 18
10	12	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98) GREATEST HI	rs 24
11	16	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98) GEORGE STRAIT'S GREATEST HI	rs <u>1</u> 39
12	11	ALABAMA 🛦 RCA 6825 (7.98/11.98) ALABAMA LI	/E 17
13	—	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98) STATE OF THE HEAR	RT 18

ТОтм		FOR WEEK ENDING JANUARY 29, 19	34							
THIS WEEK	LAST WEEK			WKS. ON CHART						
14	20	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	47						
15	13	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	74						
16	15	REBA MCENTIRE MCA 6294* (4.98/11.98)	SWEET SIXTEEN	118						
17	22	ALABAMA A 3 RCA 7170* (9.98/13.98)	GREATEST HITS	140						
18	14	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	2						
19	18	DOLLY PARTON A RCA 4422* (7.98/11.98)	GREATEST HITS	113						
20	17	RAY STEVENS • MCA 5918 (4.98/11.98)	GREATEST HITS	80						
21		WAYLON JENNINGS ▲ 4 RCA 3378* (8.98)	GREATEST HITS	27						
22	_	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	4						
23	21	ALABAMA A ³ RCA 4939* (7.98/11.98)	ROLL ON	112						
24	19	REBA MCENTIRE A MCA 42134 (4.98/11.98)	REBA	99						
25	_	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	4						
Catalog a	atalog altyring are older titles which are registering significant sales. © 1994. Billboard/BPI Communications and SoundScan, Inc.									

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK

SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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Country ARTISTS & MUSIC



by Lynn Shults

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

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

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

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

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

CONST. FORT OF A

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

Jackson Leads Songwriter Nominations

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

In contention for the song of the year award are:

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

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

ville division after McBride's first al-

bum came out, also helped seek

songs for her second. McBride does

Adams, has served McBride in the

same capacity since early in her as-

sociation with RCA. She met him

through her husband's brother-in-

law, a photographer who lives in

Canada and had done work for Adams. "I loved [Allen's] energy,"

McBride says, "and the way he ap-

proached the whole thing. It's been a great relationship." The success of "My Baby Loves

Me" has earned McBride considera-

ble media attention. In October, she hosted VH-1's "Country Count-

Bruce Allen, who manages Bryan

MARTINA McBRIDE (Continued from page 30)

no songwriting herself.

Vince Gill.

"The Heart Won't Lie," Kim Carnes and Donna Weiss; Reba McEntire and Vince Gill. "I Cross My Heart," Eric Kaz and

Steve Dorff; George Strait. "One More Last Chance," Vince

Gill and Gary Nicholson; Vince Gill. "She Got The Rhythm And I Got The Blues," Alan Jackson and Randy

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

Alan Jackson; Alan Jackson.

"Two Sparrows In A Hurricane,"

down." She did a guest spot on "Late

Night With Conan O'Brien" in De-

cember and in January for the Fam-

ily Channel's "Country Spotlight" se-

ries. She will be featured in an article

McBride made her acting debut-

playing a country singer—in an epi-sode of "Baywatch" that will air in

in "US" in March.

Mark Alan Springer; Tanya Tucker. "What Part Of No," Wayne Perry and Gerald Smith; Lorrie Morgan.

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

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

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

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

THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Mulhouse, BMI/Ashwords, BMI) HL
 THEY ASKED ABOUT YOU (Starstruck Angel. BMI/Bill And Kim Nash, BMI/Young World, BMI)
 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixle Stars, ASCAP/ Josh-Nick, ASCAP) HL/CPP
 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Buirr, ASCAP/MCA, ASCAP) HL
 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL

WERE YOU REALLY LIVIN' (Gum Island Enterprises,

BMI)
S9 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
63 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) HL/CPP
48 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAD) HL

(WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth ASCAP/Seventh Son: ASCAP/Sonv Cross Keys, ASCAP)

43 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)
61 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
7 WILD ONE (Howe Sound, BMI/Dantel The Dog, ASCAP/ Warner-Tameriane, ASCAP/Reynsong, BMI) WBM/HL
75 WIND IN THE WIRE (Ghost Writers in Disguise, ASCAP/ TDW, ASCAP/Trouble Clef, BMI/DCW, BMI)
76 WORDS BY HEART (Englishtown, BMI/Warner-Tameriane, BMI)
76 WORDS WILE (Song Tree, BMI/Dect, Ock, BMI)

64 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI)

HL 11 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

Reach For The STARS! MOVING? RELOCATING?

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)
 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM 35
- ASCAP) WBM THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/AII Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/ 41
- DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) 62 55
- THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI) 24
- 21 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WRM
- BMI) WBM FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/ House On Fire, ASCAP) HL GOOD GIRLS GO TO HEAVEN (Of Music, ASCAP/Sony 58
- Cross Keys, ASCAP) HL HE THINKS HE'LL KEEP HER (EMI April, ASCAP/ Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) 20
- 16 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/

Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/

- CPP
 PHIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/ Grand Avenue, ASCAP)
 I CAN'T TELL YOU WHY (Deddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
 I D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hiden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
 I DON'T CALL HIM DADY (Englishtown, ASCAP)
 I FOI WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
- Of PolyGram, BMI) HL 14 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/ Miss Dot. ASCAP) HL/WBM 40 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAD)
- 60 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose,

- BMI) 10 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/ Wonderland, BMI/Will Robinsongs, BMI) HL 14 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) 9 IS IT OVER YET (Nocturnal Eclipse, BMI) HL 2 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)

- WBM I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/ Wardscratter, BMI) HL
- Warner-Tamerlane, BMI) HL JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM 67 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins,
- BMI/CPP
 BMI/CPP
 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)
 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
 LET'S GO SPEND YOUR MONEY HONEY (Songs Of Delivery BMI/Sector BMI)
- PolyGram, BMI/Seven Angels, BMI/Rosker, BMI) 36 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI)
- HL 8 A LITLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Milhouse, BMI/ Songs Of PolyGram, BMI) HL 1 LIVE UNTLI 1 DIE (Linda Cobb, BMI/Us Four, BMI/Lori Loven BMI)
- Jayne, BMI) 45 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug,

- MEKCURT BLUES (D-Flat, DMW/Haultion, DMW/Deg, BMI)
 MONA LISA ON CRUISE CONTROL (Corey Rock, ASCAP/ Large Giant, ASCAP/Dinger & Ollie, BMI/Sony Tree, BMI/ All Over Town, BMI/New Wolf, BMI WBM/HL
 MY LDVE (Square West, ASCAP/Howlin' Hits, ASCAP/ Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL
 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of MCRide, BMI/Warner-Tamerlane, BMI/Heilmaymen, BMI) WBM/HL
 NOT (Bellamy Bros, ASCAP)
 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky

- Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
- SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp Of America, BMI/Dan Truman, BMI)
- 4 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/Curbsongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
- 50 34
- SHE LEVES TO REAR WE ROCK (COUDIN, DWI)
 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP
 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/ CPD
- 57 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI) 66 SOMETHING'S GONNA CHANGE HER MIND (BMG,
- ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL 31 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/
- Hugh Prestwood, BMI) HL 39 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/ Himownself's, ASCAP/AMR, ASCAP/Sierra Home, estwood, BMI) HL
- 37 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/ scudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- STATE OF MIND (Wordy, ASCAP) STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) 47
- WBM 72 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud,
- ASCAP) WBM 65 THANKS TO YOU (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)
- BILLBOARD JANUARY 29, 1994

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

	WE		Z		×	, ×	KS XS	RT ON	
WEEK	LAST WEEK	2 WKS AGO	WKS. (CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				+ + NO. 1 + + +	38	29	14	15	SOMEBODY NEW J.SCAIFE, J.COTTON (A.HARVEY
1)	2	3	14	J.STROUD (C. WALKER) (C) (V) GIANT 18332	39	35	23	17	SOON J.CRUTCHFIELD (C.KELLY, B.RE
2)	7	9	7	I SWEAR S.HENDRICKS (F.J. MYERS, G. BAKER) (C) (V) ATLANTC 87288 (C) (V) ATLANTC 87288	(40)	45	55	4	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)
3)	5	8	11	STATE OF MIND CLINT BLACK J.STROUD,C.BLACK (C,BLACK) CONTRACT CONTRACT (C) (V) RCA 62700	41	39	45	11	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP, J.S.SHERF
4)	9	13	13	SHE'D GIVE ANYTHING C.FARREN (J. STEELE, C. FARREN, V. MELAMED) C.FARREN (J. STEELE, C. FARREN, V. MELAMED) C.UEP NON SINGLE C.UEP NON SINGLE	(42)	41	46	10	IF IT WASN'T FOR HE J.STROUD, J.CARLTON (J.L.WA
5	3	5	17	I WANT TO BE LOVED LIKE THAT SHEENANDOAH D.COOK (P.BARNHART, S.HOGIN, B. LABOUNTY) (C) (V) RCA 62636					(WHO SAYS) YOU CAN
6)	8	11	12	JOHN DEERE GREEN JOE DIFFI J.SLATE, B.MONTGOMERY (D.LINDE) (C) (V) EPIC 77235	(43)	NE		1	K.STEGALL (A.JACKSON, J.MCB
7	1	1	16	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX) (C) (V) WARNER BROS, 18411 C) (V) WARNER BROS, 18411 (C) (V) WARNER BROS, 18411	(44)	52	72	3	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU
8)	12	15	12	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART) (C) (V) MERCURY 862 262	45	42	43	20	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DC
9	6	7	14	IS IT OVER YET WYNONNA T.BROWN (B.KIRSCH) (V) CUR 54754/MCA	(46)	58	74	3	WE DON'T HAVE TO I
10	4	2	15	1 NEVER KNEW LOVE DOUG STONE J.STROUD (L BOONE,W.ROBINSON) (C) (V) EPIC 77228	(47)	50	52	14	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY
1)	13	16	11	YOU WILL PATTY LOVELESS E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP) (C) (V) EPIC 77271	(48)	51	70	3	S.BUCKINGHAM (H.STINSON.C
2)	14	17	9	I'D LIKE TO HAVE THAT ONE BACK I'D LIKE TO HAVE THAT ONE BACK LBROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER) (C) (V) MCA 54767	(49)	55	69	3	I CAN'T REACH HER A B.CANNON, N. WILSON (M.PET
.3)	16	21	8	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.CODK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN) (C) (V) ARISTA 1-2636	50	49	53	8	SHE LOVES TO HEAR K.STEGALL (Z.TURNER, T.NICH
.4)	15	22	8	I JUST WANTED YOU TO KNOW MARK CHESNUTT M.WRIGHT (G. HARRISON,T. MENSY) (C) (V) MCA 54768	(51)	59	58	6	FOR YOUR LOVE J.BOWEN, J.CRUTCHFIELD (J.E
5)	18	19	12	WE JUST DISAGREE → BILLY DEAN J.BOWEN,B.DEAN (J. KRUEGER) SBK ALBUM CUT/LIBERTY	(52)	64	_	2	STONE COLD COUNT D.JOHNSON (D.GIBSON, B.MIL
6)	17	20	9	HEY CINDERELLA J.BOWEN'S BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	53	47	49	19	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BER
2					54	53	51	14	I CAN'T TELL YOU W T.BROWN (T.SCHMIT, D.HENL
7)	23	25	8	I'VE GOT IT MADE JOHN ANDERSON J.STROUD,J.ANDERSON (M.BARNES.) (V) BNA 62709	55	54	57	6	THE DEVIL COMES B. M.O'CONNOR,G.BROWN.J.E.N
-				***AIRPOWER***	56	68	-	2	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUA
8)	24	26	8	THAT'S MY STORY COLLIN RAYE P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN) (C) (D) (V) EPIC 53952	57	46	47	17	SOMEPLACE FAR AW A.REYNOLDS, J.ROONEY (H.KE
				*** AIRPOWER *** ALABAMA	(58)	60	60	5	GOOD GIRLS GO TO H C.BROOKS, J.BOWEN (R.FAGAI
9)	22	27	7	T.L.C. A.S.A.P. ALABAMA J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS) (V) RCA 62712 (V) RCA 62712	(59)	62	64	5	WHAT A CRYING SHA
	07	1	7	★ ★ AIRPOWER ★ ★ HE THINKS HE'LL KEEP HER	60	74	-	2	INDIAN OUTLAW
20)	27	31		J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ) (V) COLUMBIA 77316	61	43	44	14	WHY DON'T THAT TE K.STEGALL (C.QUILLEN, R.HEL
21	11	4	20	P.ANDERSON (D.YOAKAM) (C) (V).REPRISE 18341/WARNER BROS.	62	57	56	14	DESPERADO J.STROUD (D.HENLEY,G.FREY
22)	26	30	7	T. BROWN, R. MCENTIRE (K. NASH, B. NASH, F. WELLER) (V) MCA 54769	63	61	59	7	WHATEVER IT TAKES B.BECKETT (K.CHESNEY, B.BR
23)	30	32	10	M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE, D.TRUMAN) (V) ARISTA 12610	64	48	48	14	WORTH EVERY MILE G.BROWN (T.TRITT)
24	25	28	12	S.HENDRICKS (R.GILES.S.BLAKE) (V) ARISTA 1-2609	(65)	NE	wÞ	1	THANKS TO YOU A.REYNOLDS,R.BENNETT (J.V
25)	33	35	7	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILLS, SESKIN) (C) (V) ATLANTIC 87287 (C) (V) ATLANTIC 87287 (C) (V) ATLANTIC 87287	66	63	61	20	SOMETHING'S GONN D.COOK (M.COLLIE, D.COOK)
26	10	6	16	THE BOYS & ME SAWYER BROWN M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	67	65	63	20	JUST ENOUGH ROPE
27)	31	37	11	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER) (C) (V) ARISTA 1-2558	(68)	1	wÞ	1	S.BUCKINGHAM (K.STALEY,S. WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSC
28)	36	50	4	TRYIN' TO GET OVER YOU T.BROWN (V.GILL) VINCE GILL (C) (V) MCA 54706	(69)	69	71	3	MONA LISA ON CRUI
29	28	24	12	HIGH TECH REDNECK B.CANNON, N. WILSON (B. HILLZ. TURNER) (V) MCA 54749 (V) MCA 54749	70	70	66	6	J.STROUD,R.LANDIS (D.ROBE
30)	32	36	12	WERE YOU REALLY LIVIN' BROTHER PHELPS R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS) (C) (V) ASYLUM 64598		72		2	J.LEO,L.M.LEE,ALABAMA (B.H
31	19	10	16	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD) TRISHA YEARWOOD (C) (V) MCA 54734	71	67	67	14	J.NIEBANK,M.UTLEY (KOSTAS
32	21	12	18	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN) OUG SUPERNAW (V) BNA 62638		-	75	3	K.STEGALL (D.HENLEY,G.FRE
33)	34	39	10	NO MORE CRYIN' ♦ MCBRIDE & THE RIDE JLEO (T.MCBRIDE, JLEO) (C) (V) MCA 54761	73 (74)	71	/5 ₩►	1	BELLAMY BROTHERS, E.SEAY
34)	37	40	8	SHE NEVER CRIED CONFEDERATE RAILROAD (C) (V) ATLANTIC x (C) (V) ATLANTIC x		-	65	6	J.STROUD (M.BARNES) WIND IN THE WIRE
35	20	18	15	THE CALL OF THE WILD ARRON TIPPIN S.HEENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY) (C) (V) RCA 62657	75	66	1	-	S.GIBSON (D.WILKIE,S.MACD
36)	44	54	4	LIFE #9 P.WORLEYE.SEAV, M.MCBRIDE (KOSTAS, T.PEREZ) (C) (V) RCA 62697	which	attain 2	500 de	tections	trease in detections over the for the first time. Videoclip
37)	56	62	7	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.VATES,G.BROOKS) LIBERTY ALBUM CUT	(C) Cas availat	ssette si aility. (X	ngie ava) CD ma	anaDility axi-single	. (D) CD single availability. (M e availability. © 1994, Billboa
	1			HOT COUNTRY	RECL	IRR	ENT	S	
	1.	Τ.	4	GOD BLESSED TEXAS	14	9		2	QUEEN OF MY DOUBLE
1				LSTROUD C DINAPOLLD GRAU (P. HOWELL, B.SEALS) WARNER BROS.					B.CANNON.N.WILSON (D.LIN

		тм	U.	INAUNO	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST
38	29	14	15	SOMEBODY NEW J.SCAIFE.J.COTTON (A.HARVEY,M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
39	35	23	17	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
(40)	45	55	4	I'M HOLDING MY OWN S.HENDRICKS (T. ARATA)	LEE ROY PARNELL (C) (V) ARISTA 1 8739
41	39	45	11	CONFESSIN' MY LOVE	SHAWN CAMP () (V) REPRISE 18331/WARNER BROS.
(42)	41	46	10	M.WRIGHT (S.CAMP,J.S.SHERRILD) (1F IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLAGE,T.SKINNER)	 DARON NORWOOD (C) (V) GIANT 18386
9	_			* * * HOT SHOT DEBUT	
(43)	NE\	NÞ	1	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON, J.MCBRIDE)	ALAN JACKSON (V) ARISTA 1-2649
(44)	52	72	3	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
45	42	43	20	MERCURY BLUES K.SIEGALL (R.GEDDINS,K.C.DOUGLAS)	ALAN JACKSON (v) ARISTA 1-2607
(46)	58	74	3	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR.V.SHAW)	TANYA TUCKER
(47)	50	52	14	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	TRAVIS TRITT
(48)	51	70	3	WHERE WAS I S. BUCKINGHAM (H.STINSON.G.BURR)	RICKY VAN SHELTON (C) (V) COLUMBIA 77334
(49)	55	69	3	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN, B.THELEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
50	49	53	8	SHE LOVES TO HEAR ME ROCK SHE LOVES TO HEAR ME ROCK KSTEGALI (Z.TURNER, T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
(51)	59	58	6	FOR YOUR LOVE	CHRIS LEDOUX (V) LIBERTY 17714
(52)	64		2	J.BOWEN,J.CRUTCHFIELD (J.ELY) STONE COLD COUNTRY	◆ GIBSON/MILLER BAND (V) EPIC 77355
53	47	49	19	D.JOHNSON (D.GIBSON, B.MILLER) KISS ME IN THE CAR	◆ JOHN BERRY (V) LIBERTY 17518
54	53	51	14	C.HOWARD (C.WATERS,J.BERRY) I CAN'T TELL YOU WHY	VINCE GILL GIANT ALBUM CUT
55	54	57	6	T.BROWN (T.SCHMIT, D.HENLEY, G.FREY) THE DEVIL COMES BACK TO GEORGIA	◆ MARK O'CONNOR (v) WARNER BROS. 18342
(56)	68	-	2	M.O'CONNOR, G. BROWN, J.E. NORMAN (C. DANIELS)	♦ MARTY STUART (C) (V) MCA 54777
57	46	47	17	T.BROWN,M.STUART (M.STUART, B.DIPIERO) SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAT A REYNOLDS,J.ROONEY (H.KETCHUM)	
(58)	60	60	5	GOOD GIRLS GO TO HEAVEN C.BROOKSJ.BOWEN (R.FAGAN,K.WILLIAMS)	CHARLIE FLOYD (C) (V) LIBERTY 79017
(59)	62	64	5	WHAT A CRYING SHAME D.COOK (R.MALO, KOSTAS)	 THE MAVERICKS (c) (v) MCA 54748
(60)	74	_	2	INDIAN OUTLAW J STROUD B GALLIMORE (T.BARNES,G SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW CURB PROMO SINGLE
61	43	44	14	WHY DON'T THAT TELEPHONE RING	TRACY BYRD (C) (V) MCA 54735
62	57	56	14	K.STEGALL (C.QUILLEN, R. HELLARD) DESPERADO	CLINT BLACK GIANT ALBUM CUT
63	61	59	7	J.STROUD (D.HENLEY,G.FREY) WHATEVER IT TAKES	◆ KENNY CHESNEY (c) (v) CAPRICORN 18323
64	48	48	14	B.BECKETT (K.CHESNEY,B.BROCK.K.WILLIAMS) WORTH EVERY MILE	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
(65)		WÞ	1	G.BROWN (T.TRITT) THANKS TO YOU	◆ EMMYLOU HARRIS (V) ASYLUM 64570
66	63	61	20	A.REYNOLDS,R.BENNETT (J.WINCHESTER) SOMETHING'S GONNA CHANGE HER MIND	MARK COLLIE (V) MCA 54720
67	65	63	20	D.COOK (M.COLLIE, D.COOK) JUST ENOUGH ROPE	◆ RICK TREVINO (C) (V) COLUMBIA 77159
(68)	1	WÞ	1	S.BUCKINGHAM (K.STALEY,S.DEAN)	 BILLY RAY CYRUS (C) (V) MERCURY 858 132
(69)	69	71	3	J.SCAIFE, J.COTTON (R.NIELSON, M. POWELL) MONA LISA ON CRUISE CONTROL MONA LISA ON CRUISE CONTROL	 DENNIS ROBBINS (C) (V) GIANT 18294
70	70	66	6	J.STROUD,R.LANDIS (D.ROBBINS,M.EHMIG.J.S.SHERILL) ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	ALABAMA (C) (V) RCA 62643
71	72	=	2	LET'S GO SPEND YOUR MONEY HONEY	♦ EVANGELINE
72	67	67	14	J.NIEBANK.M.UTLEY (KOSTAS.K.WILLIS) TEQUILA SUNRISE	(C) (V) MARGARITAVILLE 54787/MCA ALAN JACKSON GIANT ALBUM CUT
73	71	75	3	K.STEGALL (D.HENLEY, G.FREY) NOT	THE BELLAMY BROTHERS Y BROTHERS ALBUM CUT/INTERSOUND
(74)		WÞ	1	IN MY NEXT LIFE	MERLE HAGGARD CURB ALBUM CUT
75	66	65	6	J.STROUD (M. BARNES) WIND IN THE WIRE S.GIBSON (D. WILKIE, S.MACDOUGALL)	◆ RANDY TRAVIS (V) WARNER BROS. 18274

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

RECURRENTS

1	1	1	4	GOD BLESSED TEXAS J.STROUD.C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	 LITTLE TEXAS WARNER BROS. 	14	9	—	2	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON.N.WILSON (D.LINDE)	SAMMY KERSHAW
2	2	2	6	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE RCA	15	14	13	4	ON THE ROAD S.HENDRICKS (B.MCDILL)	LEE ROY PARNELL ARISTA
3	3		2	ALMOST GOODBYE M.WRIGHT (BLIVSEY,D.SCHLITZ)	♦ MARK CHESNUTT	16	10	9	3	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS MCA
4		_	1	RECKLESS JLEO.L.M.LEE.ALABAMA (J.STEVENS.M.CLARK)	ALABAMA	17	16	8	6	THAT WAS A RIVER G.FUNDIS, J.HOBBS (S.LONGACRE, R.GILES)	COLLIN RAYE
5	4		2	SHE USED TO BE MINE D.COOK.S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA	18	15	12	11	HE AIN'T WORTH MISSING N.LARKIN,H SHEDD (T.KEITH)	TOBY KEITH MERCURY
6	-		1	AMERICAN HONKY-TONK BAR ASSOCIATION A REVNOLDS (B.KENNEDY.J.R.JSHING)	GARTH BROOKS	19	18	11	6	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS
7	8	5	10	WHAT'S IT TO YOU	CLAY WALKER	20	19	21	8	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE, B.MONTGOMERY (R.BLAYLOCK, K.K.PHILLIPS, H.PERDEW)	◆ JOE DIFFIE EPIC
9	6	3	18	J.STROUD (C.WRIGHT,R.E.ORRALL) CHATTAHOOCHEE	◆ ALAN JACKSON ARISTA	21	17	17	7	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	LORRIE MORGAN BNA
0	7	G	7	K.STEGALL (A.JACKSON, J.MCBRIDE) ONE MORE LAST CHANCE	♦ VINCE GILL	22	21	18	15	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH.T.LAWRENCE,E.CLARK,E.WEST)	TRACY LAWRENCE ATLANTIC
9	/ 	0	1	T.BROWN (V.GILL,G.NICHOLSON) EASY COME. EASY GO	GEORGE STRAIT	23	24		12	WHY DIDN'T I THINK OF THAT D. IOHNSON (B.MCDILL, P. HARRISON)	DOUG STONE
10	5	4	4	T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	MCA ◆ TRACY BYRD	24	22	16	11	THANK GOD FOR YOU M.MILLER.M.MCANALLY (M.MILLER,M.MCANALLY)	SAWYER BROWN CURB
11	11	7	13	T.BROWN (B.KENNER, T.MCHUGH)	MCA	25	23		15	EVERY LITTLE THING	◆ CARLENE CARTER
12	12		2	MY SECOND HOME J.STROUD (T.LAWRÊNCÊ,K.BEARD,P.NELSON)	TRACY LAWRENCE ATLANTIC					H.EPSTEIN (C.CARTER, A.ANDERSON)	GIANT
13	13	10	5	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK.H.NICHOLAS)	CLINT BLACK RCA					rents are titles which have already appeared on the top 75 Sing mmercial availability is not indicated on the recurrent chart.	es or fracks chart for 20 weeks and have

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Billboard®

FOR WEEK ENDING JANUARY 29, 1994

Hot Latin Tracks...

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

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



Artists & Music

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

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

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

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

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

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

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

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

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

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



by John Lannert

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

Also released on PolyGram is Sergio Dalma's Spanish hit "Solo Para Ti" and Divididos' Argentinian breakout "La Era De La Boludez." Due out Feb. 2 is "Mujeres," the label debut by ex-Olé Olé singer Marta Sánchez, plus albums from Illya Kuriyaki ("Horno Para Calentar") and Nino Bravo ("Lo Mejor De Nino Bravo"). **S**TREET TALK: There is banter flying on both sides of the Mexico-U.S. border about **Juan Gabriel** releasing a new album as early as February. His label, BMG, is mum . . . Also circulating in the street is talk that MCA will start a Latin imprint, with veteran record exec **Máximo Aguirre** heading up the label.

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



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"Razones Para Una Sonrisa" ("Reasons For A Smile"), his brand new album of eleven diverse songs that flow naturally from one to the other. Featuring the first single that'll leave you smiling, "Boca, Dulce Boca" ("Mouth, Sweet Mouth").

"Razones Para Una Sonrisa" in-store January 25th. "Boca, Dulce Boca" already out to radio.

Rodriguez "Razones Para Una Sonrisa"

Simultaneous International Release



A production of Sony Music International — A&R Development, New York, NY, USA Directed by United Stars, Inc. Producers: Kike Santonder & Estéfano/ René L. Toledo & Reynerio Pèrez



Artists & Music

LATIN NOTAS

(Continued from page 34)

are going for \$30, \$60, and \$130. Aerosmith also is slated to play in Mexico City Thursday and Friday (27-28) at the Palacio de los Deportes, capacity 20,000. Tickets to the Mexico City shows are going for approximately \$20, \$40, and \$60. Also booked to appear in Mexico City Friday (28) is **Robert Plant**, whose show will be staged at the 10,000-seat Auditorio Nacional. Ticket prices are identical to the Aerosmith concerts. Plant, incidentally, was the opening act for Aerosmith at several South American dates in January.

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

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

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

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

covers make for digestible party fare, Musivisa's Banda Caporal has taken



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

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

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

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

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

1 nearly five years ago (Feb. 18, 1989). But the tenure of "Ventana" at the top would appear rather tenuous, with Ana Gabriel's "Luna" less than 100 points in arrears.

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

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

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

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

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

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

THE	Bi	lb	oa	rd. Classic		50 TM
Com MEEK MEEK	MEEK	a nation	ARTIST	etail store and rack sales reports collected		
-		20		* * * GREATEST GA	_	
	2	3		AS/PERLMAN MCA 10969 (11.98/17.		
				* * * PACESE		
2	4	6		VIN NONESUCH 79287 (10.98/15.98)		WIN PLAYS GERSHWIN
3	3	175		CM/PAV ▲ LONDON 430433 (10.98 E ZAPPA BARKING PUMPKIN 71600/RHIN		
5	8	10	1	CHAMBER (KALJUSTE) ECM 20003		
6	1	9		S INTERSOUND 1206 (14.98/24.98)		PIANO MASTERPIECES
7	5	10 89		ORCH. RCA 61938 (9.98/15.98)	15.075 0.0	SYMPHONIC YES
9	12	43		S ARTISTS LONDON 440100 (10.98 EC		RECKI: SYMPH. NO. 3 PAVAROTTI & FRIENDS
10	13	13		D PAVAROTTI LONDON 425099 (10.9)	_	TI AMO
11	9 22	10 13		HIL. (CLARK) K-TEL 611-3 (5.98/12.9 I/SCHIFF LONDON 440297 (10.98 EQ/		
13	24	65		BARTOLI LONDON 43627 (10.98 EQ/		IMPATIENT LOVER
14	14	35		VILLIAMS) SONY CLASSICAL 53380 (9.		UNFORGETTABLE
15 16	6 25	9 10		LLET (ZINMAN) NONESUCH 79294 (1 VILLIAMS) SONY CLASSICAL 47235 (9.		THE NUTCRACKER
17	32	63		GALWAY RCA 60862 (9.98/15.98)		BENEATH MY WINGS
18	RE-EN		ANONYM	OUS 4 HARMONIA MUNDI 907080 (13.	98/18.00) AM	NENGLISH LADYMASS
19 20	23 16	8		SYM. (WILLIAMS) ARISTA 1-1012 (S		STAR WARS TRILOGY
21	27	10		ARTISTS MCR CLASSICS 8905 (2.99/ ARTISTS DG 439513 (5.98 EQ/10.98		BEST OF BEETHOVEN
22	20	10	PAVARO	TTI LONDON 443220 (10.98 EQ/15.98)		GREAT STUDIO
23	28	19		YLESS ANGEL 54801 (9.98/15.98)		THE PUCCINI ALBUM
(24) (25)	RE-EN			ARTISTS MADACY 5608 (10.98/19.9		0 GOLDEN CLASSICS
25	26	8		EDLER) RCA 60835 (5.98/9.98)		OPERA MAGIC
27	45	101		A/BOBBY MCFERRIN SONY MASTERY		
28 29	17	4		ARTISTS MCR CLASSICS 8907 (2.99/		BEST OF BACH
30	15 18	2		ARTISTS MCR CLASSICS 8908 (2.99/4 ARTISTS MCR CLASSICS 8902 (2.99/4		ST OF TCHAIKOVSKY BEST OF CHOPIN
(31)	RE-EN	TRY	_	ARTISTS RCA 61886 (9.98/15.98) C		
32	RE-EN	TRY	VARIOUS	RCA 60840 (6.98/10.98)		PACHELBEL CANON
33	19	5		ARTISTS MCR CLASSICS 8908 (2.99/4		BEST OF MOZART
34 35	37 49	5		ARTISTS DG 439149 (5.98 EQ/10.98 ARTISTS DG 439520 (5.98 EQ/10.98)		MAD ABOUT GUITARS
36	RE-EN	TRY		DOD (MAUCERI) PHILIPS 438007 (10		
37	36	43	LUCIANO	PAVAROTTI LONDON 436719 (10.98	EQ/15.98)	AMORE
38 39	RE-EN	TRY 7		ARTISTS ANGEL 64769 (7.98/10.98)		HEAVY CLASSIX
40	30 34	8		ARTISTS DG 439150 (5.98 EQ/10.98) ARTISTS RCA 60831 (5.98/9.98)		VEN-GREATEST HITS
41	29	10		ARTISTS RCA 60829 (5.98/9.98)		ART GREATEST HITS
42	RE-EN	TRY	KATHLEE	N BATTLE DG 435866 (10.98 EQ/15.9	98)	BEL CANTO
				* * * HOT SHOT I		
43	NEW	5		ARTISTS ENCORE 67782/EMI CLASSIC ARTISTS RCA 60834 (5.98/9.98)		PUCCINI: ARIAS WIN-GREATEST HITS
(45)	NEW	-		IIL. (CLARK) K-TEL 689-3 (5.98/12.98)		
46	NEW	1	JOHN WIL	LIAMS SONY CLASSICAL 46347 (3.98 E	Q/7.98) SPA	NISH GUITAR MUSIC
47	38	4		CAMED CLASSICS 8753 (2.98/4.98)	VER	Y BEST OF MOZART
<u>48</u> 49	RE-ENT	TRY 3		RERAS TELDEC 92369 (9.98/15.98) ARTISTS RCA 60836 (5.98/9.98)		SONG IN MY HEART
50	RE-ENT	-		ARTISTS RCA 60836 (5.98/9.98)		BAROQUE DUET
	LL-PRIC			FULL-PRICE CROSSOVER	le EQ. 15.50)	MID-LINE
	r shwin RShwin		сн	1 WILLIAMS/PERLMAN MCA		PHIL. (CLARK) K-TEL
2 CA IN (RR/DO	M/PAV Rt		SCHINDLER'S LIST 2 F. ZAPPA BARKING PUMPKIN YELLOW SHARK	2 VARIO	ABOUT CLASSICS
3 TA PAR	L lin C h rt: te d	EUM		3 LONDON PHIL. RCA SYMPHONIC YES	3 POPS FIEDL	(FIEDLER) RCA ER-GREATEST HITS
GO	SHAW N RECKI: I VAROTT	NO.3		4 VARIOUS LONDON PAVAROTTI/FRIENDS 5 BOST.POPS SONY	4 VARIO PACHI 5 VARIO	ELBEL CANON
6 BA	AMO RTOLI/S	SCHIFF	LONDON	UNFORGETTABLE 6 POPS (WILLIAMS) SONY	MAD A	ABOUT GUITARS
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8 NY	C BALLI	ET NONE	SUCH	WIND BENEATH MY WINGS 8 LSO ARISTA STAR WARS	8 VARIO	Y CLASSIX DUS DG ABOUT MOZART
9 AN AN	ON 4 HA		MASS	9 BAYLESS ANGEL PUCCINI ALBUM	9 VARIO BEETH	OUS RCA OVEN-GREAT HITS
GR	AROTT	JDIO		10 YO-YO MA/MCFERRIN SONY HUSH	10 VARIO MOZA	US RCA RT-GREATEST HITS
OPI	RIOUS R ERA'S LO /AROTT	OVE SC		11 HOLLYWOOD PHILIPS KING AND I 12 CARRERAS TELDEC		US RCA HWIN-GREAT HITS L PHIL. (CLARK) K-TEL
AM 13 BA	ORE TTLE DG			WITH A SONG 13 GARRETT SILVA AMERICA	HOOK 13 VARIO	ED ON:VOL.2
14 BA1	LCANTO	ARSAL	IS SONY	WEBBER: LOVE SONGS 14 GALWAY RCA	CLASS 14 VARIO	SICS-GREATEST HITS
15 CLE	ROQUE EVELAN RMIN BU	D ORC	H. SONY	SEASONS 15 GALWAY RCA AT THE MOVIES	15 VARIO	SICS AT THE MOVIES
				ains this week • Recording Indust		

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500.000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. EQ indicates equivalent prices for labels that do not issue list prices. © 1994. Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Billboard

Top Jazz Albums

FOR WEEK ENDING JANUARY 29, 1994



by Is Horowitz

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

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

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

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

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

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

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

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

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

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

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

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



by Jeff Levenson

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

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

OO MUCH IS NEVER ENOUGH: The legacy of Duke Ellington is about to get goosed thanks to Music-Masters, which is planning to issue a series of unreleased masters documenting the maestro's work from the '40s to the '70s. The tapes, many of which were held by the Ellington family or stored in the archives of the Library of Congress, will be produced for release by **Mercer Ellington**, Duke's son. Among the series' highlights: the earliest recording of "Isfahan," with solo work by altoist Johnny Hodges; a rare 15-minute version of "Harlem"; and a 1964 concert at the Chicago Civic Opera House with **Django Reinhardt**. The first title to hit the racks? "The Great London Concerts," from '63 and '64.

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

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

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

	F			
WEEK	WEEK	I RT	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND R SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY \circle{S}	ack
M SIH.	LAST W	WEEKS ON CHART	ARTIST	TITLE
Ť	Ę	20	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	* * * NO. 1 * * TONY BENNETT COLUMBIA 57424	9 weeks at No. 1 STEPPIN' OUT
2	2	31	HARRY CONNICK, JR. COLUMBIA 53172	25
3	3	17	JOSHUA REDMAN WARNER BROS. 45365	WISH
(4)	5	11	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
5	4	15	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
(6)	7	15	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
$\overline{(1)}$	11	9	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
8	6	23	MILES DAVIS & QUINCY JONES WARNER BROS. 4	5221 LIVE AT MONTREUX
9	8	23	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
10	9	9	ELLA FITZGERALD VERVE 519084	E BEST OF THE SONGBOOKS
11	13	45	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
12	10	9	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
13	12	39	JOE SAMPLE WARNER BROS. 45209	INVITATION
14	14	33	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
(15)	17	27	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
16	15	9	DIANA ROSS MOTOWN 6340	DY SINGS JAZZ AND BLUES
17	16	46	SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
18	18	9	STANLEY TURRENTINE MUSICMASTERS 65103	IF I COULD
(19)	21	44	JOE HENDERSON VERVE 511779	LUSH LIFE
(20)	23	18	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
21	19	13	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
22	22	2	ANDRE PREVIN ANGEL 54917	WHAT HEADPHONES?
23	24	35	DIANE SCHUUR GRP 2006	IN TRIBUTE
24	20	33	DAVID BENOIT GRP 9687	LETTER TO EVAN
(25)		INTRY	THE BENNY GREEN TRIO BLUE NOTE 84467/CAPITO	DL
20	NL L			THAT'S RIGHT
		U	P CONTEMPORARY JAZZ	ALRAM2 TM
-			* * * NO. 1 * *	*
1	1	59	KENNY G▲ ⁵ ARISTA 18646	21 weeks at No. 1 BREATHLESS
2	2	21	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
3	3	27	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	5	15	RAMSEY LEWIS GRP 9742	SKY ISLANDS
5	4	19	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
6	9	20	WARREN HILL RCA 66321	DEVOTION
7	6	17	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
8	8	29	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
9	10	9	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION

1	1	59	★ ★ NO. 1 ★ ★ KENNY G▲ ⁵ ARISTA 18646	★ 21 weeks at No. 1 BREATHLESS
2	2	21	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
3	3	27	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	5	15	RAMSEY LEWIS GRP 9742	SKY ISLANDS
5	4	19	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
6	9	20	WARREN HILL RCA 66321	DEVOTION
7	6	17	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
8	8	29	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
9	10	9	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
10	7	8	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
11	14	25	PAT METHENY GEFFEN 24601	THE ROAD TO YOU
12	13	39	THE JAZZMASTERS FEATURING PAUL HARDC	ASTLE THE JAZZMASTERS
13	12	25	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
14	16	39	LEE RITENOUR GRP 9697	WES BOUND
15	15	11	JAZZ AT THE MOVIES BAND DISCOVERY 77006 A MAN AND A V	WOMAN, SAX AT THE MOVIES
(16)	17	35	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
17	11	15	HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
18	18	27	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
(19)	NE	W Þ	GARY TAYLOR SIN-DROME 3001	SQUARE ONE
20	19	17	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328 THREE FLEV	W OVER THE CUCKOO'S NEST
(21)	23	44	PAT METHENY GEFFEN 24468*	SECRET STORY
22	20	57	DAVID SANBORN ELEKTRA 61272	UPFRONT
23	21	33	NAJEE EMI 99400/ERG	JUST AN ILLUSION
24	22	35	MILES DAVIS WARNER BROS. 26938*	DOO BOP
25	24	26	ART PORTER VERVE FORECAST 517997/VERVE	STRAIGHT TO THE POINT
	bums	with	the greatest sales gains this week. Recording Industry Ass	sn. Of America (RIAA) certification

www.americanradiohistory.com

Music Video

Christian Vid Industry On The Rise New Programming Outlets Spark Expansion

BY DEBORAH RUSSELL

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

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

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

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

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

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

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

Regional video outlets have grown some 53% since 1989, with the most significant spurt cited in the eastern U.S., according to Aristo's research. The South and Midwest markets currently count the most programs, at 38 and 28, respectively.

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

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

"When we got involved with contemporary Christian video four years ago, we felt it was totally underdeveloped," he says. "In the past, the lack of product has held up the format considerably. It's like the chicken and the egg. The labels say, 'if you have the outlets, I'll make the video.' The outlets say, 'the more videos you make, the more outlets will appear. When we took on country videos in 1983, that was the same case. Now country has grown into an enormous industry. We saw the same type of challenge in the contemporary Christian field."

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

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

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

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

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

PRODUCTION NOTES

LOS ANGELES

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

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

• Black Dog Films director Jake Scott reeled Smashing Pumpkins' Virgin video "Disarm" with producer June Guterman. Dariusz Wolski directed photography.

NEW YORK

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

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

NASHVILLE

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

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

OTHER CITIES

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

Fox Getting A 2nd Scoupe; Home Music Channel Splits

THE

by Deborah

Russell

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

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

"The public wanted top 40," says associate producer **Michael Tormey**. "We're not cutting out al-

ternative altogether. Some alternative music is top 40 now, so we'll still play that."

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

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

NEW PLAN: The Home Music Channel, a direct marketing/music video service originally based in Reseda, Calif., and produced through M&M Productions there, has changed management and strategy with the new year.

HMC management fractured into three factions recently: the Music Channel, represented by **Keith James**, which bowed in HMC's place in Shanghai in January; HMC, run by chairman **Michael Renteria** out of Denver; and TV Music Zone Inc., produced under M&M and helmed by onetime HMC president Al Cooper.

The former team had planned to take HMC to Shanghai television Jan. 1, using the video network as a direct-marketing service to sell music to Chinese consumers. But as negotiations regarding the original plan broke down, so did the triumvirate, says Cooper.

Viewers of Shanghai TV now see a limited slate of video programming (plenty of classical clips and no home shopping) on the Music Channel; Renteria is regrouping HMC from Denver; and Cooper is developing the TV Music Zone Inc. direct marketing video service through M&M.

MORE UPDATES: TNN has canceled its plans to program a Spring Break special from South Padre Island, Texas, in March. It appears the gig may go to "ABC In Concert," which soon will launch its own country music offshoot. **D**IRECTING TESTIMONY: Black & White Television director **Paris Barclay** may join the ranks of industry leaders testifying about violence on television. Sen. **Carol Moseley Braun** (D-III.), who sits on the Juvenile Justice Subcommittee in the Senate, has requested hearings to be held on rap music and the issues surrounding explicit lyrics (Billboard, Jan. 8).

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

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

> **R**ETAIL RALLY: Denver-based programmer **Mike Drumm** is launching "The Music Link Retail Network" in February, installing video monitors and VCRs in a total of four Wax Trax, Double Play, and Replay Records outlets in Denver, Boulder, and Aurora, Colo. Each monitor will be banked by an end-capped display of product by artists featured in the "Music

Link" program on screen. Drumm will provide each outlet with new two-hour tapes every two weeks.

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

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

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

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



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

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FOR WEEK ENDING JAN. 16, 1994



Black Entertain

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

1 Domino, Getto Jam Hammer, It's All Good
Hammer, It's All Good
Mary J. Blige, You Don't Have...
Earth, Wind & Fire, Spend The...
Sxscape, Understanding
Mint Condition, U Send Me Swingin'
Ce Ce Peniston, I'm In The Mood
Satt-N-Pepa/En Vogue, Whatta M
Mariah Carey, Hero
Color Me Badd, Time And Chance
Freddie Jackson, Make Love Easy
Mazai Arenxie, Who's The Mach
Queen Latifah, U.N.I.T.Y.
SWV, Always On My Mind
Hammer, Pumps And A Bump
H HiFwe, Never Should've Let You Go
BDG'z, Bang Bang Boogie
Jodeci, Cry For You
Prince, Nothing Compares 2 U lammer, It's Ail Good 20 Prince, Nothing Compares 2 U 21 Shai, Yours 22 Aretha Franklin, A Deeper Love 22 Aretha Franklin, A Deeper Love 23 Jeru The Damaja, Come Clean 24 Bobby Brown, Something In... 25 Gary Taylor, Blind To It All 26 Will Downing, Do You Still Love Me 27 De La Soul, Ego Trippin' 28 Krs-One, Sound Of Da Police 29 A Tribe Called Quest, Award Tour 30 US3, Cantaloop

* * NEW ADDS * *



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

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

THE

IGS SUBMITTED BY THE OUT.
19 Mike Henderson, Hillbilly Jitterst
20 Bob Woodruff, Hard Liquor...t
21 Vince Gill, Tryin' To Get Over Yout
22 Ricky Van Shelton, Where Was It
23 Tim McGraw, Indian Outlawt
24 Gibson/Miller Band, Stone Cold...
25 Martina McBride, Life # 9
26 Carlene Carter, I Love You...
27 Meal McCory, No Doubt About It
28 Brooks & Dunn, Rock My World
29 Shawn Camp, Confessin' My Love
30 Daron Norwood, If It Wasn't...
31 McBride & The Ride, No More...
32 Turner Nichols, She Loves To...
33 Collin Raye, That's My Story
34 Chris Leboux, For Your Love
35 Mark O'Connor, The Devil...
36 Evangeline, Let's Go Spend...
37 Jimmie Dale Gilmore, I'm So...
38 Randy Travis, Wind In The Wire
39 Aaron Tipsin, The Call Of The Wild
40 Steve Wai .ner, Drivin' And Cryin'
41 Maverick, What A Crying Shame
42 Blackhaw, Goodbye Says It All
43 Bellamy Brothers, Not
44 Lee Roy Parnell, I'm Holding...
45 Daile Joaniel, You Gave Her...
46 Kris Isaak, Dark Moon
49 Marty Stuart, Kiss Me, I'm Gonet
50 Alan Jackson, (Who Says) You...t 49 Marty Stuart, Kiss Me, I'm Gonet 50 Alan Jackson, (Who Says) You...t + Indicates Hot Shots * * NEW ADDS * *

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



Continuous programming 1515 Broadway, NY, NY 10036

1 Guns N' Roses, Estranged 2 Cher/Beavis/Butt-Head, I Got You 3 Salt-N-Pepa/En Yogue, Whatta M 4 Stone Temple Pilots, Creep 5 Aerosmith, Amazing 6 Nirvana, All Apologies 7 Gin Blossoms, Found Out... 8 T. Petty/Heartbreakers, Mary Jane 9 The Breeders, Cannonball 10 Toni Braxton, Breathe Again 11 Adams/Stewart/Sting, All For L 12 Domino, Getto Jam 13 Meat Loaf, Rock And Roll. 14 Danzig, Mother 15 Counting Crows, Mr. Jones 16 US3, Cantaloop 17 Deep Forest, Sweet Lullaby 18 Mariah Carey, Hero

LIS

20 Blind Melon, Tones Of Home 21 Rage Against Machine, Freedom 22 U2, Stay 23 Janet Jackson, Because Of Love 24 John Mellencamp, When Jesus... 25 Janet Jackson, Again 26 Candlebox 20 Blind Melon, Tones Of Home 21 Rage Against Machine, Freedom 22 U2, Stay 23 Janet Jackson, Because Of Love 4 John Mellencamp, When Jesus... 25 Janet Jackson, Again 26 Candlebox, You 27 Dig, Believe 28 Pearl Jam, Animal 29 Joan Jett/Blackhearts, I Love... 30 Janet Jackson, If 31 Cypress Hill, I Ain't Goin' Out... 32 Babriace, Never Keeping Secrets 33 Snoop Doggy Dogg, What's My... 34 Tevin Campbell, Can We Talk 35 Queen Latifah, U.N.I.T.Y. 36 Jodeci, Cry For You 37 Xscape, Understanding 38 Nirvana, Heart-Shaped Box 39 Gabrielle, Dreams 40 Meat Loaf, I'd Do Anything For Love 41 Satt-N-Pepa, Shoop 42 Janet Jackson, Love Will Never... 43 Cracker, Low 44 Culture Beat, Mr. Vain 45 Rod Stewart, Having A Party 46 Cypress Hill, Insane In The Brain 47 2Pac, Keep Ya Head Up 48 Ace Of Base, All That She Wants 49 Kate Bush, Rubberband Girl 50 A Tribe Called Ouest, Award Tur 49 Kate Bush, Rubberband Girl 50 A Tribe Called Quest, Award Tour ** Indicates MTV Exclusive

* Indicates Buzz Bin * * NEW ADDS * * ZZ Top, Pincushion SWV, You're Always On My Mind Worl-A-Girl, No Gunshot Tori Amos, God



30 hours weekly 2806 Opryland Dr., Nashville, TN 37214 1 Billy Ray Cyrus, Words By Heart 2 Toby Keith, A Little Less Talk 3 Boy Howdy, She'd Give Anything 4 McBride & The Ride, No More...

4 McBride & The Kide, No More... 5 John Michael Montgomery, I Swear 6 Neal McCoy, No Doubt About It 7 Parton, Wynette, Lynn, Silver T 8 Gibson/Miller Band, Stone Cold... 8 Gibson/Miller Band, Stone Cold... 9 Faith Hill, Wild One 10 Aaron Tippin, The Call Of The Wild 11 Doug Stone, I Never Knew Love 12 Steve Wariner, Drivin And Cryin' 13 George Jones, High Tech Redneck 14 Clay Walker, Live Until I Die 15 Brother Phelps, Were You... 16 Billy Dean, We Just Disagree 17 Suzy Bogguss, Hey Cinderella 18 Clint Black, State Of Mind 19 Collin Raye, That's My Story 20 Chris LeDoux, For Your Love 21 Vince Gill, Tryin' To Get Over You 22 Martina McBride, Life # 9 23 Ricky Van Shelton, Where Was I 24 Emmylou Harris, Thanks To You 25 Mary-Chapin Carpenter, He... 26 Pam Tillis, Don't Tell Me What... 27 Los Den Denth Lowering 27 Lee Roy Parnell, Love Without... 28 Tanya Tucker, It's A Little Too Late 29 Tracy Byrd, Why Don't That... 30 Brooks & Dunn, Rock My World

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



Continuous programming 1515 Broadway, NY, NY 10036

1515 Broadway, NY, NY 10036
1 Michael Bolton, Said I Loved...
2 Mariah Carey, Hero
3 Rod Stewart, Having A Party
4 Adams/Stewart/Sting, All For Love
5 Jimmy Cliff, I Can See Clearly Now
6 T. Petty/Heartbreakers, Mary...S
7 Phil Collins, Everyday
8 Bryan Adams, Please Forgive Me
9 Celine Dion, The Power Of Love
10 Toni Braxton, Breathe Again
11 Bruce Springsteen, Streets Of...
12 Meat Loaf, Rock And Roll...
13 Ace Of Base, All That She Wants
14 Elton John & Kiki Dee, True Love
15 Tevin Campbell, Can We Talk
16 Billy Joel, All About Soul
17 Richard Marx, Now And Forever
18 Joshua Kadison, Jessie
20 Heart, Will You Be There
21 Janet Jackson, Again
23 Janet Jackson, If
24 Mariah Carey, Dreamlover
25 Tina Turner, I Don't Wanna Fight 23 Janet Jackson, if 24 Mariah Carey, Dreamlover 25 Tina Turner, I Don't Wanna Fight 26 Meat Loaf, I'd Do Anything For Love 27 Bruce Hornsby, Fields Of Gray 28 Phil Collins, Both Sides Of... 29 Ether Lebe J Dout Monarco 29 Elton John, I Don't Wanna Go... 30 George Michael, Faith § Indicates Five Star Video

* * NEW ADDS * * US3, Cantaloop Ace Of Base, The Sign Travis Tritt, Take It Easy

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

Medialine.

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

BY ERIC BOEHLERT

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

CW CDs: For country music fans who are frustrated by CD guides that tout their comprehensiveness but whose Nashville pickings are a bit thin compared to the rock and pop offerings, the Country Music Foundation has released "Country On Compact Disc: The Essential Guide To The Music" (Country Music Foundation Press; \$16).

Edited by Paul Kingsbury with reviews by Chet Flippo, Ben Fong-Torres, and Robert Oermann, among others, the guide includes 2,000 capsule reviews of nearly 600 artists.

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AMERICA'S NO. 1 VIDEO Eazy-E, Real Compton City G's

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

ADDS

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



Aerosmith, Amazing Ratones Paranoicos, Vicio Culture Beat, Mr. Vain

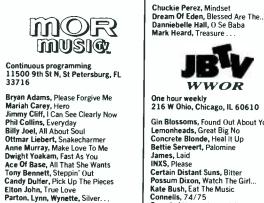
Culture Beat, Mr. Vain U2, Stay Bon Jovi, I Believe Adams/Stewart/Sting, All For Love Pet Shop Boys, Go West B.B. King, Paying The Cost To Be... Frank Sinatra/Bono, I've Got You... Janet Jackson, Again La Portuaria, Selva Tears For Fears, Goodnight Song

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



Elton John, True Love Parton, Lynn, Wynette, Silver... Frank Sinatra/Bono, I've Got You ... Rruce Springsteen, Streets Of... Rod Stewart, Having A Party 10,000 Maniacs, Because The Night Mary-Chapin Carpenter, He Thinks... Deep Forest, Sweet Lullaby Vince Gill, Tryin 'To Get Over You Dave Koz, You Make Me Smile Linda Ronstadt, Heartbeats... Doug Stone, I Never Knew Love UB40, Higher Ground

Lightmusic

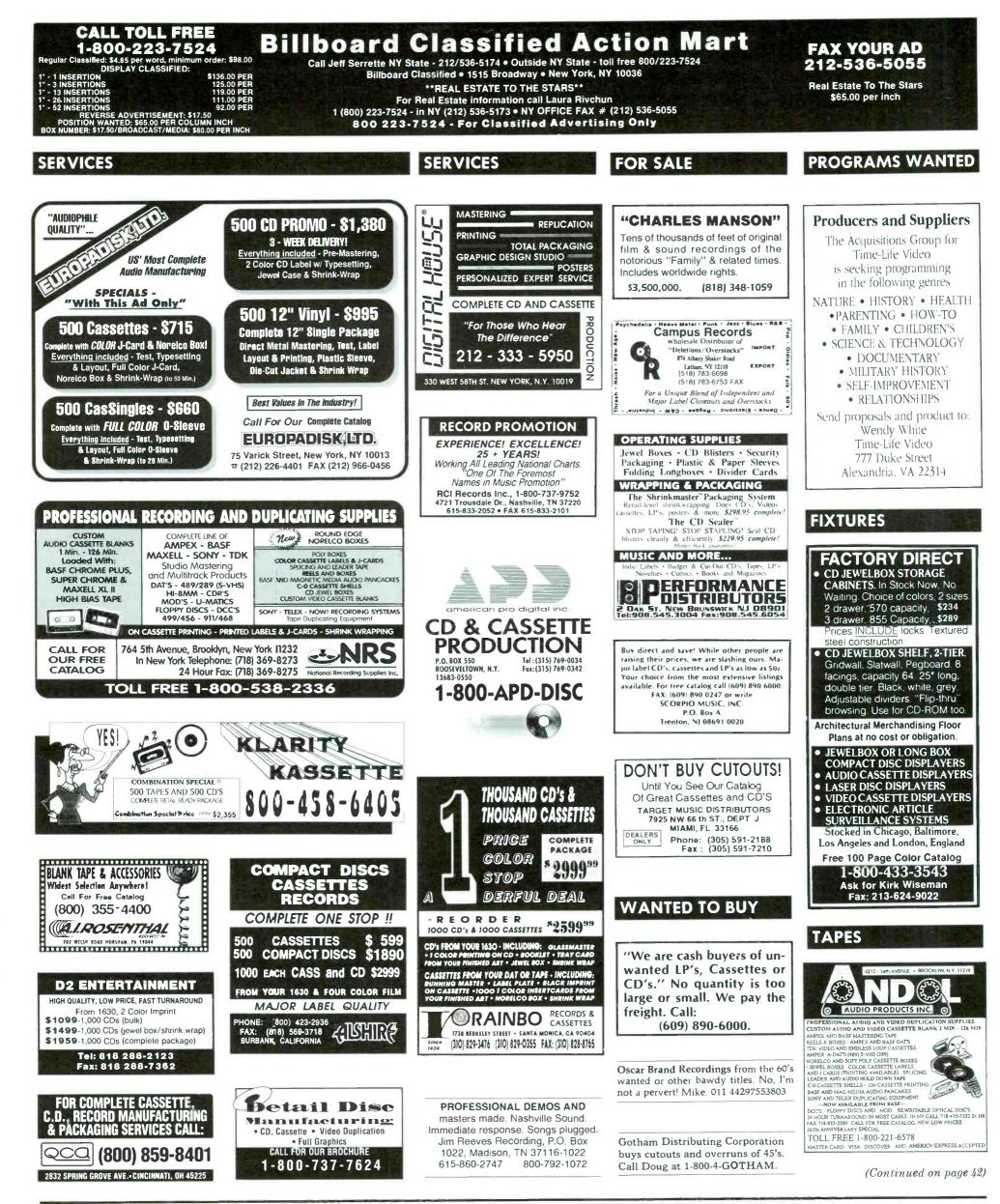
Five 1/2-hour shows weekly Signal Hill Dr, Wall, PA 15148 Harry Browning, No Alibies Mylon Lefevre, Trains Mylon & Broken Heart, Love God Mylon & Broken Heart, My Heart . . . Mylon & Broken Heart, Stranger To.. Mylon & Broken Heart, Stranger To... Mylon & Broken Heart, Denomination. . Mylon & Broken Heart, Shower The... Mylon Lefevre, Invincible Love First Call, Evidence Of Love Mariah Carey, Hero White Heart, Heaven Of My Heart Petra, Just Reach Out Steve Taylor, Bannerman DeGarmo And Key, God Good...



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STEEPED IN TRADITION, URUGUAY'S CARNAVAL CHANGES WITH THE TIMES (Continued from page 1)

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

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

ROOTED IN INDEPENDENCE

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

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

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

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

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

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

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



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

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

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

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

MURGAS' 'ACCIDENTAL' POPULARITY

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

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

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

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

In desperation, company director Diego Muñoz and troupe members went out as a murga—which literally means a group of people in the street making noise—and began singing on streetcorners to collect donations. Their prosperity was such that Muñoz and his troupe decided to stay and take part in Carnaval as the murga "La Gaditana Que Se Va" (The Cádiz Woman That Is Going Away).

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

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

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

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

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

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

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

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

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

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

At that time, murgas occasionally even explored surrealist themes. In their 1983 couplet, "Murga La," "Falta Y Resto" composed lyrics and music about an imaginary murga that had no music, paint, songs, drums, or costumes. Despite its avant-garde nature, it was a powerful couplet. In 1982, one could criticize the political situation without directly attacking Suddenly murgas were popping up everywhere, primarily on university campuses, where: No Hay Derecho, Antimurga BCG, and the pioneering all-female murga Siempre Librenamed after the tampon Always Free-were founded.

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

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

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

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



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

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

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

Such exposure enabled "Falta y Resto"—named after a maneuver in a card game—"La Reina De La Teja," "La Bohemia," "Araca La Cana," and other murgas to sell their records, with some achieving several gold status (a gold record is given in Uruguay after sales of 3,000 copies). The murga boom of the '80s consistde primarily of sold-out shows throughout the tablados and some theaters. They performed six or seven times a night, in 40-minute sets before 500-3,000 people. Rada, "since the jury tends to recognize those which only 'make people laugh' and keep the traditional side of the murga. If you come up with something revolutionary [such as La Reina De La Teja's inclusion of wind instruments and bass in 1982, or Falta Y Resto's "La Murga" in 1983], your chances of winning decrease."

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

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

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

Assistance in preparing this article was provided by John Lannert.

International

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

BY HOWELL LLEWELLYN

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

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

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

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

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

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

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

Japan's Latest Tower Entry Sets First-Day Record

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

(Continued on next page)

New Chart Data Supplier Set For Feb. 1 Changeover

BY DOMINIC PRIDE

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

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

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

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

"We've done a test chart, and this weekend [Jan 23] we're producing the first live chart. There have been one or two minor hiccups—such as one retailer not switching between us and Gallup—but nothing serious."

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

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

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

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

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

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

The initiative unites Peter Bond, who was a senior Sony Music executive in that region, and Tim Prior, formerly marketing director for Arista Records U.K.

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

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

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

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



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

SPANISH MUSIC RETAILING IN FLUX (Continued from preceding page)

bruary.

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

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

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

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

MCA Readies For European Expansion

Life Goes On At Scandinavian

BY DOMINIC PRIDE

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

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

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

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

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

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

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

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

Roster-Building Is Top Priority

BY PHILIPPE CROCQ

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

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

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

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

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

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

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

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

U.K. Venture To Supply New-Release Info

BY NICOLAS SOAMES

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

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

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

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

history com

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

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

"But after the first meeting it was obvious that the thing to do was to pool our resources and create the once-and-for-all definitive music database."

R.E.D. Publishing will continue to provide pop-only and classical-only catalogs separately for the specialist retailers.

But the main change is likely to be appreciated by the majority of stores, the multiple retailers and high street outlets that stock both pop and classical. "This makes much more sense than the industry having to deal with two separate catalogs," says Pollard.

The New Release Information Services (NRIS) for pop, classical, or both is now available on subscription, with detailed information on new recordings provided every fortnight on binder or insert formats. This represents a small change for Gramophone's catalog subscribers, who currently receive 10 cumulative supplements per year.

Back catalog needs will continue to be served by Music Master's annual Big Red Book and Gramophone's twice-yearly Classical Catalogue.

R.E.D. Publishing also expects to diversify into other products—it is aiming to demonstrate the combined catalog on CD-ROM at the MIDEM exhibition.

Also, the reorganization of Gramophone's own database to accommodate the changes means that it will be able to exploit consumer offshoots in much the same way that Music Master has successfully done in specialist areas such as country music and jazz.



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International

MIDEM Video Awards Get Facelift

BY DOMINIC PRIDE

PARIS-The MIDEM Organisation has revamped its Visual Music Awards ceremony this year, streamlining the show and incorporating a separate category for videoclips.

The ceremony, now called simply the MIDEM Awards, will be held Jan. 31 in the auditorium of the Cannes Noga Hilton. The results will be announced earlier the same day. For the last two vears, the awards have been held at the Palm Beach.

The change of venue brings with it a move to a more traditional approach, with the evening being conducted more like a conventional awards ceremony, says Cathy Bitton, MIDEM artistic director.

Last year's flamboyant, avant-garde presentation received a mixed response; the dramatic interludes between the lists of nominees left some observers enthralled while others felt confused and excluded from the predominantly Gallic humor.

"The show took over the awards ceremony," says Bitton. "It was a failure. It was original and crazy, but it wasn't what the nominees wanted.'

What they did want, says Bitton, is the traditional ceremony, with action focused on the nominees and winners. Excerpts from the works of all nominees will be featured.

"The program will have center stage this time," says Bitton, "although we'll still try to retain some originality.' Among the novelties the ceremony can boast will be the dresses worn by the women presenting the awards. The work of Japanese designer Yoshiki Hishinuna, the dresses will be made entirely out of videotape.

The ceremony will be presented both in French and English throughout, and up to four acts, as yet unnamed, will be performing.

For the first time, rock and pop videoclips will have their own separate category and will not compete with longer works. There also will be an award for longform music video.

A total of 22 nominees are up for the videoclip award, with entries drawn from 10 countries. Internationally known videos include U2's "Numb, Snoop Doggy Dogg's "What's My

Name?," Blind Melon's "No Rain," and Peter Gabriel's "Digging In The Dirt." TV networks and specialist music

broadcasters such as MTV Asia were invited to forward selections of clips from their areas. Laurence Crenn, MI-DEM awards administrator, says, "It was a natural step for us to include videoclips, and we had an excellent response, with more than 150 clips. We got some very interesting pieces from Asia and from Africa '

Awards also will be given for movies and TV programs.

France To Launch Nat'l Song Week **Events Planned To Spotlight Repertoire**

■ BY PHILIPPE CROCQ

PARIS-French popular music is due for another ministerial boost at MIDEM, when France's Culture Minister Jacques Toubon launches "La Semaine de la Chanson Francaise' (French Song Week) Jan. 30.

The inauguration will be in the form of an evening concert by French artists including singers Michel Jonasz and Daniel Belanger, in the presence of Toubon. The venture is supported by authors' society SACEM, the French record industry association (SNEP), the society for the administration of artists' and musicians' rights (ADAMI), the performers' collection and distribution society (SPEDIDAM), the rights society of phonographic producers (SCPP), and the foundation for music creation (FCM).

Other promotional events for French repertoire are planned throughout the run of MIDEM, including concerts

MIDEM HIGHLIGHTS

A selection of concerts and presentations at this year's MIDEM

SATURDAY, Jan. 29: Viva Mexico feat. bands Cafe Tacuba and Mana, at Palm Beach, 8:30 p.m.

SUNDAY, Jan. 30: Opening Concert feat. Patricia Kaas, Angelique Kidjo, at Palais des Festivals, 8 p.m. Ireland Presents Stiff Little Fingers, Energy Orchard, at Martinez, 9 p.m. MCA Trilogy Concert with Mari Hamada, Kim Wilde, Trisha Yearwood, at Noga Hilton, 10 p.m. MIDEM Jazz Club feat. Bheki Mseleku, Nelson Veras & Mo Brazil. FNAC Music Dance Party feat.



Laurent Garnier, DJ Deep, at Palm Beach Amiraute, 11 p.m. MONDAY, Jan. 31: Debut presented by Primary Talent, feat. D-Influence. Misty Oldland, Freak Power, at Esplanade, Palais des Festivals, 6 p.m.

YEARWOOD

Bands to watch for '94, Billy Pilgrim, at Martinez, 6:30 p.m. MIDEM Awards Noga Hilton Theater, 7 p.m. (see story, this page) Bands to Watch for '94 feat. Strange Nature, Big Light, Smash, Jaleo, Martinez, 9 p.m. MIDEM Jazz Club featuring Patrick Verbeke Trio, Bernard Allison Group, Luther Allison Band, at Palm Beach

Mogambo Club, 10:30 p.m. Dance Party 2 feat. Paul Oakenfold, DJ Bobo, Captain Hollywood, Deja Vu, David Morales, at Palm Beach Amiraute, 11 p.m.



TUESDAY, Feb. 1: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Voix du Liban feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Roots To Rock-1 feat. Carol Laula, at Martinez, 6 p.m. EMI Music Publishing presents US3, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Auvidis, at Palais des Festivals Debussy Theater, 8 p.m. From Roots To Rock-

2 feat. Pink Ink, Blues Company, David Halley, Bjoe, at Martinez, 9 p.m. MIDEM Jazz Club Danish Ambience, at Palm Beach Mogambo Club, 10:30 p.m. Dance Party 3 presented by Sony Dance Pool, feat. Culture Beat, Kevin Saunderson, Jam & Spoon, Nokko, Pauline Henry



at Palm Beach Amiraute, 11 p.m.

WEDNESDAY, Feb. 2: Talent feat. Bruno Maman, Bee Attitude, at Palais des Festivals Magic Mirrors, 6 p.m. "One Woman," a salute to Diana Ross, at Palm Beach, 8 p.m. (invitation only). Martinez Finale feat. Contrast Family, Felli, Pino Pavoli, Dazzle & Delight, at Martinez, 9 p.m. MIDEM Jazz Club feat. Lizz McComb, at Palm Beach Mogambo Club, 10:30 p.m.

Feb. 1-2 that will focus on new talent under the aegis of SACEM and ADAML.

The "Semaine" will culminate in the "Victoires de la Musique" presentations Feb. 7.

Organized by Jean-Louis Foulquier, the "Semaine" will comprise more than 50 national and international promotional initiatives and more than 20 regional performances, among which will be concerts in five major European cities-Stephan Eicher in Amsterdam (Feb. 2), Kasav in Madrid (Feb. 3), MC Solaar in Copenhagen (Feb. 4), Soon MC in Copenhagen (Feb. 5), and Julien Clerc in Berlin (Feb. 6).

There also will be a series of 150 concerts featuring young French artists, under the patronage of SACEM, in 50 locations throughout France, which will be broadcast by local radio stations and by France Inter.

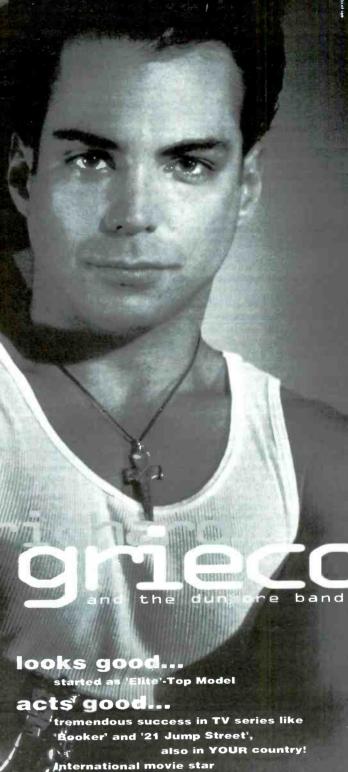
In addition, the French music promotion bureau in New York is arranging airplay of French repertoire by radio stations throughout the U.S., and the champagne company Piper Heidseck is organizing a series of competitions on the theme of the French chanson for the clients of New York's French restaurants. An extension of this contest to other U.S. cities is planned for 1995.

The M6 television channel, which devotes one-third of its programming to music, will tie in with the "Semaine de la Chanson Francaise" by broadcasting only French repertoire throughout the week-seven hours of French music per day. It also will present live performances by major French acts, including Jean-Michael Jarre.

In another move to promote French repertoire, M6 has set up a fund of 1 million francs (some \$170,000) to finance videoclips for three young French talents each year, to tie in with the releases of their first recordingsprovided that they are of previously unrecorded songs. The channel also will give significant exposure to the clips in its music programs.

The French cable music channel MCM also is devoting 100% of its music programming to French repertoire during the "Semaine" and will show concerts by Patricia Kaas (Zenith, 1990) and Johnny Hallyday (Parc des Princes, 1993).

The week also will be supported by the most important FM radio stations, the national public stations, and by the national press. There will be poster campaigns and radio and TV spots to promote the week.



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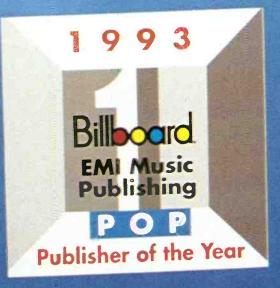
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LATIN STREET - José Feliciano Con un poco de amor; Venga la esperanza; Canción de Navidad - Silvio Rodriguez / composer Feliz Navidad - Carlos Risueño / composer

ARIES - Luis Miguel Hasta que me olvides - Juan Luis Guerra / composer

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De la Habana hasta aquí - Emilio Aragón / composer
De la Habana hasta aquí - Caribe Music, S.A. / publisher
Bolero, Bolero - José Francisco Dougan / composer
Bolero, Bolero - Eugenio Navarro / composer
Bolero, Bolero - Crab Ed. / publisher
Que suenen las palmas - Alfredo Brito / composer
Que suenen las palmas - Crab Ed. / publisher
Cruz de Navajas - José María Cano / composer
Cruz de Navajas - Ed. Bla Bla Blaxi Music, S.A. / publisher

MI TIERRA - Gloria Estefan Volverás - Rafael Ferro / composer

AREITO - Juan Luis Guerra Areito; Señales de humo; Ayer; Frío, Frío; Rompiendo Fuerte; Mal de amor; Si saliera petróleo; Coronita de flores; Cuando te beso; Naboria Daca Mayanimacana - Juan Luis Guerra / composer

BEST ARRANGEMENT ON AN INSTRUMENTAL

JAZZPAÑA - Vince Mendoza and Arif Mardin Bulería; Suite Fraternidad - José María Cañizares / composer Suite Fraternidad - Jorge Pardo / composer Suite Fraternidad - Carlos Benavent / composer

The Latin Field is Growing

Spanish Society of Authors and Publishers





(Continued from page 51)

technological innovations.

This year's conferences and semi-nars include a MIDEM "first," the International Retailers & Manufacturers' Conference (Jan. 31), coorganized by MIDEM and the British Assn. Of Record Dealers (BARD) with

One seminar addresses the *importance of tours in the* music industry and features a panel that includes U2 manager Paul McGuinness and David Levy of Primary Talent International.

the Assn. Of German Retailers (GDM). "New Technologies, Music & The Music Industry" (Feb. 1) is a day-long event exploring interactivity, multimedia, digitalization and superhighways and including a demonstration presented by Electronic Sound & Pictures U.K. covering the different interactive products. A morning seminar (Jan. 31) organized with Harvey Goldsmith Entertainment addresses the importance of tours in the music industry and features a panel that includes U2 manager Paul McGuinness and David Levy of Primary Talent International.

The National Assn. of Broadcasters (NAB) is hosting three sessions at

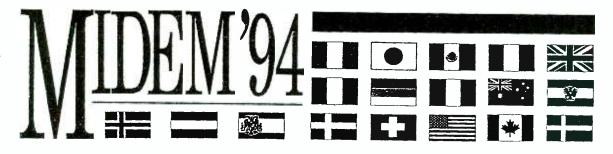
A highlight of MIDEM '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration of her 30 years as an international star.



Honoree Diana Ross

MIDEM Radio 1994 (Jan. 30 to Feb. 3), on radio management, radio news and new broadcast technologies.

Among major companies exhibiting are BMG Music Publishing U.K., EMI Music Publishing, EMI Classics, Philips Consumer Electronics, MCA, PolyGram, Sony Software, Sony Music (Continued on page 62)



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From Dance To Aboriginal, Classical To Rock, **Australians Bring Music To MIDEM**

By KATHERINE TULICH

music videos provided by Australian record companies.

This year's first-time attendees



Brian Peacock of FMA

JAPANESE GO SHOPPING IN FRANCE

include the Coalition Of Independent Record Companies Of Australia (CIRCA), which has 43 Australian independent companies on its membership roster. Michael McMartin, who will be in Cannes as a group represen-

EMA's Brian Peacock says the organization currently is canvasing industry opinions to formulate a possible new approach to MIDEM that will lead to an even stronger presence, particularly among

the majors, in future years.

tative, believes the CIRCA presence will have a two-fold effect. "First, it will alert other markets to the fact that we do have an active independent association these days, and it will also give us a chance to meet with representatives (Continued on page 60)

Finnish guitarist Yngwie Malmsteen.

But, notes Saito, "It's hard to find such

And the Tokyo-based company,

whose distribution deal with Windham

Victor Entertainment's

Yoshihisa Honda says the

real work comes after

MIDEM, when his A&R staff

sift through the various

samples and demos they are

sent by record companies

and publishers they've met at

the annual confab.

Hill ended in December 1993, will also

be looking for instrumental music to

fill the resulting gap. "We're keen to find an alternative [to Windham Hill],"

On the selling side, Pony Canyon,

which is sending 13 staffers to

MIDEM, will try to get overseas

licensing deals for international acts

(Continued on page 60)

artists.'

Saito says.



INDEPENDENTS

Bruce Iglauer, founder and owner of

Chicago's Alligator Records, who says, "And I feel I should have gone before

that." Iglauer and Alligator's interna-

tional director, Bob DePugh, plan to

meet representatives of distributors

from mainland China, Poland and the Czech republic in an effort to expand

distribution of the venerable blues

expensive," Iglauer says. "Compared to

taking three trips to Europe each year, it saves a lot of money." Alligator will

sublet space in a large, multibooth area

rented by NAIRD, which is "cheaper

than if we rented the booth ourselves."

"I'm a MIDEM fan, even though it's

(Continued from page 51

he says

label.

NAIRD itself will be represented at MIDEM as well. "One of the primary functions and purposes of NAIRD has always been to encourage and stimulate the distribution of independent music of all genres," says executive



Kenneth Jacobsen of Blood Records

director Pat Martin. "Our participation in MIDEM is an extension of this goal-on an international level." Martin hopes "to encourage both the exportation and distribution of independent music from the U.S. into the international marketplace.

To that end, Kenneth Jacobsen, president and owner of suburban Philadelphia label Blood Records, will be attending MIDEM. He seeks European licensing deals for his roster. And if he runs into foreign groups who want to be licensed in the U.S., he'll listen to the pitch. "I go to as many of these as my

schedule and budget allow," Jacobsen says, adding that he expects to spend \$10,000 on himself and Cyndy Praul, his A&R specialist, at MIDEM.

This MIDEM will be the first in (Continued on page 70)

Asian Industry Looks For Music, Artists And Catalogs By STEVE McCLURE OKYO—Japanese MIDEM-goers by all indies is that there are few, if Canyon is looking to make deals with will have full shopping lists in hand any, major independents left on the hard rock and heavy metal acts similar international scene, meaning most pop to the contract for Japan and chart-oriented catalog is in the hands Southeast Asia it just signed with

of the majors. "We'll try to find inde-

pendent labels with material that's

marketable in Japan," Saito says. Pony

when they show up at the annual music industry market this year. And those lists will be fully itemized in terms of each company's musical requirements, reflecting the Japanese industry's increasing sophistication.

QYDNEY—More than 30 Austra-

S lian companies are participating at this year's MIDEM, a figure up

and a bilingual reception

staff and will feature a

continuous display of new

Australian music videos.

operated export promotion body.

For example, Kazu Saito, assistant GM for international business affairs at major Japanese independent record company Pony Canyon, says there are

In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master recordings as well as existing titles it can buy.

three specific types of music his team will be looking out for at MIDEM.

'We're looking for some budgetpriced classical titles for which there is some market demand," Saito says. In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master recordings as well as existing titles it can buy, Saito adds.

He points out that a problem shared



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Pony Canyon's Yngwie Malmsteen

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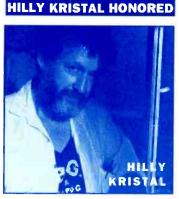
In the space of one short week, attendees from across the globe are given the opportunity to meet with execs from every facet of the music industry, making participation useful and cost-efficient. NMS delegates regularly close licensing, publishing, and distribution deals on-site, and enjoy the largest press attendance of any industry gathering.

Help us commemorate this anniversary at the Sheraton New York Hotel and Towers in New York City, July 19-23, 1994.

HERE ARE JUST A FEW OF THE PANELS BEING OFFERED THIS YEAR. WATCH FOR MORE INFO.

MASTERS: LICENSING, P&D, AND SIGNING DEALS THE PROS AND CONS OF SHORT TERM DEALS AN ARTIST'S SOCIAL RESPONSIBILITY THE INCREASINGLY INTEGRAL ROLE OF MUSIC IN FILM MAXIMIZING THE CAREERS OF NON-TOURING ARTISTS CAN FOREIGN LANGUAGE RELEASES SELL INTERNATIONALLY? MERCHANDISING: ART, BUSINESS OR EXPLOITATION? GANGSTA RAP: A CRISIS OF CENSORSHIP AND RESPONSIBILITY MARKETING SPOKEN WORD IN THE MUSIC BUSINESS BEYOND THE COUNTRY STEREOTYPES ACCURATE COLLEGE RADIO REPORTING: FACT OR FICTION? WILL MULTIMEDIA BRING VIDEO PRODUCTION TO THE HOME? ACID JAZZ TO JAZZMATAZZ THE PROS & CONS OF PACKAGE TOURS THE ECOLOGY OF POP: REINVENTING, RECYCLING OR EXHUMING? THE VISUAL VOCABULARY OF POPULAR MUSIC How PRICE, POSITION, PLAY, AND PRINT ARE PAYED FOR METAL RADIO: THE NEXT GENERATION GATT, BERN AND GENEVA: THE EFFECT OF INTERNATIONAL **REGULATION ON INTELLECTUAL PROPERTY** WHAT THE MUSIC INDUSTRY WILL BE LIKE IN THE 21ST CENTURY

- D.I.Y. SERIES: (SEE SPECIAL SECTION) PUBLISHING A PERIODICAL POINTS, TERM AND TERRITORY: WHAT MAKES A GOOD DEAL?
 - STARTING A LABEL BASIC TOURING
- GRASS ROOTS MARKETING: PRESS KITS, PROMO, AND ADVERTISING PUBLISHING MUSIC
- MANAGEMENT RESPONSIBILITIES, STRATEGIES, AND SKILLS RADIO PROMO AND TRACKING
- BENEFITS FOR THE ARTIST AND SELF-EMPLOYED
- Plus units of Dance, Hip-Hop, World Music, Metal, Latin, Legal, Radio, Video, Publishing, International Business, Talent and Booking, and much, much, more.



NMS is proud to recognize Hilly Kristal as a NMS'94 recipient of the Joel Weber Prize for Excellence in Music and Business.

Mr. Kristal is the owner and founder of the legendary New York club, CBGB and OMFUG which has just recently celebrated its 20th Anniversary. In hosting an estimated 10,000 bands over the last two decades, and helping to launch the careers of many, there is little doubt that there are few as deserving of this award as Hilly Kristal. Please join us this year in honoring this great industry stalwart.

MARKETING OPTIONS

Many marketing options offer your company a chance to participate in the NMS 15th Anniversary celebration. Included are multi-volume 15th Anniversary audio compilations for signed and unsigned acts, as well as a Publishers-only compilation; the year-long resource book



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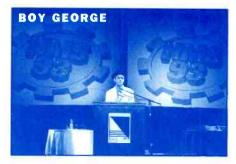
NMS'94 Directory Guide; the onsite necessity NMS'94 Pocket Guide; Exhibit Booths; Sample Sack inserts; and much more.

NEW "D.I.Y." PANELS

This year marks the introduction of the D.I.Y. program. These Do-It-Yourself panels represent a renewed focus on educating our attendees by gearing discussion toward hardcore information rather than debate. Accompanying each panel will be a limited number of useful, comprehensive information packets covering material discussed.

HIGH-LEVEL SYMPOSIA

Back by popular demand, NMS'94 is proud to host high-level, policyaffecting symposia meetings structured as closed-door, invitationonly gatherings to ensure greater effectiveness. A partial list of this year's symposia includes: Dance Music, International Independent Labels, Major Label Executives,



YEARS OF NEW MUSIC

NEW YORK CITY JULY 19-23, 1994

Lawyers, Artist Managers, Club Operatives, Modern Rock-AOR-Pop-Urban-Radio, Journalists and Publicists, Promoters and Agents, Hip-Hop, Music Video and Film Makers, Music Publishers, and Periodical Publishers. Watch this space for more symposia topics to be announced at a later date.

SPECIAL FEATURES

To commemorate its 15th Anniversary, NMS'94 will host several special events. The 15 Years of New Music photo/art exhibit will chronicle the best of the alternative music scene as seen through the palettes and lenses of artists and photographers from the world over. There will also be interactive stations that encourage delegates to participate in new technologies. NMS Today will feature a special

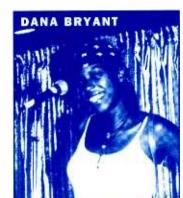


multi-part 15 Years of New Music editorial section focusing on the past fifteen years of rock, jazz, hip-hop, dance, and more. Watch for more information on these and other special NMS'94 events.

NEW MUSIC NIGHTS FESTIVAL

This year's New Music Nights Festival—the largest event of its kind in the world—will host 400

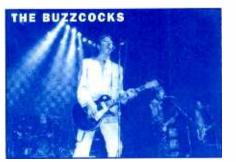
ALL PHOTOS FROM NMS'93. ALL PHOTOS © BOB GRUEN EXCEPT: NIRVANA, BOY GEORGE, AND EXHIBIT HALL, © STEVE EICHNER; AND HILLY KRISTAL, © NMS. NMS LOGO, "NEW MUSIC SEMINAR", "NEW MUSIC SEMINAR", "NEW MUSIC NIGHTS FESTIVAL", "NMS", AND "NMNF" ARE TRADEMARKS OF NEW MUSIC SEMINAR, INC.



bands from every genre of music and performance playing at 35 New York City-area venues during 5 nights. The artists pictured were featured performers from last year's festival, and were joined by A Tribe Called Quest, Bad Brains, The Boredoms, Clutch, The Goats, Coolies Hot Box, Liz Phair, Small Factory, Hammerhead, Jawbox, Leaders Of The New School, Luscious Jackson, Madder Rose, Raging Slab, Monster Magnet, Ultramagnetic MC's, Urge Overkill, Helium, Robin S., and more.

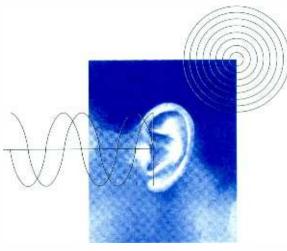
SUBMIT YOUR BAND

Be a part of this year's New Music Nights Festival. We are booking showcases now. Bands, labels, agents, and managers, get a jump on the process and submit your demo for consideration. Send \$20 (check or m.o. payable to New Music Seminar), with your music, supporting materials, and **complete** contact information (name, address, phone, & fax of all relevant parties) to the NMNF A&R Committee, NMS, 632 Broadway, NY, NY 10012 **no later than April 15** for eligibility.



HOTEL AND TRAVEL

Watch for NMS Travel Packs to include your registration fee plus 20-50% discounts on round trip airfare to New York from most domestic and international cities, round trip airporthotel transfers, and hotel accommodations with no minimum stay!



NEW MUSIC SEMINAR

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Cut/Copy-Fax! Fill out the form below and fax in your credit card registration to take immediate advantage of early bird rates. Complete as-is or copy at 130% for 8-1/2 x 11 size form.

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in other countries, have been aggressively cracking down on suspected exporters. For instance, Win Records & Video, one of the leading exporters, found itself on hold with Sony for export violations. Unable to ship Sony, Win eventually lost its export business and was forced to close its doors.

H.L. Distributors, a past attendee at MIDEM will not attend this year's meet because of the crackdown on exporting. "We are not going basically because we are not exporting," says Dave Benjamin, GM for the Miamibased one-stop.

In addition to H.L. Distributors, Bassin Distributors and CD One Stop

M.S. Distributing owns about 100 masters, and the company will be attending MIDEM to cut some licensing deals.

will not attend this year's convention, according to Alan Meltzer, president and chief operating officer of the New York-based Alliance Entertainment Corp., which now owns the two onestops.

In 1992, when the two one-stops were independent of each other, Bassin shipped about \$50 million of product to South America and another \$25 million to Europe, while CD One Stop shipped about \$15 million to Europe and Japan. "We are not going this year," Meltzer states. "The issue of exporting is a moot point. The strength of the dollar blows you out of that market. Through a combination



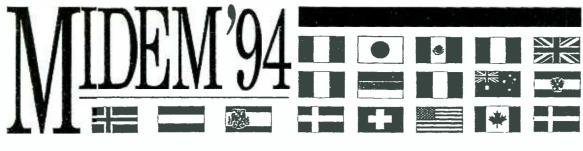
Rene Klaassan of Caroline

of choice and circumstances, we are not going."

But one U.S. wholesale executive points out that if a company is in the import or export business, "the strength of the dollar becomes an ancillary part of the business," not something that governs whether the company participates in that business.

Rene Klaassan, international sales manager at New York-based Caroline Records, agrees with that point. "We are going because it is an important international convention, attended by importers, distributors and wholesalers from basically the whole world," he says. Caroline is attending in order to strengthen relationships—as well as find new ones—in France, Spain, Italy and Greece, as well as in the Pacific Rim countries.

About 5% of Caroline's sales comes (Continued on page 69)



DOWN UNDER

(Continued from page 56)

from similar coalitions of independents from around the world," he says.

Another newcomer to MIDEM will be Precision Sounds, which is launching a newly patented invention, PRO-LOC, at the trade fair. Precision Sounds, which currently markets security systems to major music and video

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100

different international labels in Australia.

retailers in Australia, is confident the PRO-LOC will prove a unique and innovative security system for music retailers at the international level.

"MIDEM represents the most important global music trade fair as far as Australian music companies are concerned," says Brian Peacock, general manager of Export Music Australia. "It's the one time each year that Australian companies can touch base with all their clients from around the world, and it's of absolutely key importance to the Australian music industry in its bid for even greater worldwide impact."

Peacock says, however, that EMA is currently canvasing industry opinions and ideas to formulate a possible new approach to MIDEM that will lead to an even stronger presence, particularly among the majors, at the confab in future years.

"We will be completely renewing the Australian stand and the Australian presence at MIDEM to maximize the potential that the trade fair obviously has to offer Australian music companies," says Peacock.

While the Oz attendance figures are mainly bolstered by the indies, Sony Music and Sony Music Publishing is one of the few major companies attending. "We are going as part of the international Sony Music Publishing contingent," says Australian executive

such as Bad Moon Rising from the

U.S., Singapore's Maizurah and

Britain's Workshy, for which it has

Saito. "We have to rely on our special-

ists' eyes and ears to find good music."

Matsushita group of companies, is in

much the same situation as Pony

Canvon, since it too has no major over-

seas affiliate. "We're interested in finished prod-

ucts," says Yoshihisa Honda, Victor

"MIDEM is a kind of gamble," says

Victor Entertainment, part of the

JAPANESE

(Continued from page 56)

worldwide master rights.

Damien Trotter. "It's an opportunity to pick up deals for Australian interests, as well as show off some of our own acts."

Trotter says the Australian Sony group has four acts to be featured in Cannes this year: Lisa Maxwell, Charlie Chan, the Whippersnappers and Richard Newell. All the acts have been signed and recorded by Sony Music Publishing and have been released independently in Australia.

Key representative for Sony Music Australia in Cannes is John Ferris, who is the company's dance music co-ordi-



Sony's Charlie Chan

nator. He will be there seeking opportunities to license dance music in European territories, particularly the emergent countries that are seen as potentially highly lucrative markets for the genre.

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100 different international labels in Australia. "In the past, I've primarily attended MIDEM to meet up with my labels and to source product, but this is the

Entertainment's international direc-

tor. He says Victor, one of Japan's old-

est record companies, wants to sell

product from Japan overseas as well as

buy promising material from abroad to

Specifically, Victor is looking for

jazz, jazz fusion and classical material,

Honda says, pointing out that Victor,

through its JVC Music subsidiary in

the U.S., has achieved solid results in

the American market with adult con-

temporary and jazz artists such as

Kevyn Lettau and the Ernie Watts

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sell in the Japanese market.

first time I'll be going with the primary aim of selling our own Australian product through the Larrikin labels," says executive Warren Fahey. "We regard MIDEM as vital to our business—a chance to renew our associations with our supplier, but now also as offering a real chance to sell our own product. We now have over 200 titles covering the whole gamut of music, from jazz to Aboriginal to contemporary music."

Larrikin also will use MIDEM to launch an Australian classical label called Walsingham Classics. "We have a nine-CD catalog with 28 more in production," says Fahey. "We're specifically targeting a mainstream international market, so MIDEM is the ideal launching pad for it."

Chris Gilbey, head of Chris Gilbey Pty. Ltd., one of Australia's primary music publishers, has been attending MIDEM for the past two decades and feels the focus of the event has shifted. "I think MIDEM over the years has had to re-invent itself. It has become a much more important marketplace for the independents," he says. "The event is, once again, an important place to make contacts and to buy and sell music."

Gilbey is focusing his MIDEM time on two emergent and developing acts: Defryme, a rock act that has gone Top 40 in Australia with "God Inside A Man," and Paul Bennett, who has already had a Top 20 hit in Germany.

This year, two copyright associations, the Australasian Mechanical Copyright Owners' Society Ltd. (AMCOS) and the Australasian Performing Right Assn. (APRA), will be in attendance.

According to Brett Cottle, chief executive of APRA, MIDEM provides an opportunity to reaffirm the position of copyright in Australia in view of the controversial Prices Surveillance Authority's investigation into CD and tape prices. Says Cottle, "In view of the publicity that certain adverse moves in the copyright area have raised in recent times, it's important that we stress our attitude and policy over copyright issues."

Avex will once again be keeping its collective eyes and ears open for the latest dance music, especially since Japan's current techno boom will end sooner or later.

Quintet.

Honda says if a good independent record company were available, Victor would consider buying it, but he admits such an opportunity is unlikely to present itself.

Honda points out that the real work comes after MIDEM, when his A&R staff have to sift through the various (Continued on page 66)

PUBLISHING

(Continued from page 51)

Mueller from Germany and Duran Duran from England.

"Even though we do not always make the 'big' deal there every year, we always manage to renew old acquaintances or make new ones and thereby stay tuned to the constantly shifting emphasis of the music business," says New York-based John Bienstock, executive VP of Freddie Bienstock Enterprises, which, along with other members of the Bienstock family, has attended every MIDEM. Bienstock says the 1994 MIDEM will have a particularly happy aspect because "we're looking forward to

New York-based MCA Music president John McKellen will be attending MIDEM with 13 key executives, including the heads of branch offices in the U.S., Australia, the U.K., France, Germany, Holland, Italy and Scandinavia.

thanking all of our foreign affiliates for all the help on the new Jim Steinman/Meatloaf album, which has sold more than 6.5 million worldwide."

New York-based MCA Music president John McKellen says that he'll be attending MIDEM with 13 key executives, including the heads of branch offices in the U.S., Australia, the U.K., France, Germany, Holland, Italy and Scandinavia. An attendee since the convention began in 1967,

"The scope of the conference is of particular importance to us," says peermusic's Ralph Peer, "since we're truly global in nature, with our 74 companies in 23 countries."

McKellen says MIDEM is useful because "it gives us a chance to build and strengthen our relationships with the legal community and with our overseas business partners and to examine prospects for new business in the international arena."

McKellen adds that MIDEM will also provide a forum to discuss a new music publishing joint venture in Japan with Teichiku Records Co. Ltd. called MCA Panasonic Music Co. Ltd. Teichiku is a subsidiary of Matsushita Electric Industrial Co. Ltd.

At BMG Music Publishing Worldwide in New York, president Nick Firth sees MIDEM as a "great tool for a company like BMG, which believes in the necessity of communication both within the corporate structure and outward to its client partners. We all tend to do business with people we know and with whom we've established relationships."

Ralph Peer, chairman, CEO of peermusic, stresses that the "scope of the conference is of particular importance to us since peermusic is truly global in nature, with our 74 companies in 23 countries, including our most recent openings in Hungary and Ireland." Also, Peer says, "the person-to-person contacts made at MIDEM can lead to concrete business during the rest of the year."

Says Irwin Robinson, chairman/ CEO of the Famous Music Publishing (Continued on page 62)

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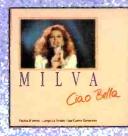
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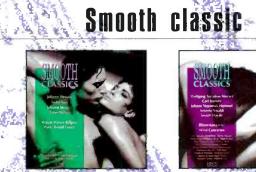


















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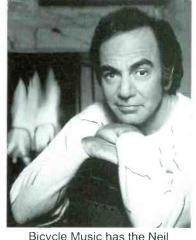
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PUBLISHING

(Continued from page 60)

Companies in New York, "We are still aggressively looking for new talent that will fit in with our broadening international scope. What better place to underscore this than by active attendance at MIDEM? Also, in the near future we plan to open other Famous companies in specific new territories, making MIDEM the



Diamond catalog

ideal forum in which to meet professionals from all over the world and assess various markets and conditions." Robinson will be attending MIDEM with Ira Jaffe, president of Famous, and Michael Stack, creative director of its new London office.

For David Rosner, who operates Bicycle Music in Los Angeles, his primary reason for being at MIDEM—he's missed only a few since MIDEM was organized—also is to meet with people from many countries in one place. "While making deals is not a given," says Rosner, "this year we have a new foreign deal kicking in with Sony Music on Neil Dianond's catalog, which I represent. I'll be there with Neil's attorney, Marsha Gleeman."

Another MIDEM veteran is New York-based Stanley Mills, who owns September Music. "MIDEM has been very good to me because I place songs on a country-by-country basis. I've been very fortunate in picking up lots of material to subpublish in the U.S. It has a lot to do with being seen there."

Says New York-based Julie Lipsius of Hit & Run Music, "An important object for us at MIDEM this year is to meet with the publishers and sub-publishers of our signed writers, to work on ideas for both exploitation of existing songs and further collaborations. At least one of our top writers has expressed interest in collaborating on lyrics for an international act—not necessarily destined for the Anglo-American market." ■

EUROPEAN

(Continued from page 56)

Publishing and Time Warner.

Debutants at MIDEM include West Bild (Germany), Musidisc and Harmonia Mundi (France) and Naxos (Hong Kong).

The trend toward national group stands is obviously gathering momentum, as evidenced this year by AUSTRADE (Australia), AMP (Austria), BAP/SABAM, WBM (Belgium), ADISQ, CIRPA (Canada), MIC (Denmark), the Finnish Foreign Trade Assn., SCPP, SPPF (France), DMV (Germany), AFI (Italy), NORSK (Norway), SGAE (Spain), EMS (Sweden), SUISA (Switzerland) and The British At Midem, which is organized by the British Phonographic Industry (BPI).

As usual, MIDEM will act as a contemporary music barometer by means of the concerts and artist showcases staged during the convention. Each night will feature dance music and DJs, with Sony and the French independent FNAC prominent in the presentation. MIDEM will co-host two international talent concerts with EMI and MCA, and the opening night gala is dedicated to Mexico with a show entitled "Viva Mexico!," featuring the star Mexican band Mana and other exponents of the country's colorful music, plus Mexican food and drink. The French & Francophone Week Of Music, an initiative of the French ministry of culture, will be marked by a special concert. The 11th MIDEM Classical is



John Deacon of BPI

emphasizing vocal music and follows its usual pattern, established over the years, of paying tribute to internationally recognized artists as well as young talent at the outset of their careers. (Continued on page 64)

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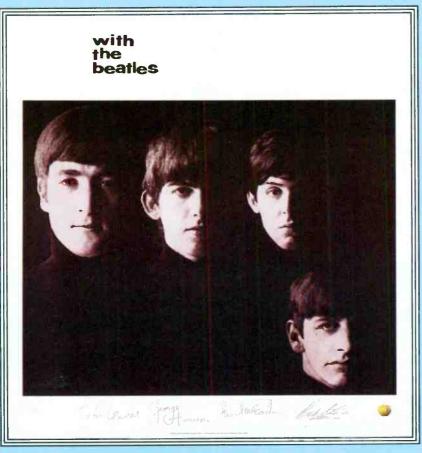


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Sgt.Pepper's Lonely Hearts Club Band

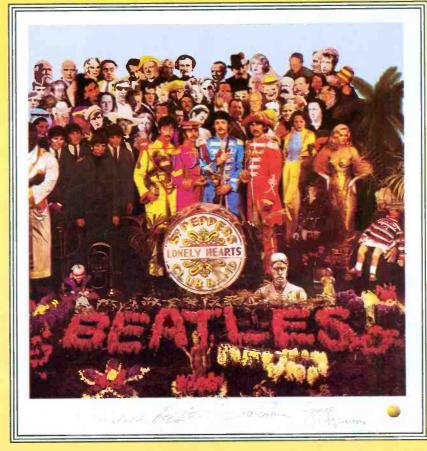


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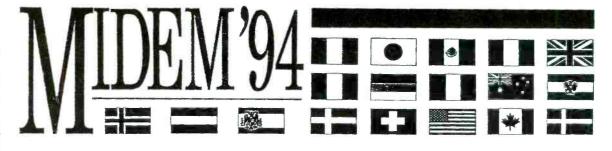
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EUROPEAN (Continued from page 62)

A highlight of MIDEM '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration (Feb. 2) of her 30 years as an international star. Ross is to receive the honor of Commander of the Order of Arts &





Mana Performs at the "Viva Mexico!" opening

Letters from the French minister of culture, Jacques Toubon, and the Cannes Gold Medal from the mayor of the city. The Diana Ross all-dayer climaxes with a gala dinner/reception at the Palm Beach with 500 distinguished guests, during which MIDEM chief executive Xavier Roy will present her with a specially created trophy com-

memorating her "outstanding contributions to the music industry." Ross' first MIDEM appearance was in 1968 with the Supremes.

Certainly, the U.K. music industry's professional organizations are present in strength at this year's MIDEM, and the close co-operation and involvement between some of them in terms of joint office stands reflects the rapidly changing nature of the music business today and the need for unity in confronting current and future issues and problems.

Zap Mama receives SABAM's "Hit Trophy.

The Performing Rights Society (PRS), the Mechanical Copyright Protection Society (MCPS) and the Music Publishers' Assn. (MPA) are sharing office facilities in the Palais des Festivals. Representing the PRS are chairman Wayne Bickerton, head of membership John Sweeney and publicaffairs controller Terri Anderson.

"This is an opportunity for the PRS to share facilities with the MCPS in particular, which is in line with the closer co-operation between the societies," comments Anderson. "MIDEM will provide further means for our continuing re-examination of our international relations with other societies and the way they are functioning."

Frans de Wit, chief executive of the MCPS, will make a presentation about the society's database. "I'll also be attending the BIEM meeting and one organized by the International Copyright Coalition," he says. "And there'll be ongoing discussions with our

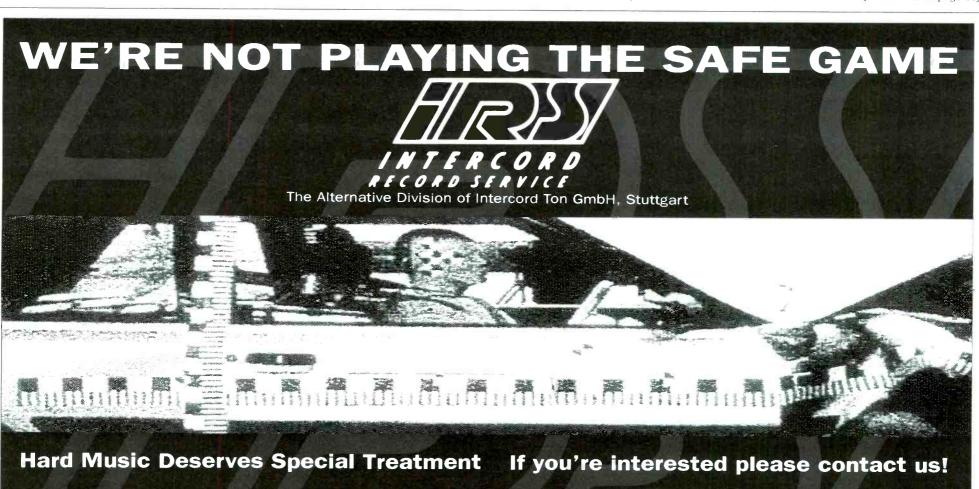
Seminar topics will cover the implications of Europe's new status as a trading bloc and single market, future trends in new technology, counterfeit product and bootlegging, and environmental issues.

colleagues from societies all around the world."

The MPA is the sponsoring body for British music publishers at MIDEM, trouble-shooting for those with stands and providing facilities such as telephone, fax, message point and administrative assistance for others attending on a participatory basis.

Ellis Rich, who heads the International Music Network (IMN), representing various music publishing catalogs, will be offering this year "a true alternative to dealing with conglomerates," he says, and he can be contacted at Stand 1911.

British Phonographic Industry director general John Deacon is heading the delegation of the U.K.'s professional record industry organization. His group includes Sara John, director of legal affairs; Emma Fanning, assis-*(Continued on page 68)*



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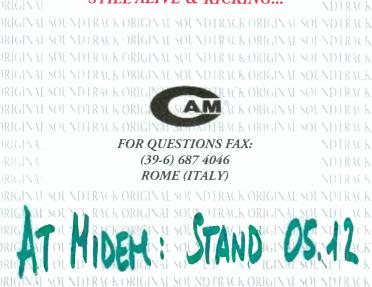
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JAPANESE

(Continued from page 60)

samples and demos they are sent by record companies and publishers they've met at the annual confab.

Production company/music publisher HoriPro is also at MIDEM with a specific goal in mind: to promote the songs of Randy Van Warmer, in-house songwriter at the Nashville division of the HoriPro Entertainment Group. In addition to promoting Van Warmer's



Victor's Kevvn Lettau

material with a view to getting licensing or publishing deals, HoriPro will seek subpub deals for the approximately 10,000 song titles controlled by its office in the country-music capital.

Melody, as always, is uppermost in the mind of FujiPacific Music president Ichiro Asatsuma. "We need good melodies, not only for use in TV commercials and dramas, but also for Japanese artists," says Asatsuma. The major music publisher will also be looking for rave-type dance music at MIDEM, says Asatsuma. "[Tokyobased dance label] Avex has been doing a great job in marketing dance music," he says. "If we have a chance, we'd like to find some good stuff before they do."

As for Avex, that label will once again be keeping its collective eyes and ears open for the latest dance music, especially since Japan's current techno boom will end sooner or later. Avex D.D. senior MD Max Matsuura says the company will be looking for good acid-jazz tracks as well as the predicted "next big thing" in the world of dance music.

Meanwhile, one Japanese company that usually takes part in MIDEM, music publisher J-WAVE Music, won't be sending anyone to Cannes this year.



HoriPro's Randy Van Warmer

"We want to concentrate on what we have," explains executive director Katsumi Nishimura. "We have a lot of projects coming up at the end of January and the beginning of February, and we're operating at full capacity now."

In addition to booths being reserved by individual Japanese companies at MIDEM, once again there will be a Japan booth co-sponsored by the Music Publishers Assn., the Record Industry Assn. of Japan, JASRAC and the Japan Council of Performers Organizations (Gaidankyo).



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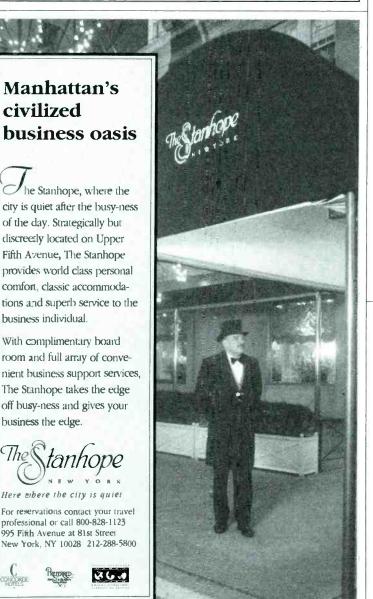
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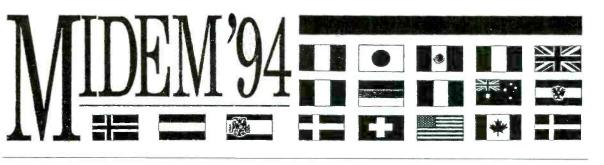
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EUROPEAN

(Continued from page 64)

tant legal adviser; Peter Scaping, director of development and research; and Fiona Haycock, head of events. Also present under BPI auspices are Paul Birch, managing director of Revolver Music and a BPI council member; Lisa Anderson, executive producer of "The BRITS Awards"; and Tim Dabin and Derek Varnals, of the BPI's Anti-Piracy Unit.

"There will be over 20 U.K. record companies at MIDEM this year," reports Fiona Haycock, "and the BPI hosts a reception (Feb. 1) under the slogan "The British At MIDEM," which will also be the bannered theme of our stand."

The British Assn. Of Record Dealers (BARD) is attending MIDEM for the first time in an official capacity with its own stand. Secretary general Bob Lewis points out that U.K. record retailers have often gone to Cannes in the past as guests of record companies, but this year their own organization decided to take part as the prelude to probable participation at other international events, such as NARM and PopKomm.

Says Lewis, "BARD has affiliations with similar bodies in Germany, the U.S., Austria and Switzerland. In conjunction with the German retail trade group GDM, we're inviting record companies and sister retailer organizations to a large-scale seminar (Jan. 31). Topics we're planning to raise include the globalization of the record business—with just six major record manufacturers now—and the way the U.K. retail trade has become polarized, with major chains like W.H. Smith, HMV and Virgin opening up in other countries."

The seminar topics will also cover the implications of Europe's new status as a trading bloc and single market, future trends in new technology, counterfeit product and bootlegging, and environmental issues as to how product is manufactured, packaged and sold. Virgin Retail (Europe) is taking a stand in the Palais des Festivals.

Several French companies are making their MIDEM debut this year or returning after missing a few years. Harmonia Mundi, Musidisc, Music Data, Orfeo and Messidor are among them. The French collection society SCPP has a stand for the benefit of all its members, ranging from majors to indie labels. SCPP general manager



Frans de Wit of the MCPS

Monique Laurent is to promote the society's role in contemporary rights protection and collection, and its antipiracy collaboration with SACEM and the IFPI.

The German music-publishing industry is to assert its usual large presence through the joint venture stand for more than 40 companies organized by the German Music Publishers' Assn. and sponsored by the German ministry of economic affairs. The biggest German stand will be occupied by Intercord, the Stuttgart-based record company, whose managing director, Herbert Kollisch, reports a 45% increase in corporate gross to DM150 million (some \$88 million) in 1993.

The Edel company, headed by Michael Haentjes, is at Cannes offering and seeking product, and Polydor MD Goetz Kiso looks to strengthen international artist contacts and synchronize marketing and A&R strategies for the year ahead with colleagues from other countries.

Holland has its usual "Dutch Island" presence covering more than 400 square meters and comprising 11 stands occupied by BUMA/STEMRA; the Dureco, Munich, Roadrunner and Mid-Town record companies; the Rhythm Import firm; wholesaler Bertus Distributie; the Top Format jingle company; the Dynamic CD pressing plant: the Nada International music publishing company; and the Valkieser TV production firm.

Valkieser TV production firm. Host of the "Dutch Island" is John de Mol Sr., managing director of the Conamus Foundation, which promotes Dutch music domestically and abroad. Once again Conamus will launch a promotion compilation CD titled "Music From Holland With Love," featuring 18 prominent Dutch MOR acts, and a CD sampler titled "Highlights From The Lowlands," promoting 18 Dutch rock and pop artists. Leading Dutch dance acts will star at a "Dutch Dance Party" at the Hotel Martinez (Jan. 29).

Italy's thriving independent record companies will be prominent in Cannes this year, together with the AFI, their professional organization. The Italian disk market slumped by 20% during

An Irish musical evening is to be staged at the Hotel Martinez, and available from the Irish stand will be a promotional CD, "Music From Ireland: Breaking

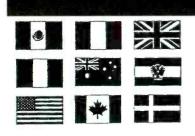
Sound Barriers Vol. 3.'

1993, but Angelo Tardi, MD of Naplesbased Flying Records, is confident his company will maintain its corporate growth strategy. Flying is claiming No. 1 status as Italy's largest independent dance label—with some 70% of the market.

Angelo Franchi, international manager of BMG Ariola Publishing, Italy, (Continued on page 70)



A BILLBOARD EXPANDED SECTION



DISTRIBUTORS (Continued from page 60)

from its export business, according to Klaassan, who states that the label is building up its export department again, although he concedes that the strength of the dollar hinders it. That business consists of selling titles from the company's distributed labels that don't have exclusive distribution or licensing over there. "We want wholesalers over there to start distributing such titles on a small scale, to get a buzz going and make a name for the title, which is when a label over there will pick it up and my job is done," he says. "Our task is to enhance the mar-

ket share of all distributed labels. In addition to aiding in the export business, MIDEM also serves as a forum to talk with European labels about U.S. distribution, points out Anthony Dalesandro, president of M.S. Distributing in Elk Grove, Ill. "We are looking to pick up lines for distribution in the U.S., either on a regional or national business," he says. In addition, M.S. owns about 100 masters, and the company will be attending MIDEM to cut some licensing deals.

ing deals. U.S. classical distributors view MIDEM as particularly important in their efforts to obtain lines for distribution in America, notes John Schultz, national director of sales and marketing for Qualiton, a Long Island City, N.Y.-based company. "We have several appointments with labels there and we hope to close distribution deals with them," he says. "MIDEM is very competitive" for classical distributors, which is why his company attends every year. ■



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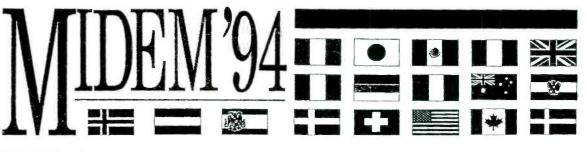
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INDEPENDENTS

(Continued from page 56)

which Atlanta-based blues/alternative label Ichiban Records solicits new business, says label owner Nina Easton. We're putting the word out that we are looking to license and buy catalogs." says Easton, who will attend with coowner John Abbey. "Normally, we would just meet and greet people. Life is getting harder and the world is getting smaller, and MIDEM doesn't have



Nina Easton of Ichiban Records

EUROPEAN

(Continued from page 68)

will be seeking new repertoire and contacts at the BMG International stand.

Spain's biggest stand will be that taken by the Sociedad General de Autores de España (SGAE), and it will be manned by a team of 14, including president Manuel Gutierrez Aragon, VP Teddy Bautista and pop/rock marketing chief Carlos Lopez. The Spanish performing rights society is sponsoring two Hispanophone acts at MIDEM: The Afro-Caribbean Los Especialistas from Zaragoza and Pablo Milanes, a Cuban-born singer-songwriter.

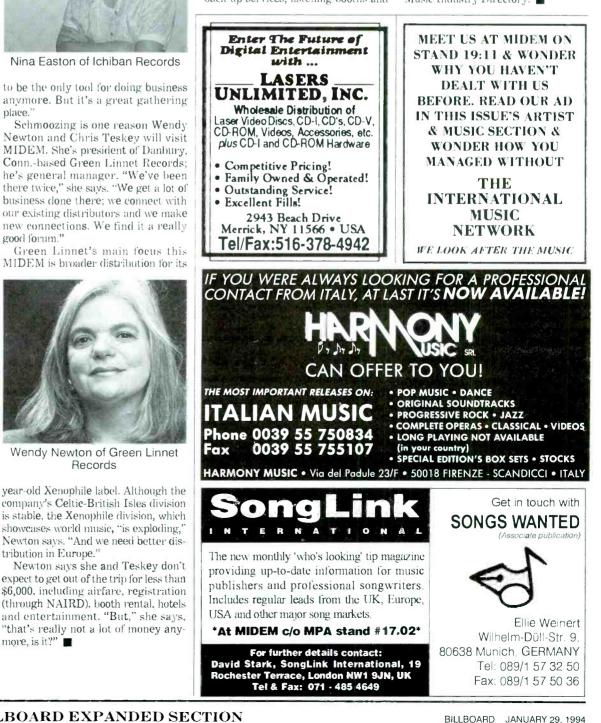
Gaston Nuvts, president of the Belgian Artistic Promotion (BAP) says Belgian MIDEM registrations consistently increase year by year. As at previous events, BAP and Wallonie Bruxelles Musique have teamed up for one stand where they provide logistical back-up services, listening booths and

general information about the Belgian music industry.

Says Nuyts, "Despite what's being said about crisis. Belgium is still doing very well on sales-though, looked at in an international sense, the huge boom we've enjoyed with new beat and technotronic seems to have calmed down a bit.'

For the first time, SABAM's "Hit Trophy" award will be formally pre-sented at M1DEM. The winners this time around are Zap Mama and singersonewriter Bart Peeters

There will be 24 companies from Ireland at MIDEM this year, mostly independent record labels and music publishers. An Irish musical evening is to be staged at the Hotel Martinez (Jan. 30). And available from the Irish stand will be a promotional CD,"Music From Ireland: Breaking Sound Barriers Vol. 3," which includes Rita Connolly and Mick Hanly, plus an excerpt from Bill Whelan's "Seville Suite." Also ready for distribution in Cannes are copies of the 1994 Irish Music Industry Directory.



Records

tribution in Europe."

more, is it?"

Retail

Getting In Touch With Consumers In-Store Service Launches Album Promos

BY TRUDI MILLER ROSENBLUM

NEW YORK-Intouch, the San Francisco-based company that provides the in-store music sampling i-station, is now using the system to promote albums.

Intouch recently finished a promotion with Capitol for Frank Sinatra's "Duets" album. On Nov. 1, i-card holders who had at any time sampled a title by Sinatra or by any of the stars featured on "Duets" were mailed a postcard displaying the cover art and offering a time-sensitive \$3 discount on the album at the store where the customer got his or her i-card. The postcard also included the "Duets" album's bar code, so that recipients could take it to the store and use it to sample the album.

Additionally, whenever a customer sampled an album by Sinatra or one of his co-stars during the promotion, an ad for the album appeared on the screen and the machine dispensed a discount coupon for the "Duets" album, good that day in that store only.

The promotion ran in seven markets: New York, San Diego, Boston, Philadelphia, St. Louis, Minneapolis, and Washington, D.C. All the chains in the Intouch network participated-Title Wave, HMV, Wherehouse, Strawberries, Streetside Records, and Waxie Maxie's-for a total of 45 stores. The promotion ended Dec. 31.

Altogether, 5,931 postcards were mailed out. As of Dec. 13, 2.4% of those had been redeemed, according to Heather Crosby, Intouch director of merchandising and promotion. "The average redemption rate in the second month of a [coupon] promotion is .54%, so we're blowing those numbers away,' says Intouch president Joshua Kaplan. Additionally, customers were able to enter a drawing for a Sinatra boxed set by putting the postcards into an instore box; 1,500 customers entered their postcards.

"There's a lot of technologies out there, and I think Intouch is one of the best," says Lou Mann, senior VP of sales at Capitol. "From a big-picture standpoint, I can look at the end results and really break it down and analyze who participated, and see how many people were driven to my Sinatra album by the cross-tabbing to other artists. Anything we can do to find out

the effect at point of purchase is invaluable.

Randy Davis, VP of Streetside Records, notes that "Duets" sold 30% more in the third week of November than it had the previous week. "That's unusual. The week before Thanksgiving is not traditionally strong for us," he says. "Then it stayed in our top two or

We're talking about micromarketing to consumers with pistol-shot accuracy'

three all the way up to Christmas, which we didn't expect. I would have to say that this was driven by the promotion.'

Jim Freeman, GM at HMV's Lexington Avenue store in Manhattan, agrees. "People love coupons, especially when it's just given to themthey don't have to clip it out or anything. It offers savings, and also

heightens awareness.'

Intouch has just launched another Capitol promotion, this one a prerelease campaign for Richard Marx's upcoming "Paid Vacation" album, which is due out Feb. 8. Whenever i-station users sample any release in the pop/ dance genre, a "Coming Attractions" logo will appear on the screen, which will then show a picture of the "Paid Vacation" album cover and offer the user a sneak preview of the album. Users can choose whether or not to listen to the preview. Afterward they can rate the album.

"The idea is that 'We know you like pop/dance music, because you just sampled a pop/dance release-we think you'll like this,' " says Crosby. "What we're doing for the label is, we can give them a bunch of information before the album even hits the stores-how many people say 'yes' to the preview; demographics of people who said yes and who said no; which of the five songs they previewed; how long they listened to each one; how they rated the album. For the consumer, they're getting a (Continued on page 74)

Record Corner Brings Country, R&B Imports To London Music Collectors

BY PAUL SEXTON

LONDON-Deep in the southwest section of the city lies a record store committed to maintaining some outmoded principles of British record retailing-such as first-name relationships with customers who come back time and again over the course of several decades, and a supply of import soul, blues, and country releases that a record buff would otherwise need a private detective to find.

The store is Record Corner, situated in the London suburb of Balham and respected for some 30 years as both a retailer and wholesaler of specialist import music, as well as domestic chart material. That respect has led to an annual turnover of more than 1 million pounds (\$1.5 million)

and a healthy trade right through the recession.

Music buffs across London and internationally have long held the



store in great esteem for its comprehensive stock and speedy mail-order service on supposedly obscure styles of music, even through store owner Dave Hastings is the first to acknowledge that Balham is hardly a retailing hotspot. Consequently, Record Corner had to work hard to establish (Continued on next page)



Megastore "Manticore." Emerson, Lake & Palmer socialize after performing an in-store acoustic set at the Virgin Megastore in Los Angeles, in support of the group's commemorative 25th anniversary four-CD boxed set, "The Return Of The Manticore." Shown, from left, are PLG Los Angeles promotions manager David Barbis; Keith Emerson; Victory Music VP Takao Tsumi; Carl Palmer; PLG national AOR director David Ross; Greg Lake; and PLG regional sales director John

M.S. Lands On West Coast **Distrib Opens 2 Calif. Offices**

NEW YORK-M.S. Distributing Co., the Elk Grove, Ill.-based independent regional distributor that recently formed a national network with Select-O-Hits (Billboard, Oct. 23), has expanded to the West Coast by opening sales offices in Los Angeles and San Francisco and a fulfillment center in Sparks, Nev.

The expansion marks a re-entry into the West Coast market for the company, which in the '70s distributed A&M, Motown, Arista, ABC, London, Chrysalis, Island, Casablanca, and United Artists through its California Distributorship, according to co-owners Tony Dalesandro and John Salstone. M.S. sold California Distributorship to Pickwick International in 1978 because "we got a terrific offer, and at that time we sensed that all those labels would in time be leaving independent distribution," says Salstone. "Now, we feel that we're at the dawn of a huge resurgence in independent product and independent distribution, and that we could in time have these type of labels again. We've gone through great strides, updating and developing a superior computer system, and we felt

the time was right to open a really wellfinanced West Coast distributorship that was fresh and aggressive.

The West Coast offices are being run by M.S., but will also stock labels handled by Select-O-Hits. As for acquiring new labels, Salstone says, "We know at this point who we're going to get, but they're still working on getting out of their existing agreements, so it wouldn't be right to discuss it yet." Regarding accounts, Salstone says only that M.S. will service "everyone in the territory.

To helm its West Coast operations, M.S. has hired Fred Held (formerly of Cheetah Records, Luke Records, and his own national marketing company) in San Francisco as head of promotion; Bob Lampkin, a West Coast sales veteran who began his career with M.S., as sales manager, based in Los Angeles; and Laura Montgomery, formerly of Abbey Road, in charge of Orange County, Calif., Las Vegas, and Phoenix. Ed Locke, founder of Nasty-



Philadelphia

Retail

LONDON'S RECORD CORNER (Continued from preceding page)

its name. More opulent suburban shopping centers in the surrounding towns of Croyden, Sutton, and Bromley attract far greater numbers of potential customers, but none of those areas boast a CD and vinvl treasure trove like Record Corner, where passersby



might stop in for the current UB40 release but are more likely to make a special trip to purchase the new album by country star Gene Watson or soul chanteuse Betty

Wright "I [was hired] to start doing imports and specialist music," recalls Hastings, who started at Record Corner as a "Saturday boy" in the '60s. "Then I took a partnership. My partner retired a couple of years ago. Initially, the shop made its name as the place to buy import soul music in south London.

In more recent years, with country music stubbornly refusing to reach the commercial mainstream in British tastes, Hastings and colleagues Terry Davidson and Rick Davis saw the opportunity to import supplies of the many country releases that were unscheduled by U.K. record companies for domestic release. "The reason I



The Record Corner carries a wide array of CD titles in addition to its inventory of 100,000 vinyl albums. (Photo: Paul Sexton)

went into country was that I always had an interest in it myself, and we had one customer-we were selling to just one customer-and I saw it was a niche. It took off from there.'

Now Record Corner does healthy amounts of import business, having built up strong contacts with American independents who will, for example, advise Hastings on the viability of a new album by David Allan Coe, an artist whose British following might be overlooked by the multi-store retail giants. "The business is so complicated,"

says Davidson of the way Record Cor-

ner now operates. "We wholesale American imports, we wholesale some of the small British labels, we retail in the shop, we do the country side of the business as well as the soul side, then we're obviously doing pop stuff in the shop, so it's really difficult to analyze. Of the overall revenue I'd say 65%-70% is wholesale, and out of the 30% that's retail, that would be about 20% shop, 10% mail order."

The store offers nearly faultless mail-order service: Almost any soul or country release, domestic or import. can be ordered by post and received within two or three days. The feeling on visiting the store is of a group of record fanatics indulging their hobby and welcoming fellow enthusiasts who share their passion. Says Davidson, "We have two buyers who come in every week and collect everything that charts in Billboard. If we haven't got it, we can order it for them." Hastings adds, "A collector will buy another record rather than eat."

Asked about the store's overall stock, Davis says the shop still houses about 100,000 vinyl records, but he and his colleagues are unable to be more specific. Indeed, he recounts a story that any fanatical collector could relate to. "We certainly don't know all of the stock we've got," he says. "People don't believe this, but once we found a box of 50 12-inch promos of Gwen McCrae's 'All This Love That I'm Giving.' This was before it was re-released, and it was very hard to find. They were worth about 30 pounds (\$45) each. We sold them for a tenner each, they went straight away.'

Record Corner is finally and slowly logging its stock inventory onto computer, but customers will rest assured that such old-school values will not also be updated in this part of London.



Camelot Keeps Growing With Hastings, Cavages Deals

BACK TO SPEED: Camelot Music, which has been extremely quiet since it was purchased by Investcorp in November, is beginning to rock and roll again. Last week it announced that it has bought 16 stores from the Hastings Books, Music & Video chain. Now, sources say, it is about to buy three stores from the Cavages chain.

Jim Bonk, president/CEO of the North Canton, Ohio-based chain, says the Hastings deal brings the company's store count to 390 outlets. He declines comment on the rumored Cavages deal

The acquisition of the 16 Hastings stores reads almost like part two of a deal the two companies entered a year ago. At

that time, Camelot bought 26 stores from Hastings. In both deals, all stores acquired by Camelot are mall-based, leaving the

Amarillo, Texas-based chain with 91 outlets, all free-standing or strip-center-located multimedia stores.

The latest deal with Hastings brings in a portfolio of stores in eight states, including three new markets for Camelot: Utah, Wyoming, and New Mexico. Bonk calls the deal a "good opportunity ... it opens new markets for us and complements us in other existing markets."

John Marmaduke, Hastings CEO, was unavailable to comment, but the sale of the mall stores is consistent with the company's stated intention of expanding its free-standing outlets, which sell music, video, books, and computer software, and also rent videos in stores measuring upwards of 15,000 square feet.

UNI DISTRIBUTION is in the midst of a major restructuring that likely will see its number of employees grow. The restructuring has been expected since last spring, when it hired LAK Partnership, a time-efficiency firm, to scrutinize its operation.

In its initial moves, Uni appears to be doing away with its branch system while dividing the country into west, central, and east divisions

The western division will be overseen by former Los Angeles branch manager Denise Fanelli, while the central division will be overseen by Jim Weatherson, formerly the Dallas branch manager. That division will include the area that previously was under the domain of the company's Chicago branch. In the east, Rich Grobecker, the Northeast/mid-Atlantic branch manager, will add the Cleveland marketplace as well as the Southeast market previously overseen by the company's Atlanta branch. Uni executives were unavailable to comment.

UNE-STOP A-GO-GO: J.E.K., the Baltimore one-stop, is setting up a

satellite branch in the Atlanta marketplace. The facility will include an initial staff of eight people and a stocking warehouse, according to J.E.K. CEO John Kaminski. Kaminski was short on details, but he said the buying for that warehouse probably would originate at the Baltimore headquarters. Sources suggest that the J.E.K. Atlanta inventory would likely resemble the hits warehouse concept. Sources also report that the Atlanta staff will include Bud Libman, formerly president of the recently liquidated Nova Distributing Corp.

The Atlanta marketplace has been dynamic during the last 18 months, with Justin One Stop closing its doors, Gemini

Distributing fil-

ing for Chapter

11 protection,

and Nova going

out of business.

hand,

On the other

Abbey



Road of Santa Calif. Ana, opened a satellite sales office there, and subsequently tried to buy Nova before it closed its doors. Nova's assets were eventually bought by Alliance Entertainment, which also went on to agree to acquire Abbey Road. (Did you follow that?) Now Abbey Road, under Alliance Entertainment's auspices, is expanding its

sales office in Atlanta. Kaminski, however, doesn't seem too worried about the increased resources now at Abbey's command. "J.E.K. is much smaller than Alliance," he says. "But just because they are Alliance doesn't give them a lock on the accounts, or better service or better fill. In the [one-stop] business, it is getting to where you have to grow or go."

And just to make sure that the Atlanta wholesale community remains competitive, One-Stop Record House is about to be acquired by Al Carter, a former top executive for a Blockbuster franchisee. Carter has been promising manufacturers that he will reinvigorate the one-stop component of the company as well as the Peppermints chain.

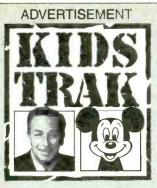
OOKING NORTH: Canadian suppliers are bracing themselves for Wal-Mart Stores Inc.'s entry into the northern retail marketplace. Wal-Mart announced Jan. 14 the purchase of 120 Woolco stores from Woolworth Canada, the country's second-biggest discounter, for \$300 million Canadian. Parent company Woolworth Corp. of New York is expected to close, sell, or convert the 22 Woolco stores that weren't part of the deal.

Industry figures here estimate Woolco's annual billing from all 152 stores to be \$50 million-\$60 million (Canadian) for music sales and \$120 million (Canadian) for video product.

While the sale still needs approval by federal government regulators, Wal-Mart's first stores are expected to open in six months.

The one essential tool for today's music retailer. Please stop by stand G3.13 on level 3 and see MUZE at Midem '94 January 30th - February 3rd.





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Retail

Local Distribution Helps Break New Acts Network Ends Catch-22 Faced By Unsigned Bands

BY TRUDI MILLER ROSENBLUM

NEW YORK—Unsigned bands that try to market their recordings themselves generally face closed doors from record stores. Enter the Local Music Store Distribution Network, a Vienna, Va.-based distributor that offers CDs and cassettes to stores on consignment.

"We're a proving ground," says LMS founder/president Debbie Lindsey. "There are a lot of great bands that can't seem to get to the next level. We give them a chance to prove themselves."

The idea for LMS was born in June 1992. "I was thinking about opening a record store, but it didn't seem viable: "I didn't have enough money," recalls Lindsey. "Someone said, 'Why not do mail order?' At first I hated the idea, but it grew on me. I went to the New Music Seminar, and one of the panelists was saying that radio stations won't play local music because stores don't sell it, but stores won't sell it unless it's on the radio. I thought it was a real Catch-22 for bands. So I put out a catalog, and now it's gotten out of hand," she laughs.

In addition to mail order, LMS also solicits record stores. So far, LMS has moved product from 150 bands to 34 record stores. Most of the stores are in the Washington, D.C./Virginia/Maryland area, but recently a few stores in New York, Boston, Baltimore, San Antonio, and Worcester, Mass., have signed up. Washington-area stores carrying LMS product include CD Cellar, CD Store, Compact Discounts, High Tech Sounds, Venemann's, and Waxie Maxie's (the only chain participating so far). In New York, stores include Rebel Rebel, Generation Records, Golden Discs, Subterranean, BPM Music, and Triton Discs.

The stores decide what to charge

for the releases, but most charge \$12 for CD and \$8 for cassette, which is the price in LMS' mail-order catalog. In its one year of existence, LMS has sold approximately 1,000 units, says Lindsey.

The company is active in promoting its bands. LMS holds frequent in-store performances and has showcased at the NAIRD convention. Also, the LMS catalog includes the phone number of "Sonic Synopsis," through which callers can select and hear songs by more than 150 Washington-area bands. Stores that carry LMS product are provided with posters and eyecatching counter displays shaped like miniature stores, says Lindsey, who is working on obtaining co-op advertising.

On Jan. 14-16, LMS held a music industry convention, The Local

Music Store Seminar, which included panels on distribution, video, management, publicity, publishing, local concert booking, tour booking, networking, A&R, radio, starting an indie label, and keeping a band together. The seminar also featured artist showcases and 45-minute "teaching sessions," in which one expert gave an in-depth class on a particular topic. Topics scheduled were copyrights and legal roadblocks, duplication and mastering, how to put together a press kit, finances, and management. Billboard®

Lindsey's goal for 1994 is "to have locations all over the East Coast and to get the catalog out nationally." Ultimately, she hopes to "firmly establish a nationally credible, comprehensive distribution network."



Ringing In The Connells. TVT recording act the Connells stopped by the Turtle's Rhythm N' View superstore in Atlanta to perform songs from their latest album, "Ring." About 300 fans showed up. Pictured in the top row, from left, are Mary Barnhill, formerly a buyer with Super Club Music; Doug MacMillan, Connells vocalist; Connells manager Ed Morgan of Black Park Management; Diane Harwick, promotional director with Super Club Music; Axl, a disc jockey with WNNX (99X) Atlanta; Ramsey Jabber, national sales with TVT Records; and Matt Newton, a fan. In the bottom row, from left, are band members Steve Potak, keyboards; George Huntley, bass; David Connell, guitar; Mike Connell, guitar; and Peele Wimberley, drums.

SERVICE GETS IN TOUCH WITH CONSUMERS

(Continued from page 71)

sneak preview of an album hasn't been given to radio yet." As part of the promotion, the i-station may also dispense a discount coupon good for \$2 off the CD or \$1 off the cassette, but that has not been decided yet, says Crosby.

"We're very interested in analyzing the prerelease data from Intouch," says CEMA director of strategic information Paul Dolan. "It will give us some more information on how much of

M.S. ON WEST COAST (Continued from page 71)

has relocated Kevin Forster from Detroit to San Francisco, where he will manage that office. M.S. and SOH are still working out

M.S. and SOH are still working out a deal for its East Coast presence. The M.S./SOH alliance is said to be talking to two East Coast-based distributors, in the hopes of bringing one of them into the fold. If those talks fail, M.S./SOH will start its own East Coast operation. TRUDI MILLER ROSENBLUM a buzz we're getting, who's giving it a favorable response, and where the sales will come from. It's just another part of the field research we do."

Intouch also is working on a promotion with EMI for "One Life To Live: The Best Of Love," a compilation of love songs used on the soap opera, including such artists as Michael McDonald and Stephanie Mills. Details of that promotion have not been finalized, but it will target people who listen to R&B, soul, and soundtracks, says Crosby.

"With these promotions, we put the customer directly in touch with the product," says Kaplan. "Instead of broadcasting to a general audience, we're narrowcasting and targeting the customer directly. If you like a band, it makes sense to let you know that that band has an album out. We're talking about micromarketing to consumers with pistol-shot accuracy, instead of a scattershot approach."

Kaplan adds that the coupon also encourages store loyalty, because it can only be used in the store where the icard was received.

Since the Intouch database has demographic information on each i-card member, Intouch can provide labels with both the number of purchases resulting from the promotion and a detailed breakdown of the redemptions by demographic, Kaplan says. He notes, however, that Intouch does not give out the names of the i-card members—just demographic information.

Intouch handles all the details of the promotions—compiling the mailing list from database information, designing and mailing the postcards, etc. The record label pays for the cost of printing and mailing the postcards, which in the case of the Sinatra promotion was approximately \$5,000, according to Kaplan, and pays Intouch a 15% management fee. The stores absorb the customer discount.

Intouch previously did similar promotions for RuPaul's "Supermodel Of The World" and Naughty By Nature's "19 Naughty III," both on Tommy Boy.

T	Op	Pop. Catalog Album	S
THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)	WKS. ON CHART
1	1	★ ★ NO. 1 ★ ★ MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98) BAT OUT OF HELL 14 weeks at No. 1	141
2	6	ENYA & 2 REPRISE 26774/WARNER BROS. (10.98/15.98) WATERMARK	118
3	4	BOB MARLEY AND THE WAILERS ▲ 4 LEGEND TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	130
4	5	PINK FLOYD ▲ 12 CAPITOL 45001* (9.98/15.98) DARK SIDE OF THE MOON	141
5	2	THE EAGLES ▲ 14 ELEKTRA 105* (7.98/1.98) GREATEST HITS 1971-1975	141
6	3	JOURNEY ▲ 4 COLUMBIA 44493 (9.98 EQ/15.98)	141
1	7	AEROSMITH ▲ 6 GREATEST HITS	141
8		COLUMBIA 36865 (5.98 EQ/9.98) JIMMY BUFFETT ▲ ² SONGS YOU KNOW BY HEART	
	10	MCA 5633* (7.98/11.98) METALLICA ▲ ³ AND JUSTICE FOR ALL	140
9	9	ELEKTRA 60812 (9.98/15.98) JANIS JOPLIN ▲ ² GREATEST HITS	132
10	11	COLUMBIA 32168 (5.98 EQ/9.98) ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF FRIC CLAPTON	95
11	8	POLYDOR 825382* (7.98 EQ/11.98) BILLY JOEL ▲ 4 GREATEST HITS VOL. 1 & II	141
12	19	COLUMBIA 40121 (11.98 EQ/28.98)	141
13	15	COLUMBIA 36183* (15.98 EQ/31.98)	141
14	12	STEVE MILLER BAND ▲ 6 GREATEST HITS CAPITOL 46101 (7.98/11.98)	139
15	13	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98) RIDE THE LIGHTNING	124
16	16	JAMES TAYLOR 4 GREATEST HITS WARNER BROS. 3113* (7.98/11.98)	141
17	18	CREEDENCE CLEARWATER REVIVAL 4 2 CHRONICLES VOL. 1 FANTASY 2* (10,98/17.98)	50
18	14	THE EAGLES ● GREATEST HITS VOL. 2 ELEKTRA 60205 (7.98/11.98)	139
19	35	SADE ▲ 2 EPIC 39581 (7.98 EQ/11.98) DIAMOND LIFE	25
20	20	THE BEATLES ▲ 5 1967-1970 CAPITOL 97039 (14,98/31,98) 1967-1970	15
21	21	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98) MASTER OF PUPPETS	123
22	24	BEASTIE BOYS ▲ 4 DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	73
23	23	THE BEATLES ▲ 5 1962-1966	
		CAPITOL 97036 (14.98/31.98) DANZIG DANZIG	15
24	43	AMERICAN 24208/WARNER BROS. (9.98/15.98) ORIGINAL LONDON CAST ▲ ³ PHANTOM OF THE OPERA	2
25	31	POLYDOR 83173/PLG (17.98 EQ/33.98) THE DOORS ▲ 2 BEST OF THE DOORS	18
26	22	ELEKTRA 60345 (12.98/19.98) U2 ▲ ⁵ THE JOSHUA TREE	127
27	28	ISLAND 842298*/PLG (10.98/16.98) SOUNDTRACK ▲ 5 TOP GUN	105
28	26	COLUMBIA 40323 (7.98 EQ/11.98)	43
29	40	COLUMBIA 46075 (9.98 EQ/15.98)	20
30	25	GUNDOR 5125327/PLG (7.98/11.98) GUNS N' ROSES ▲ 10 APPETITE FOR DESTRUCTION	131
31	33	GEFFEN 24148 (9.98/15.98)	137
32	27	FLEETWOOD MAC ▲ ² GREATEST HITS WARNER BROS. 25801 (9.98/15.98)	114
33	30	PATSY CLINE ▲ 4 GREATEST HITS MCA 12* (7.98/12.98)	137
34	_	CAROLE KING ▲ ² TAPESTRY COLUMBIA 34946 (7.98 EQ/11.98)	13
35	41	SIMON & GARFUNKEL A 5 GREATEST HITS COLUMBIA 31350 (9.98 EQ/15.98)	24
36	34	MARIAH CAREY A 6 MARIAH CAREY COLUMBIA 45202* (10.98 EQ/15.98)	9
37	29	CHICAGO ▲ GREATEST HITS 1982-1989 REPRISE 26080/WARNER BROS. (9.98/15.98)	127
38	_	SADE ▲ ² STRONGER THAN PRIDE EPIC 42210 (5.98 EQ/9.98)	9
39	_	ENYA A ENYA ATLANTIC 81842/AG (9.98/15.98)	89
40	49	LYNYRD SKYNYRD ▲ BEST - SKYNYRD'S INNYRDS MCA 42293* (7,98/12,98)	39
41	_	CHICAGO ▲ GREATEST HITS COLUMBIA 33900 (7.98 EQ/11.98)	3
42		THE CHARLIE DANIELS BAND ▲ ² A DECADE OF HITS EPIC 38795 (7.98 EQT1.98)	60
43		SANTANA ▲ ² GREATEST HITS	9
43		COLUMBIA 33050 (7,98 EQ/11.98) EARTH, WIND & FIRE A 3 BEST OF EARTH, WIND & FIRE VOL. 1 APC 35E2/2011.WHM (0.98 EQ/1.98)	
		ARC 35647/COLUMBIA (7.98 EQ/11.98) LED ZEPPELIN ▲ ¹⁰ LED ZEPPELIN IV	1
45	39	ATLANTIC 19129/AG (7.98/11.98) AEROSMITH A 3 PERMANENT VACATION	131
46		GEFFEN 40329 (7.98/12.98) THE POLICE ▲ ³ EVERY BREATH YOU TAKE - THE SINGLES	2
47		A&M 3902 (10.98/16.98) SADE ▲ 3 PROMISE	108
48	-	EPIC 40263 (7.98 EQ/11.98) BILLY JOEL ▲ 7 THE STRANGER	2
49	48	CLUMBIA 34987 (5.98 EQ9.98) MICHAEL BOLTON▲5 SOUL PROVIDER	12
50	32	COLUMBIA 45612* (9.98 EQ/15.98)	6

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1994, Billboard/BPI Communications, and SoundScan Inc. The Annual Convention of the National Association of Recording Merchandisers is *the* premiere music industry event.

NARM offers your best opportunity this year to network with peers from many countries. Last year's event was attended by retailers, wholesalers and suppliers from:

Australia • Canada • France Japan • Mexico • Puerto Rico United Kingdom

For 1994, NARM is hosting a reception for international attendees so it will be easier to make contacts from around the world. As the industry becomes more global, everyone will need to be familiar with the way business is conducted in other countries.

This year's first-rate program highlights:

The only **home entertainment marketplace** geared specifically to the retail community comes alive with exhibits of products and services by more than 100 companies.

Exciting presentations by the indies and the six major distribution companies offer a unique blend of video and live performances enabling you to **experience tomorrow's talent...today**. National Association of Recording Merchandisers

36th ANNUAL CONVENTION

March 19-22, 1994 San Francisco, California

Information-packed Business Sessions

feature a keynote speech delivered by industry leader Michael P. Schulhof, President and CEO of Sony Corp. of America and Chairman and CEO of Sony Music Entertainment, and a special address by Watts Wacker, a renown V futurist seen on PBS' "Nightly Business Report," who specializes in forecasting a wide range of emerging retail trends.

The Closing Session unites industry analyst Garry Wall and behavioral research specialist Paco Underhill to discuss results of NARM's recently completed research study designed to help the industry better respond to consumers' music shopping habits. The project was targeted at reviewing traditional as well as developing merchandising approaches. Finally, we open the stage for a glimpse ahead at some of the hottest home entertainment products and interactive technologies on the horizon.

All of this, plus superstar entertainment by Elektra's **Jackson Browne** and more, and special events hosted by Navarre, the Country Music Association, Tower, CEMA and *The Album Network*.

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Retail

BY CATHERINE APPLEFELD

WASHINGTON, D.C.-Disenchanted

with marketing programs that use ag-

gressive variable pricing to spur al-

bum sales, Mercury Records has re-

vamped its strategy for breaking

In January, Mercury increased its

main developing-artist price point

developing acts at retail.

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On this, our 100th Anniversary, the INDIE SPOTLIGHT will prove to be the most exciting ever! Chris Morris' coverage on the INDIE scene will set the stage for an in-depth look at the growing importance of all INDIE labels.

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ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1 New York, Ken Piotrowski 212-536-5223 Los Angeles, Robin Friedman 213-525-2308 Nashville, Lee Ann Photoglo 615-321-4294 Europe, Christine Chinetti 44 71 323-6686 the discount on all returned product. While previously most of its developing-artist releases were issued at the \$13.98 price point, last year Mercury embraced variable pricing strategies, whereby some developing artists' CDs were issued at about a \$10.98 list price.

From Mercury: New Pricing For New Acts

Discounts And Additional Dating Key To Strategy

from \$13.98 to a \$15.98 list price equiv-

alent. But it is offsetting that higher

price by offering accounts a 12% dis-

count plus an additional 120 days dat-

ing, or a total of six months dating.

Cassettes will carry a list price of

In addition, all product issued under

\$10.98, with an ongoing 9% discount.

the strategy carries guaranteed re-

turn privileges, and customers retain

Experience, however, convinced Mercury that lower pricing was just one piece of the puzzle. "I've found that lower pricing is great, but in itself it doesn't break an artist," says Jeff Brody, senior VP of sales at Mercury. Brody says that Mercury has issued several albums at a lower price point during the past year—one for as low as \$6 for CD—and saw no real change in sales.

Brody says he was further persuaded of the need to discontinue variable pricing by the news that many retailers are ignoring labels' lower pricing policies and profiting by selling the albums at full price (Billboard, Nov. 13, 1993). In addition, retailers tend not to make a distinction in price for \$13.98 and \$15.98 list titles.

"I don't get paid to be a policeman, and it's really up to the accounts to price as they see fit," he says. "There's really no guarantee they will mark albums down." Consequently, talks between Mercury and PolyGram Group Distribution executives led to the creation of the new developing artist strategy.

Among the acts Mercury selected for the initial rollout of the marketing plan are Ed O.G & Da Bulldogs and Yaggful Front. The label also will make available co-op advertising dollars, where it makes sense. In February, Mercury will issue albums by the Veldt and Nefertiti under the same strategy.

So far, Brody notes that on the Ed O.G title, Mercury was "looking to lay out 50,000 units, but initial orders total 75,000—so the accounts came to the party."

Without naming specific accounts, Brody says the retailers with whom he has spoken about the new policy have been enthusiastic. "They are saying that if they get an ongoing discount, they will be sure to put it in the computer to provide a discount," he says.

Mercury also will be providing support on the one-stop front. The label will provide one-stops with ad mats, according to Brody, who says he hopes they pass the pricing discount on to retailers.

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M.S. Distributing Looks Eastward; Of 'Time' And Musselwhite

NATIONALLY SPEAKING: As noted two weeks ago in Retail Track, Oak Grove, Ill.-based M.S. Distributing has gone fishing to further nationalize its operations. Last October, M.S. bonded with Select-O-Hits in Memphis, creating the groundwork for a nationwide opera-tion (Billboard, Oct. 23, 1993). It then opened a West Coast branch. Lately it has been huddling with a couple of East Coast-based distributors, looking to complete its network.

The distributor that M.S. would like to land, according to sources, is Great Bay Distributors in Baltimore. John Kaminski, CEO of J.E.K. Enterprises, the company that includes a one-stop operation and Great Bay, says, "We have discussed various things with a variety of people. We have many different options before us."

M.S. principals are equally vague on their East Coast plans. But one source indicates that in addition to Great Bay, M.S. also has engaged in highly informal talks with New York-based distributor Twinbrook Music, which also has been wooed in the past by Navarre Corp. of Minneapolis and New York's Alliance Entertainment.

The source emphasizes the exploratory nature of the chatter. "I would be amiss to say there are even talks . . . There's no offer, there's no announcement to be made."

However the discussions shake out, M.S. clearly has strengthened its resolve to expand its national role.

QUICK ONES: Mammoth Rec-

ords in Carrboro, N.C., has sealed a worldwide pact with Prawn Song Records, the San Francisco label operated by Les Claypool of Primus. The first fruits of the association are new albums by a pair of Bay Area bands, Limbomaniacs spinoff M.I.R.V. and the Charlie Hunter Trio, a jazz unit fronted by the Disposable Heroes Of Hiphoprisy guitarist. The albums have exclusive U.S. distribution through RED . A new reissue-oriented indie, Target Records Co., has started up in Melville, N.Y. First up from the label is "The Very Best Of Ruby & the Romantics," the vocal group that hit No. 1 on the Hot 100 in 1963 with the wistful "Our Day Will Come." Target licensed the original Kapp sides from MCA Special Products ... Navarre Corp. in Minneapolis has picked up exclusive national distribution of San Francisco's RGB Records; the label features the female quartet **D'Cuckoo**, whose debut al-bum, "Umoja," is due Feb. 1 ... Westbury, N.Y.-based Koch International is distributing Arcana, an audiophile label founded by producer Michel Bernstein that focuses on period instrument recordings ... has released "Seattle Women In Rock," a compilation featuring Sky Cries Mary, 7 Year Bitch, and some lesser-known acts; artist royalties from the album benefit the National Coalition Against Domestic Violence . . . If you're in the Seattle-Tacoma area on Wednesday

Seattle's Insight Records (26), you can treat yourself to a rare live show by '60s garage-rock kings

the Wailers, the first, pre-Kings-

men act from the Pacific Northwest

to popularize "Louie Louie." The group recently issued a fantastic collection of its best on indie Etiquette Records, which is run by the band's bassist, John "Buck" Ormsby.

FLAG WAVING: Harmonica master Charlie Musselwhite will celebrate his 50th birthday Jan. 31 with the release of a new album.



by Chris Morris

Fittingly, the release, "In My ime ...," on Chicago's Alligator Time . Records, has the feeling of a summing-up. "It's sort of where I've been, and where I'm going," says Musselwhite. "It's got my version of modern blues.'

"Memphis Charlie" has taken an important role in the development of the blues over the last quartercentury. As a youth, after learning from such late masters as Furry Lewis and Will Shade in his Tennessee home town, he moved to Chicago, where, along with Paul Butterfield, he became one of the first white bluesmen active on the South Side during the '60s.

He went on to cut brilliant sides for Vanguard, Capitol, and Arhoolie, among others; a DI personal favorite is his still-inspiring

version of Duke Pearson's "Cristo Redemptor." This writer also fondly remembers several outstanding Musselwhite sets at the Madison, Wis., blues hangout the Nitty Gritty.

"In My Time" showcases Musselwhite's fantastic harp technique, but also features him in a vocal/solo guitar context. "A couple of times I've included one or two little guitar pieces," he says. "Since this album is a retrospective, I thought I'd add more here . . . My style is a mixture of John Lee Hooker, Big Joe Williams, and a couple others.

Musselwhite also explores gospel music on a pair of tracks with the Five Blind Boys Of Alabama, Clarence Fountain's legendary group, with whom he has performed in the past. "I've always been a real fan of gospel," he says. "It's got so much feeling.

The album also includes some scorching, straight-ahead band blues, cut with two different units: a group that includes guitar ace Junior Watson, ex-Blasters pianist Gene Taylor, Larry Taylor of Canned Heat, and former James Harman/Tom Waits drummer Steven Hodges, and his own touring band, which features ultra-hot gui-tarist Andrew "Junior Boy" Jones.

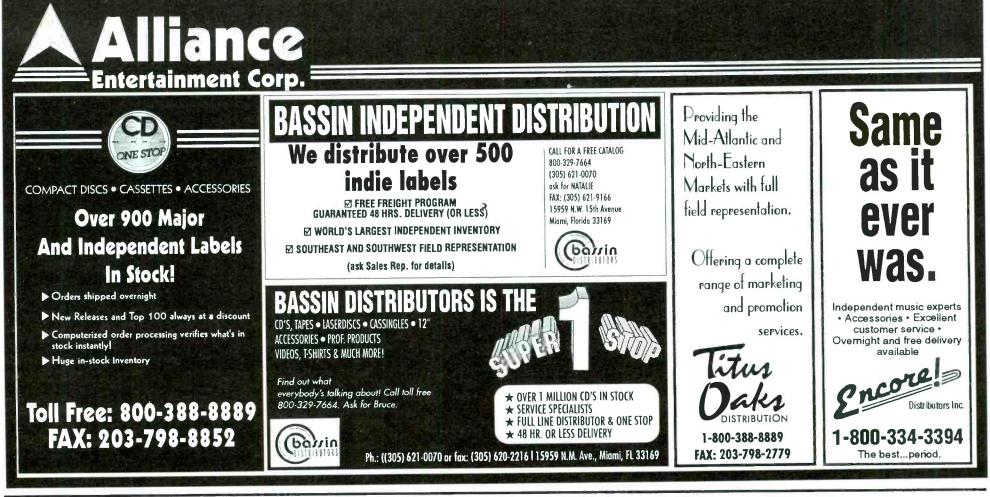
Musselwhite expresses delight with the recent U.S. blues boom. 'I'm amazed," he says. "I remember when people would say, 'It's over now, it was the year of the blues,' like it was a fad. But the blues just kept getting bigger.'

The harp man, who now makes his home in Sonoma, Calif. ("I'm the only blues musician who moved to the wine country and quit drinking,' he says with a laugh), headed out Jan. 20 for a tour that will take him through Hawaii, Australia, and New Zealand. He'll begin a U.S. tour in late February or early March, starting with dates on the West Coast.

Assistance in preparing this column was provided by Ed Christman.



MARK LANEGAN Whiskey for the Holy Ghost SIU-B SP 132 · LP/CASS/CD ee catalog to: 645 Seattle, WA 98102



Album Reviews MORRIS, AND EDWARD MORRIS

POP

KING'S X Dogman PRODUCER: Brendan O'Brien Atlantic 82558

Hard-rock trio with several albums to its credit turns in its strongest to date, thanks to razor-sharp songwriting and potent production by O'Brien. The sound cuts a groove somewhere between the catchy side of Living Colour and the metal edge of Helmet. Among the tracks fit for hard-rock radio are the defiant title cut, "Cigarettes," "Human Behavior," and "Complain" (the best of the lot). Album also offers mainstream albumrockers an option in "Fool You," reminiscent of the roots vibe of Lenny Kravitz.

BILLY PILGRIM

PRODUCERS: Don McCollister, Hugh Padgham Atlantic 82515

Vocal duo of Andrew Hyra and Kristian Bush puts together a very pleasing synthesis of folk and pop on easy-tohandle debut. Backing, which features such talents as John Mellencamp's longtime drummer, Kenny Aronoff, and former Dave Edmunds pianist Geraint Watkins, never overpowers Hyra and Bush's highly melodic confections. Titles such as "Get Me Out Of Here." "Insomniac," and "Try" could score with mellower modern rockers and top 40 alike.

5 CHINESE BROTHERS Singer Songwriter Beggarman Thief PRODUCERS: 5 Chinese Brothers Prime CD 2

New York-based quintet reframes country- and folk-rock in a thoroughly updated and enjoyable manner, with Neil Thomas' accordion lending a welcome bayou flavor. Best of a bright set includes the uptempo "Baltimore," the snappy "Jack Worships Janey," the driving, dramatic "Williamsburg," the reflective, barstool-bound "My Dad's Face," and especially "Paul Cézanne," a wonderfully nutty, surf-styled homage to the French artist. Contact: 718-852-1459.

DONKEY

Slick Night Out PRODUCERS: Donkey & Andy Solomon Steam 101

Live debut album from this Atlantan sixpiece is fronted by singer T.B. Ferster, whose vocal stylings accent the band's R&B-influenced, horn-embellished. slightly Anglophilic sound that sometimes recalls the Beautiful South or Crash Test Dummies. Standout tracks include "Wire" and "Baby Mae." Contact: 404-419-1414

DAVID STALLER

Easy To Remember/The Songs Of Rodgers & Hart PRODUCER: Glenn Mehrbach Cabaret 5009

The popular cabaret singer starts his recording career as a soloist by drawing from the quality-laden catalog of Richard Rodgers & Lorenz Hart. Though one wishes for a faster pace on a few ballads, Staller is warm and—as demanded by some of the songs—engagingly playful "Do It The Hard Way"). A (e.g., singularly happy session is a medley of three R&H waltzes, wherein a 10-piece orchestra charms the ear

R & B

CECE PENISTON Thought 'Ya Knew PRODUCERS: Various A&M 31454

Following up her 1992 debut "Finally," vocalist takes up where her last project left off, with hi-NRG dance tunes that should perform well with the club crowd.



Jar Of Flies PRODUCER: none listed Columbia 57628

Seattle grunge pioneers head for a brave new world on seven-track EP that explores sonic textures once foreign to the genre. The acoustic guitars, strings, and lush vocal harmonies heard on such cuts as "No Excuses," "Whale & Wasp," "Don't Follow," and the jazzy "Swing On This" will have fans slow-dancing in the mosh pit. Other tracks, like "Rotten Apple" and "I Stay Away," are equally progressive, but they possess enough of the trademark Layne Staley snarl to feed old fans' appetites for vintage Alice. As a whole, the album represents a bold step forward and offers rock stations across the spectrum-from hard to album to alternative-unlimited possibilities.

Peniston extends and then soars on "I'm Not Over You," while serving it up sassy on "Any Way You Wanna Go." Miscast in the role of dance diva, singer's best work is grounded in hip-hop/R&B-oriented grooves, both up- and midtempo.

🛨 COMPANY Devotion

PRODUCERS: Various Giant 24468

Seven-man assembly issues gospeltinged harmonies with meaty texture not found with smaller ensembles. Fullbodied production combines with positive lyrics to edge out the competition. Company's '90s version of "Devotion" won't endear EW&F purists, but makes a statement of identity. Despite chances for overboard harmonizing on tracks like "A Love That's Real" and the a cappella "Love's In Need Of Love," group shows class by remaining just below boiling point. Founding member Donald Lawrence produces six of the 10 tracks, including catchy first single "Angel."

REGGAE

BUNNY WAILER Crucial: Roots Classics PRODUCER: Bunny Shanachie 45014

The Never Ending Wailers PRODUCER: Bunny Wailer Ras 3501

Despite his change of surname in '76 to coincide with the commercial ascendancy of his former band, sales and chart success on a par with Bob Marley or Peter Tosh have eluded Bunny Wailer. Since his excellent "Blackheart Man" ('76), Wailer's best albums have been rerecordings of Wailers and Marley classics. Nonetheless, his solo artistic strengths are sizable, as the "Crucial" sampling of U.S. album sides and Jamaican singles shows. While it includes nothing from the "Blackheart" record or '87's strong "Liberation," tracks like "Boderation," "Struggle," and "Power Strugglers" satisfy. Less desirable is the



Face The Music PRODUCERS: Various Columbia 52696

The renamed New Kids On The Block return with an assertive album that shows they have as much commercial potential as they ever did, and more substance than they were credited for. Lead single "Dirty Dawg" is gaining at top 40, suggesting radio thinks the Kids are all right after all. Other cuts destined for airplay are the bouncy "You Got The Flavor" (a pop and rhythm-crossover candidate) and Motownflavored ballads like "Girl" and likely next single "Never Let You Go," which could easily jump from top 40 to AC. Group members do much of the writing and production, with help from Teddy Riley, Narada Michael Walden, Walter Afanasieff, and Wolf N' Epic.

"Never Ending" project, a recasting of a failed '86 attempt at a Wailers exhumation (via doctored 1968-71 Wailers two-track tapes, which were inferior to begin with) that is as forced as the phony modern group shot of Bunny, Bob. Peter, Andrew Tosh, Junior Braithwaite, and Constantine Walker. As the Shanachie set indicates, such efforts are as ghoulish and grasping as they are greatly unnecessary

JAZZ

TWO WAY STREET

JELLY ROLL MORTON

Anamule Dance

Winin' Boy Blues

PRODUCER: Alan Lomax Rounder 1091-1094

The Pearls

RODUCERS: . chim Becker, Marc Copland, and Dieter Jazzline 1133

Trio led by American pianist Copland and German bassist Ilg (with drummer Ralph Penland) makes a highly enjoyable, harmonically intriguing set that straddles the border between

The Library Of Congress Recordings, Vols. 1-4 Kansas City Stomp

New Orleans jazz professor's 1938

Library of Congress sides, first issued

complete in a 12-LP set by Circle during

the '50s, are partially restored to print on four-volume Rounder set, which excerpts

the musical portions of the Morton sessions. While the gab (which formed

the basis for Lomax's book "Mr. Jelly

Roll," reprinted last year) might be missed by archivists, the four-plus hours

of music here-piano solos delivered with

brio, and often with bawdy-house relish-

are worth the investment; also, original

discs have been speed-corrected for the first time. And there's more than enough

of Morton's hard-boiled commentary left

SPOTLIGHT



DOMINGO SINGS & CONDUCTS TCHAIKOVSKY Placido Domingo, The Philharmonia, Domingo EMI Classics 55018

Domingo has been devoting more of his time to conducting, and that's all to the good. He has a lyrical and dramatic flair that accompanies him to the podium and, what's more, demonstrates the ability to win enthusiastic support from orchestra players. It shows here in involving readings of the "Romeo & Juliet Overture," "Capriccio Italien,' and "1812 Overture," the latter generating a noise to contend with. His vocal contributions are "None But The Lonely Heart," with cellist Ofra Harnoy heard in a sugar-sweet obbligato, and a moving rendition of Lensky's big aria from "Eugene Onegin."

traditional and contemporary jazz. Highlights include Ilg's swinging, Latinesque "Dani's Delight"; a fluttering, arhythmic fantasia on the theme from "M*A*S*H"; a bittersweet, neoclassical take on Antonio Carlos Jobim's "Zingaro"; and "Easy To Love," a "Zingaro"; and "Easy To Love," a standard reshaped with some distinctly nonstandard tempos.

LATIN

🛧 MARIDALIA Amorosa

PRODUCER: Juan Luis Guerra Karen/BMG

Maridalia Hernández, sensational vocalist for Juan Luis Guerra Y 4.40 in the mid-'80s, teams up with her former band mate for a sumptuous album of bolero evergreens that could be depicted as the female equivalent of Luis Miguel's 1992 retro-bolero blockbuster "Romance." Maridalia's exquisitely rich mezzo and Guerra's dramatic horn and string accents

VITAL REISSUES

here to place his pianistic inventions in a deeper historical context. Magnificent.

LUCKY THOMPSON

Tricotism REISSUE PRODUCER: Michael Cuscuna Impulse! 135

Released without fanfare late last year as part of an ongoing Impulse! reissue series, this single-CD set affords a rare look at tenorist Thompson (who cut notable sessions with Charlie Parker and Miles Davis, among many others) as a leader. Recorded by Creed Taylor in 1956 and first released on ABC-Paramount, two sessions here are beautiful and enlightening; best material is taken from a drummerless trio date, which presaged Jimmy Giuffre's similar work later the same year, with bassist Oscar Pettiford and guitarist Skeeter Best. Thompson, who unjustly died in poverty and obscurity, gets a fitting nod here

provide a paradisiacal musical setting for such emotive romantic classics as "Hiereme Otra Vez," "Tú Me Acostumbraste," and first single "Condenado A La Distancia."

VILMA PALMA E VAMPIROS La Pachanga PRODUCER: none listed Musart/Balboa 1005

U.S. release by sparkling Argentinian pop/ rockers—whose domestic, titular smash last year spawned a half dozen lesser covers around Latin America-probably will be greeted with ennui by most Stateside PDs. Still, stations rotating the likes of rock divas Alejandra Guzmán or Gloria Trevi would likely embrace anthemic title track, as well as pleading, midtempo love yarns "Bye-Bye" and "Un Camino Hasta Vos."

COUNTRY

★ ALISON KRAUSS & THE COX FAMILY I Know Who Holds Tomorrow PRODUCER: Alison Krauss Rounder 0307

New and traditional hymns from one of the sweetest singing groups in country and bluegrass. All-acoustic instrumentation and a 12-song set that stretches from the ancient "Will There Be Any Stars" to Paul Simon's "Loves Me Like A Rock."

VARIOUS ARTISTS

Pastures Of Plenty: An Austin Celebration Of Woody Guthrie PRODUCERS: Steve Wilkinson, Greg Johnson Deiadisc 3207

The unyielding vigor of some of Guthrie's best songs remains impressively evident in the 17 cuts offered here. Recorded live in July 1993 at Austin's La Zona Rosa, this is folk singing at its most majestic. Many of the city's stalwarts—Jimmy LaFave, Sarah Elizabeth Campbell, David Halley, Steve Young, Rich Brotherton, Ray Wylie Hubbard, Butch Hancock, Lisa Mednick, and others-turn in performances that do justice to the grandeur of Woody's Songcraft. Among the highlights are Halley's "Pretty Boy Floyd," Mednick's reggae-flavored "Hard Travelin'," and LaFave's rendition of American anthem "This Land Is Your Land." Recording comes from the third annual Austin Guthrie fest. Contact: 512-392-6610.

BLACKHAWK PRODUCERS: Mark Bright, Tim DuBois Arista 07822-18708

What do you get when you cross '70s Southern rock with the slick professionalism of Nashville in the '90s? In the case of BlackHawk—a band composed of former Outlaw Henry Paul and hit country artists Van Stephenson and Dave Robbins—you get a mostly satisfying, somewhat predictable blend of rowdy and somewhat predictable blend of rowdy and radio-ready music. While Paul's road-hardened vocals add grit to songs like "I Sure Can Smell The Rain" and "Let 'Em Whirl," down-the-middle tracks like Goodbye Says It All" and "One More Heartache" suggest that as much attention was paid here to the market as to the music.

GOSPEL

AL DENSON

Reasons PRODUCERS: Chris Harris and Paul Mills Benson 84418-2903

Teen fave Denson's latest stays in familiar ground: light, poppy, up-tempo tunes, keyboard-drenched ballads, and strongly evangelical lyrics. There's nothing offensive—or memorable—here. The weakest cut is the stumbling, elevatormusic rendition of Sly & the Family Stone's 'Stand." The best track is uncredited: Cut 11 features a cappella snippets from the first 10 tunes; it has a passion the rest of the release lacks.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (**D**): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews EDITED BY LARRY FLICK

POP

MARIAH CAREY Without You (3:34) PRODUCERS: Walter Afanasieff, Mariah Carey WRITERS: W.P. Ham, T. Evans PUBLISHER: 100% Apple Music, ASCAP Columbia 77358 (c/o Sony) (cassette single)

The recent death of Harry Nilsson makes the release of this single all the more timely. Carey offers a faithful rendition of the eternally sweet pop ballad, which already is getting play on several pop stations across the U.S. Song's arrangement is infused with all of the romance and drama it requires, with Carey rising above the mix with a vocal that is more heartfelt and gutsy than notescaling and acrobatic. Will have absolutely no trouble matching the chart-topping success of previous hits.

SNOOP DOGGY DOGG Gin & Juice (3:41)

P SNUCE DOGT DOGT Contraction of the second Follow-up to "What's My Name" is yet another of the Dogg's wildly infectious funk/ pop gems. Taken from his monstrous "DoggyStyle" debut, track combines a danceable rhythm section with a sing-along chorus and verses that are full of selfpromoting posture-but wisely tempered with a sense of humor. No doubt about it, this is a ready-made pop and urban hit.

HAMMER Pumps & A Bump (4:12)

PRODUCES: Hammer, Gerald Bailreeau WRITERS: Hammer, Deuce Deuce, G. Bailereau WRITERS: Hammer, Deuce Deuce, G. Bailereau, G. Clinton Jr., G.M. Shider, D.L. Spradley PUBLISHER: not listed Giant 41260 (c/o Warner Bros.) (cassette single)

Preview of the forthcoming "Funky Headhunter" collection (which also marks a label switch from Capitol to Giant) shows a new and improved Hammer. The bloated pomp and circumstance has been replaced by a gritty jack-swing groove and an electro-funk tone worthy of George Clinton. Track does not instantly hit you over the head, but it does crawl up your spine and sneak into your brain after a couple of spins. Once that happens, you won't be able to stop humming the melody. A smash.

ZZ TOP Pincushion (3:35) PRODUCERS: Bill Ham, Billy Gibbons WRITERS: Gibbons, Hill, Beard PUBLISHER: Hamstein Music Co., ASCAP RCA 62741 (CD promo)

Having eradicated its synth stylings, ZZ Top churns out a sharp rocker that shows no trace of the band's poppier side. There is, however, plenty of studio sheen to further hone this cut's edge. Already scoring at album rock, it'll work its way toward crossover success.

★ ME'SHELL NDEGEOCELLO If That's Your Boyfriend (He Wasn't Last Night) (3:59) PRODUCER: not listed WRITER: M. Ndegéocello PUBLISHER: not listed Sire/Maverick 18326 (c/o Warner Bros.) (cassette single)

Second shot from Ndegéocello's sadly underrated debut, "Plantation Lullabies, cracks cheatin' lovers. Fueled by a chorus structured like a playground limerick, Ndegéocello vamps with an attitude that's half bitchy and half enlightening. All the while, a hard, state-of-the-charts funk/hiphop beat chugs along; it'll juice the booty of any banji girl worth her salt. Myriad remixes add programming incentive, taking the song down house and dancehall roads.

THE CURE Purple Haze (3:59)

PRODUCERS: Robert Smith, Bryan "Chuck" New WRITER: J. Hendrix PUBLISHER: Bella Godiva Music, ASCAP Reprise 6704 (c/o Warner Bros.) (CD promo)

Cut from "Stone Free" may succeed where others have failed to imprint a new identity on this familiar Hendrix track. Smith's trademark agonized wail is heavily disguised (but ever recognizable), while Hendrix's guitar licks are remade to fit the Cure's mold. Already scoring at modern rock, cut is primed for adds at adventurous pop outlets.

RICK ASTLEY The Ones You Love (4:20) PRODUCERS: Gary Stevenson, Rick Astley WRITERS: Astley, West PUBLISHERS: Careers-BMG, BMI; Rick Astley RCA 62721 (c/o BMG) (cassette single) Astley digs into his pretty "Body & Soul" album and pulls out this gospel-spiced pop ballad. Tambourine-shaking, choirbolstered chorus is enhanced by mindful lyrics on getting past the tougher moments in life. Astley's vocal is a pleasure. His restrained performance keeps the song

from becoming too cloying or heavy-handed.

Fine for either top 40 or AC play. DAVID BURRILL Bump Da Booty Blue (3:50) PRODUCER: David Burrill WRITER: D. Burrill PUBLISHER: Cover Boy, ASCAP REMIXER: Rique Alonzo Macola 1168 (CD single)

Sometime adult film star raps and grunts à la Marky Mark on this cute'n'kicky pop/ NRG romp. A wash of rave-ish synths casts the track in a trendy mold that should increase its chances of connecting with crossover radio programmers. A guilty pleasure from album of the same name. Contact: 8831 Sunset #202, West Hollywood, Calif. 90069.

R & B

MARIAH CAREY Never Forget You (3:45) PRODUCER: Babyface WRITERS: M. Carey, Babyface PUBLISHER: Sony Songs/Rye Songs, BMI Columbia 77358(c/o Sony) (cassette single)

While top 40 punters nibble on Carey's cover of "Without You," urban-ites are urged to dine on this softly rhythmic pop/ R&B slow jam, equipped with a deliciously catchy chorus and wonderfully booming instrumentation. Carey's vocal is sweetly sincere as she ponders a love affair that has come to an end. Another sparkling moment from the diva's current "Music Box" opus.

* CHRIS WALKER How Do You Heal A Broken

PRODUCER: Chris Walker WRITERS: C. Walker, C.B. Sager PUBLISHERS: CCW/Rogil, ASCAP; All About Me, BMI Pendulum/ERG 08726 (c/o Cema) (cassette single) It takes a gifted songwriter to hold his own

next to the likes of Carole Bayer Sager. Walker proves his mettle and then some on this stately ballad, lifted from his lovely "Sincerely Yours" album. He steps forward with a vocal that is mature and full of warmth and sincerity. Gorgeous tune sounds like it should be the theme to a great movie, and should meet with acceptance at urban and AC radio formats.

SWEET SABLE Old Times Sake (4:21) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed

Street Life/Scotti Bros. 75380 (c/o BMG) (cassette single) Sable seems to intentionally evoke images of Mary J. Blige on this chunky-bottomed R&B/hip-hop love song. Getting past the

NEW & NOTEWORTHY

EVOLUTION Everybody Dance (4:01) PRODUCERS: Evolution WRITERS: B. Edwards, N. Rodgers PUBLISHERS: Tommy Jymi/Bernard's Other/Warner-Tamerlane, BMI REMIXERS: Evolution deConstruction/RCA 62693 (c/o BMG) (cassette

single) A golden page from the Chic songbook of disco evergreens is tweaked into pop/ house submission by U.K. production/ performing team. Fronted by singer Yvonne Shelton, track has already enjoyed heavy action on dancefloors, and is primed to twirl onto top 40 and crossover radio playlists. There are four solid remixes for programmers to dip into, as well as a pair of tasty bonus cuts, "Photogenic" and "Get 2 Groove." Smells like a major breakthrough hit.

comparisons, track stands well on its own as a contagious song that provides Sable with a fine forum to flex her impressive vocal cords. No fewer than seven remixes are designed to lure exposure from the street to the slickest urban radio station. It works.

JUDY MOWATT Simmer Down (4:05) PRODUCER: Clive Hunt WRITER: B. Marley PUBLISHER: EMI-April, ASCAP Pow Wow 487 (12-inch single)

The words of this Bob Marley nugget mean more now than they probably did when he first wrote 'em. Mowatt delivers an earnest reading amid jaunty, island-sweetened funk instrumentation. The plea for peace at the chorus is positively moving and oh-sorelevant. It should find its way onto as many urban playlists as possible. For a harder, hip-hop-ish vibe, go for the "Jeep" remix featuring Mega Banton on the flipside.

COUNTRY

TRAVIS TRITT Take It Easy

(3:32) PRODUCER: James Stroud WRITERS: J. Browne, G. Frey PUBLISHER: Swallow Turn Music, ASCAP Wamer Bros. 6752 (CD promo)

Tritt delivers a lick-for-lick carbon copy of the Eagles' first hit record. Like much of the "Common Thread" tribute album from which this single is culled, there's nothing new here, and this "event" is more historical than musical.

CARLENE CARTER | Love You 'Cause | Want To

(3:35) PRODUCER: Howie Epstein WRITERS: C. Carter, R. Foster PUBLISHERS: Tortured Artist Tunes/Cross Keys Publ Co. Inc./Polygram Int'l., Inc./St. Julien Music, ASCAP Giant 6697 (c/o Warner Bros.) (CD promo) What you hear coming out of Nashville

these days has as much to do with the producer as the artist, but nobody tells Carlene Carter what to do. Which makes this rousingly assertive musical statement all the more refreshing and meaningful.

TANYA TUCKER We Don't Have To Do This (3:47)

PRODUCER: Jerry Crutchfield WRITERS: G. Burr, V. Shaw PUBLISHERS: BMG Songs Inc./MCA Music Publishing, ASCAP Liberty 79018 (c/o Cema) (CD promo)

Tucker continues in her whispery, torturedvictim-of-love mode with this appealing musical tale of two people way over their heads in love.

BILLY RAY CYRUS Words By Heart

23.07) PRODUCERS: Joe Scaife, Jim Cotton WRITERS: R. Neilson, M. Powell PUBLISHERS: Englishtown Music/Warner-Tamerlane Pub. Corp., BMI Mercury 1101 (c/o PLG) (CD promo) Mercury 1101 (c/o PLG) (CD promo) Cyrus applies his well-rehearsed Springsteen growl and delivers an overdramatic reading of this nostalgic ode to a lost high school love.

GARTH BROOKS Standing Outside The Fire

(3:51) PRODUCER: Allen Reynolds WRITERS: J. Yates, G. Brooks PUBLISHERS: Criterion Music Corp./Escudilla Music/Major Bob Music Co. Inc./No Fences Music, ASCAP Liberty **79023** (c/o Cema) (CD promo) On this chugging, fiddle-driven tune. regular guy Garth preaches convincingly to

those of us who are so busy trying to be cool that we risk missing the whole show.

DANCE

▶ INXS WITH RAY CHARLES Please (You Got That ..) (8:00)

...) (8:00) PRODUCERS: Mark Opitz, INXS WRITERS: A. Farriss, M. Hutchence PUBLISHER: PolyGram REMIXER: Eric "E-Smoove" Miller Atlantic 5369 (12-inch single)

Now here's an offbeat pairing. How 'bout Aussie rock act INXS with legendary bluesman Charles, as interpreted by Chicago's Eric "E-Smoove" Miller? Believe it or not, the chemistry is unmistakable. Domestic release comes on the heels of huge import action, which can only help unlock a few of the bolted doors the band has met at pop radio in recent times. From the "Full Moon, Dirty Hearts" album.

JASMINE How Can You Walk Away (no timing listed) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Movin' 023 (12-inch single)

Rousing houser exudes a chewy R&B flavor that gives it legs for the eventual move to crossover and urban radio. In the meantime, club DJs will indulge in the track's skittling beat, understated sax solos, and Jasmine's relaxed and confident performance. Armed with three sturdy remixes, engaging single could easily become a sleeper smash.

DANIA Little Bit Of Love (no timing listed) PRODUCER: White Knight WRITER: W. Knight PUBLISHER: Starpop, ASCAP DJ International 840 (12-inch single)

Taking a cue from the now-classic "Gypsy Woman," organ-grinding house romp hangs its hopes on a repetitive "la-de-da" singalong refrain. Dania's untrained voice is a charming presence and is framed nicely within the song's hand-clappin' chorus Shoulder-shaker is a left-field treat that is lovely for NRGetic sets and mix-show consumption. Contact: 312-559-1845.

AC

► DARLENE LOVE & BILL MEDLEY (You're My) Soul & Inspiration (3:55)

PRODUCER: Roy Bittan WRITERS: B. Mann, C. Weil PUBLISHERS: Screen Gems/EMI, BMI SBK/ERG 53243 (c/o Cema) (CD promo) Love and Medley recreate this durable Righteous Brothers moment to fine effect. Featured on an album of tunes heard on "One Life To Live," track has a built-in adult audience that should transfer into extensive AC airplay. Be sure to check out the album's other meaty all-star duets.

GO WEST Tracks Of My Tears (3:42) PRODUCER: Peter-John Vettesse WRITERS: W. Robinson, W. Moore, M. Tarplin PUBLISHER: Jobete, ASCAP EMI/ERG 27196 (c/o Cema) (CD promo)

British pop duo bravely takes on this Smokey Robinson classic. The result is a slick and shuffling rendition that nicely showcases Peter Cox's raspy, soulful voice. Overall low-key nature of the track makes it a fine choice for playlists geared toward older audiences. From the act's current "Aces & Kings" greatest hits compilation.

K.T. OSLIN Feeding A Hungry Heart (3:53) PRODUCER: Glen Ballard WRITERS: K.T. Oslin, R. Goodrum PUBLISHERS: Madzu, SESAC; Randscape, ASCAP RCA 62751 (c/o BMG) (cassette single)

Country vocalist offers her most pop-

friendly record to date. Her well-worn voice is at home within the song's icy-cool, retrosoul arrangement. Fresh cut from the "Songs From An Aging Sex Bomb" hits retrospective should have little trouble carving out a solid niche inside AC formats, though her country following may find the track a bit of a puzzle.

ROCKTRACKS

DEAD CAN DANCE The Carnival Is Over (4:30)

PRODUCER: Brendan Perry WRITERS: Dead Can Dance PUBLISHER: Momentum Music Ltd./Beggars Banquet Music Ltd.; ASCAP 4AD/Warner Bros. 6700 (CD promo)

Rich male vocal gives fullness to this gauzy, moody song, follow-up to the long-lived "Ubiquitous Mr. Lovegroove," Cut may be a bit soporific in a pop radio setting, but modern rock PDs seeking atmosphere should float this wispy track by listeners.

THE POGUES Tuesday Morning (3:30) PRODUCER: Michael Brook WRITER: P. Stacey PUBLISHER: Perfect Songs, BMI Chameleon 8849 (c/o Elektra) (CD promo)

If pop radio was ready for the Proclaimers, it's more than ready for the Pogues' folk-based pop. This fine, shiny-faced tune has already logged considerable mileage at

modern rock radio, and should stick where it hits at pop.

JAWROX Savory (3:59) PRODUCERS: Ted Nicely, Jawbox WRITERS: Jawbox PUBLISHER: A-1 Maintenance, BMI Atlantic 5362 (CD promo)

Dischordant swipe of a song prickles with

nervous energy, drawing its strength from the band's welcome restraint-and it's not often a noisy band lets its noise breathe. Spare use of vocal harmony adds further power. A smart add for modern rock.

SCREAMIN' CHEETAH WHEELIES Ride The Tide PRODUCER: not listed

WRITER: Farris PUBLISHER: Cheetah Beat/Warner-Tamerlane, BMI Atlantic 5379 (CD promo)

Easy, rollicking, Southern blooze single is sure to catch listeners' ears—if only with its immediate familiarity. Ranks right up there with the Spin Doctors in terms of catchiness and accessibility, so album rock and others should welcome this rootsy tune.

SLOWDIVE Alison (3:50) PRODUCER: not listed WRITER: N. Halstead PUBLISHER: BMI

SBK/ERG 8729 (c/o Cema) (CD promo)

Hazy wash of guitar with pale vocal falls somewhere between bright, guitar-based Brit-pop (Trashcan Sinatras) and classic swirly Brit-pop (Cocteau Twins). Good for modern rock and college radio.

THE FISHERMEN Hey Alice (no timing listed) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Deluvian 45 (7-inch single)

Raleigh, N.C., quartet displays considerable promise on this spare power-pop ditty. Singers and guitarists Eric West and Jamie Edgerton give the song its depth by laying '60s-fashioned riffs beneath warm harmonies. Excellent for trend-setting college radio stations and alternative pundits with an ear for breaking new acts Contact: 919-833-6240.

RAP

CASUAL | Didn't Mean To (3:39)

PRODUCER: Casual WRITERS: T. Duncan, A. Cartar, J. Owens PUBLISHERS: Zomba Songs/Eighty-Second Sounds, BMI REMIXERS: Mike G., Casual Jive 42189 (c/o BMG) (12-inch single)

Track has a swingin' recurring trumpet solo that gives this easy-paced throwdown a slick acid-jazz vibe. Casual rhymes with impressive ease, playing the verse with a head-bobbin' rhythm that breaks into a hearty swagger at the chorus. Context of cheatin' lovers is a bit hack, though Casual flows so well that you don't mind going for the ride one more time. Smooth enough to make the grade at urban and pop radio.

STUDIO 69 The Spank (3:35)

PRODUCERS: Shaun Bivens, Danny Bell WRITERS: S. Bivens, D. Bell PUBLISHER: Sticky Funk/Can Win Music/Snapping Turtle, ASCAP Riot/Pump 607 (CD promo)

Another track from the point of view of a butt-obsessed male, "Spank" is rife with none-too-subtle innuendo, but it's catchy and playful, not violent or threatening (though it does feature an odd and slightly menacing keyboard backdrop). Could have substantial appeal in pop, rap, and even club circles. Give it a whirl.

HOEZ WITH ATTITUDE All That (Just A Little Action) (no timing listed)

PRODUCER: Rhythm D WRITERS: B.O.X., K. Henner PUBLISHER: not listed Ruthless 5509 (c/o Relativity) (cassette single)

Scantily clad female rap trio seem to have no problem playing with their sexuality in the most misogynistic way. Button-pushing jam has lots of eyebrow-raising, mediagrabbing flash, but little lyrical substance. Still, jock-holdin' boyz will find this single loads of fun. After all, it totally plugs into their sensibilities.

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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.

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The Enter*Active File

No Joke: Interactive Comedy Due Soon

BY MARILYN A. GILLEN

LAS VEGAS—Comedy isn't a particularly interactive experience. Well, not unless you include heckling, and then that's a whole new ballgame.

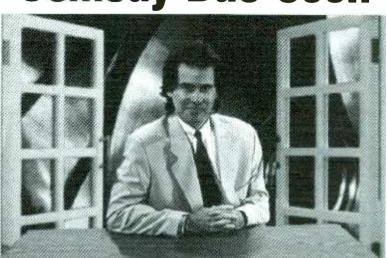
Sanctuary Woods, however, aims to alter that entertainment experience with a new series of interactive comedy titles being developed in conjunction with Miller/Pickering Syndications, coowned by comedian Dennis Miller, and cable channel Comedy Central.

The first yucks from the new "Ilaugh" line launch this month in the form of "Dennis Miller: That's News To Me," which has been developed for the Mac/MPC and 3DO platforms and will carry a suggested list price of \$29.95 for the Mac/MPC versions and \$39.95 for the 3DO version. As previewed on the 3DO platform at the Winter Consumer Electronics Show this month in Las Vegas, the title showcases ex-SNL'er Miller in his "Saturday Night Live" role as TV news anchorman, dishing up the punch lines behind the headlines of 1993. The CD-ROM is divided into the

The CD-ROM is divided into the headings of "politics," "world events," "sports," and "show business." Users can browse through the four subjects month by month, seeing and hearing Miller's wry take on topical events.

There are, in all, 206 jokes to choose from—a large number, but not an infinite one. Could that ultimately limit the appeal of a title like this?

Kristy Sager doesn't think so. The public relations director for Sanctuary Woods in San Mateo, Calif., Sager notes that traditional comedy routines



In "Dennis Miller: That's News To Me," the comedian serves up the punch lines behind the headlines of 1993. The title is due out this month.



SO I'VE HEARD/VOL. 1: BACH AND BEFORE Voyager Co. Macintosh CD-ROM, \$24.95.

"Bach And Before" is the first volume of the six-part "So I've Heard" series, which is both a multimedia introduction to the history of classical music and a collector's guide to classical CDs. Created by music critic Alan Rich, "Bach And Before" consists of three main parts: a historical survey, a CD catalog, and a "tools" section to help users search through or print out sections of the program.

The written essay covers Western music from Ancient Egypt and Greece to the baroque glories of Bach and Handel, and includes 145 screen-size pages. This is no dry academic tract, however. Rich is a gifted teacher and his prose is lively and witty, and some 50 musical examples are scattered through the survey—click on the rectangles that say "hymn to the muse," "Gregorian chant," or "Monteverdi," and you hear a musical excerpt to bring alive what you're reading.

In addition, every time users come across an underlined word like "intermezzo" they can call up the glossary and get an instant definition.

The CD catalog section includes note cards on more than 35 recordings, with composer, title, performers, CD information, Rich's comments, and a musical example. No doubt many music catalogs and magazines will soon be transformed by CD-ROM technology—why just read about musicians when you can hear a sample at the same time?

Besides giving a hint of things to come, "Bach And Before" succeeds admirably as an interactive music program. It is delightfully easy to use, empowering in the access it provides, and consistently compelling.

brownes, and consistency competling. Volumes two through six are as follows: "The Classical Ideal," "Beethoven And Beyond," "Romantic Heights," "The Stravinsky Impact," and "Here And Now" (also Mac, \$24.95 each). CHRIS McGOWAN captured on videotape have proved to have enduring appeal, partly because people *like* to learn the routines and, therefore, to revisit them even when they've already been to the punch line. Still, she notes, "This carries a lower price tag than other games out there. It's being priced—and positioned—as an impulse buy. In stores, you'll see it at \$25, and that's a realistic cost for an evening's entertainment." Scott Walchek, president of Sanctu-

ary Woods, adds that the comedy genre itself is being positioned as a wedge to pry open a new market for in-

(Continued on page 89)

Little Caesars Gets In The Game Chain Joins 'ESPN Baseball' Promo

NEW YORK—Figuring that the universes of pizza eaters and baseball fans have a fairly large number of members in common, Sony Imagesoft is teaming with Little Caesars Pizza in a joint promotion tied to Sony's upcoming release of the video game "ESPN Baseball Tonight."

The promotion, which launches this spring with the start of the baseball season, includes the placement of point-of-purchase material at 4,500 Little Caesars shops, a 100 millionpiece national print drop, and a mailin offer whereby customers can send in for a free ESPN "Best Of Sports" videotape with the purchase of pizza and the game.

Additionally, Little Caesars will

have "in-game signage" in the video game, according to Peter Dille, director of marketing for Sony.

"Advertising within the video game offers Little Caesars a new method to reach families and men, 18-34, in a nontraditional, nonintrusive way," Dille says. "And by launching the first ESPN title with the tremendous promotional power of Little Caesars, 'ESPN Baseball Tonight' will truly stand out from the crowd."

As Dille describes it, Little Caesars' ad in the game consists of a sign on the outfield fence. "There are certain rules you have to follow that are established by Sega and Nintendo," Dille says. "Basically, you

(Continued on page 89)

Panasonic Plans 3DO Software

RETAIL - TECH MEDIA

PANASONIC HAS GONE SOFT. Well, software, that is. The first hardware manufacturer to turn out a version of the 3DO multiplayer, Panasonic now says it also will be marketing 3DO software in its first-ever such move. Titles falling under its auspices will include "True Golf Classics: Pebble Beach Golf Links," developed by Panasonic and T&E Soft, and "The Life Stage," developed by Panasonic and Micro Cabin Corp.

Panasonic also plans to hit the road soon for the second leg of its "REAL World" mall tour, designed to promote the 3DO platform. The first leg hit eight malls from Boston to San Francisco; the second launches late this month.

SEGA OF JAPAN says Microsoft Corp. will develop an original operating software system for its next-generation video game machine, the 32-bit Saturn, which is expected to debut late this year in Japan (Billboard, Jan. 22) and by early next year in the States. Such sophisticated software could make the Saturn a candidate as an "interactive set-top box" for use in inter-active cable TV services when they materialize. The move is Microsoft's first big step into the video game arena. The computer company was pegged by several industry experts at the recent CES convention as a sleeping giant in the gaming arena, and one to keep an eye on this year.

COMPTON'S NEWMEDIA has established a new Northern California office geared to the cultivation of cable, interactive, and technology deals. Elliott Dahan, promoted to VP of business development, will head the office.

MEDIA VISION, a leading maker of multimedia upgrade kits, has 10 CD-ROM games that are just out or will bow in the first quarter. The content falls into the children's, educational, and interactive-movie areas; most are available in both the Mac and Windows formats. Now available are the live-action interactive flicks "Critical Path" and "Quantum Gate" (\$79.95 each). Media Vision is based in Fremont, Calif.

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BILLBOARD'S VIDEO NEWSWEEKLY



CRITICAL MASS: The National Geographic Society gets a healthy crack at mass merchants with its Kids Video line. The first three entries make up a series called "Really Wild Animals," streeting March 2 at \$14.95, versus \$19.95 for Nat Geo's nature series-too pricey for Wal-Mart et al. Columbia TriStar handles all distribution.

"The challenge has been to get back on track," says a Nat Geo source, acknowledging the retail ground lost while the Society deliberated where to turn after the LIVE Home Video deal expired. "Really Wild Animals," debuting on cassette with TV to follow, should right things.

Wal-Mart, Kmart, and Target, keys to any vendor's sell-through strategy, reportedly are consider-ing the titles, which feature actor Dudley Moore as the voice of an animated globe-on-the-go called Spin, as well as original songs that could get Nickelodeon exposure.

Nat Geo has repriced some of its older tape entries to \$14.95, and might do more if the general merchants snap up Kids Video. The Society anticipates a conservative start. "If we achieve six figures for each title, that would be a success," said Nat Geo marketing and distribution VP Todd Berman at a Washington, D.C., press conference. More entries are due, as well as GeoKids for toddlers Sept. 21.

BIG YEAR: FoxVideo is ru-mored to have readied "Mrs. Doubtfire" for sell-through release in April. Warner's "The Fugitive" arrives March 22 in what we've said will be a bang-up year for direct-to-sales. There's speculation Disney might deliver a current theatrical feature, "Iron Will," in August, trying to repeat the success of "Homeward Bound." Turner Home Entertainment has already carved out a spot in 1995 for "The Swan Princess," a \$35 million Nest Entertainment animated feature due on big screens later this year.

OCK-UP: Blockbuster chairman Wayne Huizenga told CNN "Moneyline" host Lou Dobbs Jan. 17 that the Viacom merger is (Continued on page 86)

Vid Biz Faces Challenge Of E. Europe Instability Keeps Majors From Committing

BY PETER DEAN

LONDON-Home video veterans bored with the buttoned-up market of the U.S., the U.K., and Western Europe should check out the "Wild East."

Eastern Europe has all the thrills, and then some, of the Western cassette business when it was new a decade ago. There's also the added fascination of creating a video market at the same time Eastern Europeans create new political and social structures in this post-Soviet Era.

Most Eastern European countries are simply not yet stable or lucrative enough for the majors to open subsi-diaries there. The U.S. majors opt instead for license agreements with local distributors.

Their shipments and trade prices vary widely, anywhere from 700 units at \$40 each for a major title in Hungary to 5,000-6,000 units at \$13 each in Poland, where VCR penetration is 75% of TV homes, an incentive to get copyright legislation in place.

Another characteristic of the region, a hangover from the days of the Soviet Bloc, is a massive bureaucratic hierarchy. Getting money out of a territory like the Slovak Republic, for example, can be very difficult, says Nick Pen-drell, head of Guild Home Video's Eastern European operations.

Having lived with political censorship for so many years. Eastern Europe governments now don't impose any restrictions of their own, even in countries like Poland where the church traditionally has wielded much power. "Anything goes," says Pendrell. "There's so much to legislate that there's more important things to at-

tend to.' Hungary has made a stab at righting the balance. It instituted a cultural tax of 3% on socially acceptable titles, and 20% on "wild pornography or violence." However, the penalties are selfadministered, so distributors make sure to rate their releases as familyoriented. The system is currently under review, but revisions are months or a year away.

Video's most pressing need-not always what new legislatures have in mind—is a copyright law. Protection is urgently needed in Romania and Poland to stamp out piracy and help expand the market. Legislation in both countries was due to be ratified by their respective parliaments by Jan. 1, but in each case, the deadlines have been broken.

The anti-piracy branch of the Motion Picture Export Assn. of America (MPEAA) predicts the laws may not be given the go-ahead until early spring, with implementation as far away as June or July.

Piracy is the major problem for distributors setting up in Poland, Hungary, the Czech and Slovak Republics, Romania, and Bulgaria. The MPEAA estimates that hundreds of millions of dollars are being lost annually, and it is trying to get government bodies to realize that copyright enforcement is essential for Eastern Europe's full economic rebirth.

Bootlegging is rife, even blatant, on the streets. In Poland, for example, one distributor advertises with the catch line, "In Paris today ... in Warsaw tomorrow.

But in jail, hardly ever. The worst punishment in most countries is a small fine. Some are beginning to institute harsher penalties, but it's a slow proc-

Hungary, for example, amended its penal code last May to better protect against piracy. The guilty can get as many as five years behind bars, after paying the state 3.6 million forints (\$36,000). Police conduct nationwide sweeps in cooperation with MPEAAassisted anti-piracy body ASVA (Foundation of Public Interest for Copyright Protection of Audiovisual Works).

Thus far, however, the legal bark is worse than its bite. Fines have averaged 10,000 forints (\$100). Even though the Hungarian video industry is the best-controlled in the region, the MPEAA estimates that pirates still skim \$21.8 million a year.

"Calculating the amount in any of (Continued on page 83)

Coalition Putting Kids First With Retail Campaign

BY TRUDI MILLER ROSENBLUM

NEW YORK-A nonprofit organization called the Coalition For Quality Children's Videos is trying to get retailers to highlight quality kids' titles by establishing "Kids First!" sections in stores. Helping this along, the group will put out a directory of recommended children's videos that will be sent to all VSDA members, as well as to members of the coalition, early this year.

"I think they are a very muchneeded organization," says Arne Holland, president of New Yorkbased Lightyear Entertainment, which regularly submits videos to the coalition. "There's a lot of wonderful children's programming out there that isn't being publicized enough. The coalition is beginning to educate the retail community that there's a difference between quality stuff and the 'same old-(Continued on page 86)

Powter Power. Fitness fave Susan Powter, left, shows off her best-selling video with Stuart Hersch, president of A*Vision Entertainment, and her manager, Rusty Robertson. New York-based A*Vision, which has a stable of exercise stars including Jane Fonda and Kathy Smith, handles marketing and distribution chores for "Lean, Strong & Healthy With Susan Powter," the first in what likely will be a new line of releases

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×	¥	ON CHART	COMPILED FROM A NAT	IONAL SAMPLE OF RETAIL STORE SALES RE	EPORTS.			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	16	* ALADDIN	★ ★ No. 1 ★ ★ ★ Walt Disney Home Video 1662	Animated	1992	G	24,99
2	2	8	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	10	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	4	7	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
5	8	9	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.9
6	7	22	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox	1993	G	22.99
7	5	11	DENNIS THE MENACE	Warner Bros. Inc.	Don Ameche Mason Gamble	1993	PG	24.96
8	11	188	PINOCCHIO	Warner Home Video 17000 Walt Disney Home Video 239	Walter Matthau	1940	G	24.99
9	14	7	MICHAEL JACKSON: DANGEROUS-	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
10	9	25	THE SHORT FILMS HOME ALONE 2	FoxVideo 1989	Macaulay Culkin	1992	PG	24.98
11	6	10			Joe Pesci Michael Caine			
11			THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	The Muppets	1992	G	22.99
	10	64	BEAUTY AND THE BEAST	Walt Disney Home Video 1325 Nickelodeon	Animated	1991	G	24.99
13	19	19	REN & STIMPY: THE CLASSICS	Sony Wonder LV49200	Animated	1993	NR	14.98
14	22	6	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
15	39	34	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
16	13	11	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
17	30	3	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99
18	26	12	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
19	24	4	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
20	15	19	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
21	34	9	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
22	12	10	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
23	16	18	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
24	NEV	VÞ	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
25	31	13	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas	1992	NR	19.98
26	32	9	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video	Sharon Stone Various Artists	1993	NR	29.95
27	23	22	PLAYBOY: WET & WILD V	Uni Dist. Corp. PBV0746 Playboy Home Video	Various Artists	1993	NR	19.98
28	21	9	HIGHLANDER	Uni Dist. Corp. PBV0740 Republic Pictures Home Video 5892	Christopher Lambert	1986	R	14.98
29	NEV		MIGHTY MORPHIN: VOL. 3-HIGH	Saban Entertainment	Sean Connery Various Artists	1993	NR	9.95
30	NEW	-	FIVE BAD GOLF MADE EASIER	PolyGram Video 4400881233 ABC Video 45003				
31		-	SUSAN POWTER: LEAN, STRONG &		Leslie Nielsen	1993	NR	19.98
_	RE-EN	-	HEALTHY REN & STIMPY: THE STINKIEST	A*Vision Entertainment 50466-3	Susan Powter	1993	NR	19.95
32	29	18	STORIES	Sony Wonder LV49202	Animated	1993	NR	14.98
33	20	16	ONCE UPON A FOREST REN & STIMPY: HAVE YOURSELF A	FoxVideo 8501	Animated	1993	G	24.98
34	18	12	STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
35	28	3	PANTERA: VULGAR VIDEO	A*Vision Entertainment 50345-3	Pantera	1993	NR	16.98
36	RE-EN	ITRY	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
37	25	62	AMADEUS♦	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
38	37	42	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
39	NEW		MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
10	RE-EN	TRY	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95

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Home Video

EASTERN EUROPE (Continued from page 81)

these markets is very difficult," says Tim Kuik, MPEAA VP and regional director of anti-piracy operations in Europe, the Middle East, and Africa. "It's linked with market potential. [Eastern Europe] obviously has a vast market potential, but is it \$400 million or \$800 million? It's very difficult to tell." Hungary contrasts with Romania,

where piracy rules. There is no copyright law in existence and no legitimate video business whatsoever. A local trade association is trying to assist in getting legislation passed, and the government has included copyright in its plans for economic reform. But, with 200% inflation, the government has more pressing priorities. The delay in Poland has more to do

with the primacy of elections. When the Parliamentary Commission does finish work on a new copyright law, fines will average the equivalent of \$2,000-\$3,000, plus jail terms of one to two years. However, sources point out that the legislature did not enact a short-term anti-theft law that could have kept piracy in check in the meantime, after trade bodies decided to wait for the Commission.

MPEAA is talking with the Minister of Cinematography and the Polish State Committee, trying to establish an anti-piracy federation after RAPID, the previous watchdog, disbanded in May 1993. The two sides had agreed in principle, but reached an impasse when the Minister of Culture asked MPEAA to take over a previously existing bureau.

The Minister of Culture has taken some action against pirates, launching a number of raids-and jamming the courts in the process. Police report 2,000 actions, but thus far only 30 operating licenses have been withdrawn. And it's easy to get back a canceled license; the Minister of Culture has already issued 30,000.

In Bulgaria, a copyright law went on the books in August, effectively mark-ing the start of the legitimate video business. The introduction of fines is a major step forward, but the penalties consist only of fines ranging from \$650 for first offenders to \$16,000 for repeaters-low compared to the potential of illegal profits.

The Czech Republic does have a capable copyright law enshrined and a Czech Anti-Piracy Union that is actively working with the police. The problem: courts are not applying the full extent of the law and are meting out low fines, equivalent to 4,000-6,000 crowns (\$140-\$215). Police also are reluctant to intervene when pirated tapes are sold on private land, such as the Spartak football stadium in Prague, which operates a large open market. The Czech Union of Video Distributors estimates annual loss at 150 million crowns (\$536,000).

Pirated cassettes in Eastern Europe are being imported and produced indigenously in equal measure. Companies supplying bootleg tapes on the streets generally pretend to be legitimate, hiding behind false licenses. Polish wholesalers, for example, buy cassettes in Germany with a piece of paper purporting to be guarantee their distribution rights. One of the biggest Polish TV broadcasters buys rights to major movies from a company in Lichtenstein.

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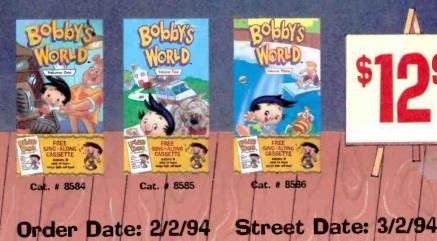
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RENTAL SLOWDOWN: The limited growth potential of rentals has prompted Vidmark Entertainment to concentrate on sell-through product.

As previously reported, Vidmark has brought on ex-Strand Home Video sales VP **Don Gold** to head up its sell-through efforts (Billboard, Jan. 15). "If we want to continue to grow and be a player," says **Tim Swain**, senior VP of domestic distribution, "we have to have sell-through product."

The company plans to release some 45 titles at rental this year, and Gold says an equal

number of sellthrough titles are planned. Initial re-

initial releases set for March include "The Favor, The Watch, And The Very

And The Very Big Fish," "La Femme Nikita," and "The Cook, The Thief, His Wife & Her Lover." The latter two titles, available for \$19.99, will be price-reduced to \$14.99. Street date is March 30. Future releases will be in the \$9.99-\$14.99 range.

Vidmark had licensed 50 titles to New Jersey-based Starmaker Entertainment in 1991. Swain says the last title to go to Starmaker was "Warlock," released more than two years ago.

Gold will focus on opening rack accounts and would like to go direct to as many mass merchants as possible. Vidmark's six regional sales reps will add sell-through duties, but the company plans to hire at least one additional marketing staffer to handle tieins and other sell-through promotions.

Despite a wide selection of inhouse product, Swain says Vidmark will be acquiring, most likely children's or sports programs.

"It's nice to have the rental product to take to sell-through, but you have to go beyond that," says Swain. "And we've given Don the leeway to do whatever he thinks is right."

DISC JOCKEY GAMES: Wax-Works/VideoWorks has begun stocking video games in three of its 137 Disc Jockey music stores. Three Reel Collections outlets, its new sellthrough-only chain, also began carrying the product, according to video game buyer Monica Goodman at Owensboro, Ky., headquarters.

The distributor debuted the product just in time for the holidays, Goodman says.

Each location has about 300 Sega and Nintendo titles. In addition, Disc Jockey's Sioux Falls, S.D., outlet started offering about 40 Sega CD titles, which are now carried in the other five locations.

Disc Jockey locations include Lexington and Florence, Ky. Reel Connection venues are in Knoxville, Tenn., Columbia, S.C., and York, Pa. "The general idea is to go chainwide," Goodman says, "or at least those locations that don't have a heavy concentration of electronics stores nearby." **Billboard**®

WaxWorks/VideoWorks has four video game buyers who use Automatic Inventory Management System (AIMS) to assist dealers.

AIMS studies a store's demographics, makes initial buy recommendations, tracks sales, and replenishes stock based on a budget set by the retailer.

"Buying games is a big headache for most dealers, but it's a growing part of the business," says Goodman.

 AIMS is also ideal for our sales reps, who have a million other products to sell." About 400 dealers have enrolled in the program, she says.

RETAIL PENNIES ADD UP: More than 3,000 retailers have collected about \$100,000 for the Video Industry AIDS Action Committee's "A Penny For AIDS" campaign, says co-chairman Larry Klingman.

The weeklong fundraiser encouraged dealers to set aside one cent for every rental and sales transaction during National AIDS Awareness Week, Nov. 24-Dec. 1.

"A Penny For AIDS" is the largest campaign taken on by the 4-year-old nonprofit organization, which is composed of volunteers from the home video industry. Funds raised are distributed to AIDS health care facilities across the country.

Klingman says the final tally should exceed \$200,000. "The money is still coming in and some major chains are still tallying."

In addition to retail contributions, nearly every supplier and ancillary video service made donations.

Response to the campaign has been positive, and dealers have requested it be extended for 1994, Klingman says.

Wherehouse Entertainment in Torrance, Calif., organized a separate donation at check-out stands to supplement its contribution.

"POOH" BONUS: Walt Disney Home Video offers a free "Winnie The Pooh" picture frame with the purchase of one "Pooh Playtime" cassette and any other "Pooh" video.

"Pooh Playtime," available Feb. 18, features three different cassettes, each priced at \$12.99. The picture frame offer is good through June 30. Follow-up releases in the "Pooh" brand line include "Pooh Learning," available May 6.

"Pooh Storybook Classics" was introduced Jan. 1, packaged with a plush toy.

Disney spiffed up the "Winnie The Pooh" titles to celebrate the bear's 70th birthday. "The Year Of Pooh" campaign includes spin-off items from Mattel Toys, Hallmark, and Johnson & Johnson. TOP VICEO REPUBLICATION A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	1
			*	* * NO. 1 * * *			
1	4	3	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	
2	3	4	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	
3	2	6	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	Ť
4	1	8	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	\uparrow
5	9	3	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PC
6	5	9	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	╞
7	6	7	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	P
8	10	4	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	+-
9	8	4	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	P
10	7	13	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford	1993	
11	11	9	FREE WILLY	Warner Bros. Inc.	Jason James Richter	1993	
12	NE\	V 🏲	HOT SHOTS! PART DEUX	Warner Home Video 18000 FoxVideo 8507	Charlie Sheen	1993	
13	NE	-		Morgan Creek Productions Inc.	Lloyd Bridges Christian Slater	1993	-
14	NEV		HOCUS POCUS	Warner Home Video 13158 Hollywood Pictures	Patricia Arquette Bette Midler		-
15	13	11		Hollywood Home Video 2144 Warner Bros. Inc.	Sarah Jessica Parker Mason Gamble	1993	-
16	13	7		Warner Home Video 17000 Touchstone Pictures	Walter Matthau	1993	
10	12	12		Touchstone Home Video 2010	Michael J. Fox James Earl Jones	1993	P(
				FoxVideo 8500	Mike Vitar Bill Murray	1993	
18 19	16	20	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Andie MacDowell Mario Van Peebles	1993	
	15	11	POSSE	PolyGram Video 4400881153 Universal City Studios	Steven Baldwin	1993	
20	17	24	SCENT OF A WOMAN	MCA/Universal Home Video 81283	Chris O'Donnell	1992	
21	29	2	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	
22	18	11	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	F
23	23	3	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	
24	20	20	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	
25	22	12	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	
26	19	4	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	F
27	21	22	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	
28	26	8	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	P
29	31	27	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	F
30	NEV	∕►	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Leslie Nielsen Ernie Reyes, Jr.	1993	P
31	24	9	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	F
32	NEV	/▶	BLOOD INBLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	- F
33	28	19	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	F
34	36	2	EQUINOX	Columbia TriStar Home Video 77353	Matthew Modine Marisa Tomei	1993	F
35	33	15	ALADDIN	Walt Disney Home Video 1662	Animated	1992	6
36	27	6	AMERICAN HEART	Live Home Video 69044	Jeff Bridges	1993	F
37	NEW	/	THE SEVENTH COIN	Hemdale Pictures Corp.	Edward Furlong Peter O'Toole	1993	PG-
38	35	3	HOUSE OF CARDS	Hemdale Home Video 7175 Live Home Video 69040	Alexandra Powers Kathleen Turner	1993	PG-
39	NEW		LILY TOMLIN: THE SEARCH FOR	Wolfe Video WOL3001	Tommy Lee Jones	1993	PG-
		-			any rommi	1333	гu-

◆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. ◇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. ◎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. ◎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. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for nonthe



Regis, Nabisco and Parade Video really put some muscle behind this one...

...and its gonna' walk right off your shelf.



Now, one of television's best loved

personalities is ready to let America in on his personal workout secrets – and they're gonna eat it up!

Marketing muscle with teeth.

With Nabisco cross promoting this video on Harvest Crisps 5 Grain Cracker boxes across the country including a \$5 mail in rebate offer, you can bet it's going to walk right off the shelves!



A workout for mere mortals from a pretty super guy. Developed by Regis with leading fitness experts, it features walking for great cardiovascular exercise and Regis' own muscle strengthening and body toning workout. Oh Recege! Regis' co-star Kathie Lee Gifford, his

wife Joy and even Gelman will pop by to show how they keep fit with such demanding schedules. More Press Than a New York Laundry.

Backed by a consumer print campaign for women's service magazines along with a major PR campaign that includes massive TV exposure, this will be one of

the most talked about and probably the best selling workout video of the year. **It hits the street 2/23/94.**

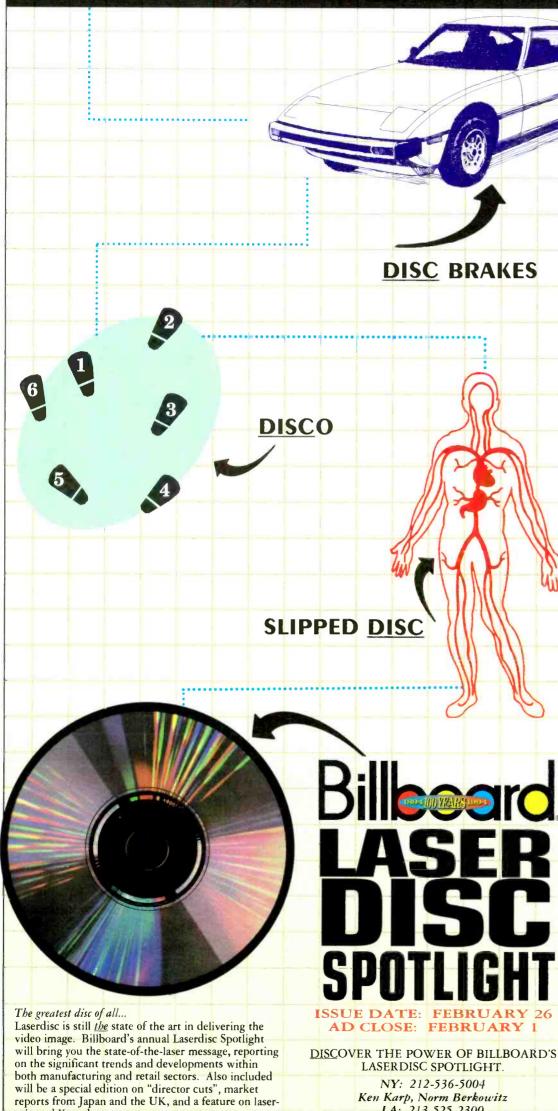
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Home Video

COALITION PUTTING KIDS FIRST

(Continued from page 81) same old.'"

Although retailers will always stock Disney titles and hit movies first, Holland says, those looking to round out their children's sections "would hopefully look to an organization like this to figure out what is the best stuff."

The ultimate goal of the organization is "to create a campaign to identify outstanding titles; to create a merchandising campaign that would deliver the identification to parents and children; and then to create retail programs around that campaign," says coalition president Ranny Levy.

The Santa Fe, N.M.-based coalition was formed in the fall of 1991. "It was really a combination of people from all aspects of the children's entertainment business—people involved in the supply side, in advocacy like Action For Children's Television—just a variety of people who were concerned about getting quality products into the hands of users," Levy says. "So much of it just ended up lost in the corporate shuffle."

Working for educational company Made To Order Productions at the time, Levy co-founded the coalition with former Hi-Tops director of children's programming Paula Miller.

In early 1993, the group completed a test in which it put together a list of quality independently produced titles. It created a "Kids First!" merchandising campaign, and test marketed it at Toys 'R' Us, Barnes & Noble, WGBH Learningsmith, and the Fred Meyers retail chain.

The test "went very well," Levy says. Last fall, the coalition solicited the major video labels and studios and received 300 entries.

"A lot of retailers have said they are very interested in setting up a 'Kids First!' section in their stores, and we're negotiating with catalog companies to produce a catalog. So we've been taking baby steps," says Levy. "It's the right environment right now—people are concerned about what kids are watching."

The coalition has 500 members so far, including a 75-member panel that reviews videos. All reviewers are either professionals in earlychildhood education or movie producers who have won awards for children's programming, says Levy. Each video submission is reviewed by five jurors and, if approved, is then evaluated by a group of children in the target age. "All the videos are kid-tested as well as adultapproved," says Levy.

The group recently launched its Videotherapy Project, which places quality children's videos into pediatric units and health clinics. It is currently operating in Las Cumbres Learning Center in Espanola, N.M.

Learning Center in Espanola, N.M. Videos donated have included Children's Circle titles, the "Stories To Remember" series from Lightyear, the Beatrix Potter series put out by GoodTimes Home Entertainment, and some nature titles from the Discovery Channel, as well as educational tapes on early childhood development and prevention of child abuse.

PICTURE THIS

(Continued from page 81)

"locked up" with the backing of 20% of Blockbuster's shares, and should be completed by mid-May. "Sumner's the boss," said Huizenga, bowing to Viacom chairman Sumner Redstone. He called Blockbuster's Steve Berrard and Viacom's Frank Biondi "a tremendous team. I don't see any problems."

OUNCE OF PREVENTION: McDonald's will promote Fox Network's "Bobby's World," a kids' TV show. FoxVideo has timed its release of three two-episode volumes, \$12.98 each, to coincide with the campaign. But in these days of hypersensitivity about fast-food promotions, the studio has gone out of its way to underscore the fact that Big Mac outlets aren't stocking tapes. "Videocassettes will only be available through traditional video retailers, and will not be sold through McDonald's," it says. The emphasis is FoxVideo's.

New Titles Animate German Mkt. *Disney Videos Lead 20% Sales Hike*

HAMBURG—Animated titles have brought an unexpected boom to the German video market. Sell-through results for the past year were up by more than 20%, which represents sales of more than \$435 million, according to Bodo Schwartz, chairman of the German Video Assn. Schwartz says video is gaining more and more ground in Germany as an



but the Los Angeles earthquake, The Hollywood Reporter Box Office chart does not appear this week. It will return next week. entertainment medium.

Disney's "Jungle Book" was at the top of the charts for 1993 with sales of 4 million units. Another Disney release, "Beauty And The Beast," finished second at 1.5 million tapes. "Benjamin Blumchen," a German animated feature, took third. Also high on the charts were Universal's "The Land Before Time" and "Peter Pan," " Cinderella," and "Donald Duck," all from Disney.

"Many children have had enough of horror and violence movies," says Karl Jorde, managing director of Disney's Buena Vista Home Video label. Jorde anticipates further market expansion in 1994 because, in his view, children are turning their backs on video games.

BILLBOARD JANUARY 29, 1994

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If you are involved in the laserdisc industry, this is

your chance to advertise your message to Billboard's

Home Video

Force Is Still With 'Star Wars'; 'Top Gun' Also A Top Title

SPECIAL-EDITION laserdiscs continue to find a growing audience. Fox-Video senior VP **David Goldstein** reports that his label's \$250-list "Star Wars" boxed set has sold close to 35,000 units and "is still selling well. The sales have been staggering. We thought initially it [might] do 10,000." He adds that such releases "show how many interesting things you can do with laserdisc." He adds that special editions and the THX laserdisc program "have added excitement to the industry."

Pioneer confirmed at CES that "Terminator 2: Judgment Day" has sold more than 300,000 total units,

Billboard®

making it the first laserdisc to reach that plateau. In its most recent incarnation, with 16 minutes of footage added by director **James Cameron**, "T2" has sold more than 40,000 total copies of the \$49.95 letterboxed and pan-scan versions without extras, and more than 15,000 units of the \$119.95 boxed set, according to Pioneer LDCA marketing manager David Wallace.

Meanwhile MGM/UA's \$99.98 "The Wizard Of Oz: The Ultimate Oz," which features a stunning Technicolor restoration and abundant extras, has grossed "in the seven figures" in dollar volume, according to home video senior VP/GM George Feltenstein. PIONEER also has revealed that "Top Gun," first released on disc in 1986, has sold more than 280,000 units, including 30,000 last year, according to Wallace. Another title racking up high numbers is "Basic Instinct," which has sold more than 90,000 units of the theatrical version and more than 65,000 of the director's cut, for a current total of 155,000.

Another potential six-figure laser title in 1994 will be a widescreen THX edition of "Beverly Hills Cop" due later this year. Adds Wallace, "We plan to mine the catalogs of Paramount and LIVE" for THX laser releases.

FOR WEEK ENDING JANUARY 29, 1994

Top Laserdisc Sales COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS AGO Suggested List Price THIS WEEK WKS. ON CHART 2 WKS. F Year of Release Rating Principal Copyright Owner. TITLE Manufacturer, Catalog Number Performers * * * NO. 1 * * * **TERMINATOR 2: JUDGMENT DAY-**A. Schwarzenegger Carolco Home Video 1 1991 R 49.95 2 95 Pioneer I DCA, Inc. 82997 SPECIAL EDITION Linda Hamilton FoxVideo Sean Connery 2 1993 R 39.98 12 3 RISING SUN Image Entertainment 8520 Wesley Snipe Paramount Pictures Pioneer LDCA, Inc. 32523 3 Tom Cruise 1993 R 39.95 11 3 THE FIRM Sylvester Stallone 1993 R 34.95 4 9 CLIFFHANGER Columbia TriStar Home Video 52236 1 Jóhn Lithgow Universal City Studios 39.98 5 Jason Scott Lee 1993 PG-13 7 3 DRAGON: THE BRUCE LEE STORY MCA/Universal Home Video 41673 Tom Hanks Columbia TriStar Home Video 52416 1993 PG 34.95 6 8 3 SLEEPLESS IN SEATTLE Meg Ryan STAR WARS TRILOGY: THE FoxVideo Mark Hamill 249.98 7 1993 PG 4 17 DEFINITIVE COLLECTION Image Entertainment 0693-84 Harrison Ford Warner Bros. Inc. Kevin Kline 8 1993 PG-13 34.98 19 3 DAVE Warner Home Video 12962 Sigourney Weaver Warner Bros. Inc. Warner Home Video 18000 9 FREE WILLY 1993 PG 39.98 3 9 Jason James Richter Walt Disney Home Video 1991 G 29.99 10 5 15 BEAUTY AND THE BEAST Animated mage Entertainment 1325 Christian Slater Patricia Arquette Morgan Creek Productions Inc Warner Home Video 12992 11 NR 39.98 NEW TRUE ROMANCE 1993 THE WIZARD OF OZ: THE ULTIMATE MGM/UA Home Video Judy Garland 1939 99.98 12 G 6 46 Pioneer/Image Ent. 103990 Ray Bolger Robert Redford Paramount Pictures R 39.95 13 1993 13 INDECENT PROPOSAL 9 Pioneer LDCA, Inc. 32453 Demi Moore Paramount Pictures Pioneer LDCA, Inc. 32722 Sharon Stone 14 1993 R 34.95 10 9 SLIVER William Baldwir Tom Cruise 1992 R 39.95 15 14 21 A FEW GOOD MEN Columbia TriStar Home Video 27896 Jack Nicholson Hollywood Pictures Bette Midler 16 1993 PG 39.99 NEW D HOCUS POCUS Sarah Jessica Parker Hollywood Home Video 2144 Warner Bros. Inc Clint Eastwood 17 1992 R 39.98 16 27 UNFORGIVEN Warner Home Video 12531 Gene Hackman MGM/UA Home Video 1993 PG 99.98 18 Sean Connerv NEW THE CONNERY COLLECTION II Pioneer/Image Ent. ML104539 Gary Oldman Anthony Hopkins Columbia TriStar Home Video The Voyager Company CC1335L 124.95 19 1992 R 25 29 **BRAM STOKER'S DRACULA** Mario Van Peebles 1993 R 34 98 20 13 11 PolyGram Video 4400881153 POSSE Steven Baldwir MICKEY MOUSE: THE BLACK & Walt Disney Home Video 21 Animated 1993 NR 124.99 20 7 WHITE YEARS Image Entertainment 1997 MICHAEL JACKSON-DANGEROUS: THE SHORT FILMS 22 Epic Music Video 29V49164 Michael Jackson 1993 NR 29.98 NEW Þ Humphrey Bogart FoxVideo 1951 NR 69.98 23 NEW THE AFRICAN QUEEN Image Entertainment 5901-80 Katherine Hepburn FoxVideo John Wayne 24 1961 NR 49.98 NEW D THE COMANCHEROS Image Entertainment 1177-85 Stuart Whitman Universal City Studios MCA/Universal Home Video 41751 **Richard Carlson** 99.98 1993 NR 25 NEW SCIENCE-FICTION COLLECTION BOX John Agai

◆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 theatrical 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. ◎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. ◎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. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ITA platinum certification for a minimum sale of 250,000 units and \$2 million at



by Chris McGowan

MGM/UA's latest special editions include "The Buster Keaton Collection" (seven films, five discs, \$139.98), "The Jean Harlow Collection" (three films, \$99.98), and a "Ziegfeld Follies" boxed set (1946. CAV. restored, extras, \$69.98). All are due in the first quarter, as are the uncut "9½ Weeks" (1986, wide, \$34.98), the Peter O'Toole com-"My Favorite Year" (1982, wide, edv \$34.98), the James Bond thriller "License To Kill" (1989, wide, \$39.98), Frank Capra's "Arsenic And Old Lace with Cary Grant (1944, \$34.98), "Rollerball" with James Caan (1975, wide, \$39.98), the apocalyptic "Red Dawn" (1984, wide, \$34.98), and Kirk Douglas in "The Vikings" (1958, wide, \$34.98). Most of the above laser releases feature new digital video transfers and include the original theatrical trailers.

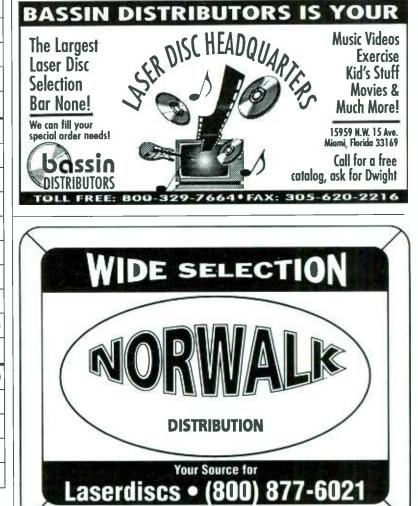
NEW LDA HEAD: **Phil Pitaggi**, senior VP, operations and business development at the MCA Home Entertainment Group, has been elected chairman of the Laser Disc Assn. for 1994. **Judy Anderson** remains executive director of the LDA, which is based in Santa Monica, Calif.

PIONEER has three new LaserActive software titles. The games "Hi-Roller Battle," "Rocket Coaster," and "Space Beserker" (\$120 each) bow in February and offer Dolby Surround sound effects, full-motion video, and exceptional computer graphic imagery. There are nine LaserActive titles, which are 12-inch discs combining 60 minutes of analog video with 540 megabytes of digital memory. Due in February are three "3D" LaserActive programs: "3D Museum," "Melon Brains," and "Goku."

The versatile, multiformat LaserActive machine plays standard laserdiscs and audio CDs, and control packs enable it to play LaserActive software as well as Sega and Turbo Technologies CDs and cartridge games. A source at Pioneer says the company is exploring the possibility of adding a control pack to the LaserActive machine that would allow it to play PC CD-ROMs.

UOMING ATTRACTIONS: MGM/ UA bows "The Meteor Man" with **Robert Townshend** (wide, \$34.98) on disc Feb. 9; Warner launches "Demolition Man" with **Sylvester Stallone** and **Wesley Snipes** (wide, \$34.98) March 2; and Columbia TriStar offers "So I Married An Axe Murderer" with **Mike Myers** (\$34.95) March 9.

LASERDISC ENTERTAINMENT recently bowed two volumes of "Urotsukidoji: Legend Of The Overfiend" (NC-17, \$49.99 each). These Japanese animated features, directed by Hideki Takayama, are startling in their mixture of sci-fi action, teen angst, bloody violence, explicit sex, and bizarre carnage. LDE is located in Santa Monica, Calif.



BILLBOARD JANUARY 29, 1994

Billboard.

Top Music Videos...

THIS WEEK	WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPILED, AND PROVIDED			gested Price
THIS	LAST	WKS.	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			* * NO. 1 * 1			
1	1	8	Elektra Entertainment 5194	Metallica Mary-Kate &	LF	89.98
2	2	15	Zoom Express BMG Kidz 30039-3	Ashley Olsen	SF	12.98
3	3	39	COMEDY VIDEO CLASSICS ▲3 Curb Video 177703	Ray Stevens	LF	16.98
4	4	8	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
5	5	7	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
6	6	12	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
7	7	14	GREATEST HITS MCA Music Video 10932	Reba McEntire	LF	19.98
8	8	9	A ROMANTIC CHRISTMAS A GTS Records Video Treasures 3001	John Tesh	LF	19.98
9	9	14	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98
10	11	83	THIS IS GARTH BROOKS ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
11	10	49	I STILL BELIEVE IN YOU A MCA Music Video 10679	Vince Gill	SF	9.98
12	13	15	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
13	15	9	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
14	12	13	THE VIDEO COLLECTION	Billy Ray Cyrus	SF	14.95
15	14	9	PolyGram Video 4400877893 GREATEST VIDEO HITS: VOL. 2	Sawyer Brown	LF	19.95
16	26	63	Curb Video 777043 BEYOND THE MIND'S EYE ▲2	Jan Hammer	LF	19.98
17	19	6	Miramar Images Inc. BMG Video 7233380018-3 DEVOTIONAL	Depeche Mode	LF	19.98
17	29	42	Warner Reprise Video 3-38346 THE PREMIERE COLLECTION ENCORE		LF	19.95
	23	11	PolyGram Video 4400861533 ROADKILL	Andrew Lloyd Webber		
19			A*Vision Entertainment 50436	Skid Row	LF	19.98
20	18	59	Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
21	17	61	PolyGram Video 440085955-3 THE HITS COLLECTION	Billy Ray Cyrus	LF	19.95
22	24	18	Warner Reprise Video 3-38371 REBA IN CONCERT ●	Prince	LF	19.98
23	20	72	MCA Music Video 10380	Reba McEntire	LF	14.98
24	33	25	PolyGram Video 4400876033	Kiss	LF	19.95
25	21	51	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
26	23	6	THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98
27	27	14	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
28	32	19	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
29	34	7	SHADES OF GREY Columbia Music Video 19V49184	Billy Joel	LF	19.98
30	16	12	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
31	30	51	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98
32	22	12	NEIL DIAMOND: CHRISTMAS SPECIAL Columbia Music Video 19V-49171	Neil Diamond	LF	19.98
33	25	105	GARTH BROOKS 4 Capitol Video 40023	Garth Brooks	LF	14.95
34	36	2	ELVIS IN HOLLYWOOD BMG Home Video 1 3988-3	Elvis Presley	LF	19.98
35	31	73	UNPLUGGED A Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
36	35	33	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
37	38	28	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Арра	LF	19.95
38	RE-EI	NTRY	CONWAY TWITTY #1 HITS Simitar Ent. Inc. 2467	Сопway Twitty	LF	9.95
39	RE-EI	NTRY	ELVIS ALOHA FROM HAWAII	Elvis Presley	LF	19.98
40	40	5	LightYear Ent. BMG Video 75042-3	The Cure	LF	19.98
O RIA/ LF vide 100,0 1991;	A gold eos; ∆ 00 uni ♦ RIA	cert. fi RIAA p ts for S A platin	Elektra Entertainment 40181 or sales of 25,000 units for video singles; RIAA gold of latinum cert. for sales of 50,000 units for video singles; Sf or LF videos; RIAA gold cert. for 25,000 units for S num cert. for 50,000 units for SF or LF videos certified lideo single. 1994, Billboard/BPI Communications.	cert. for sales of 50.000 uni ▲ RIAA platinum cert. for s F or LF videos certified prior	ts for sales o	SF or f

Video Previews

children realize they don't

know anything about animals

and Bethie sets out to teach

cute'n'fuzzy set, some not-so

iguanas, inchworms, frogs,

and some rather unusual dancing bears also stop by

the playhouse. Discovery

project "Bethie's Really

Silly Songs About

Numbers

also is counting the days until the release of new audio

HEALTH/FITNESS

"Relief From Migraine,"

2495), 35 minutes, \$24.98.

Anyone who has suffered

debilitating headache will want to spend some time with this latest video from

health-care educator Xenejenex. User-friendly

analysis of the causes and

most effective cures for the

pain is imparted by doctors

as well as former migraine-

also are offered on headache "do nots." A section on the overuse of medicine

describes how too much of a

seemingly good thing can actually make a headache

worse. Also interesting is a

methods migraine victims

have used to cope, including

one artist who contributed to

an exhibition solely aimed at conveying the excruciating

tangential look at some

pain of a headache.

one a treat for both

consumer crowds.

professional and mass

Conversational, user-

friendly format make this

"Stretching For Seniors,"

(510-527-3229), 28 minutes.

Another exercise option

expressly designed for

Exercise Options Program

golden girls and boys comes

compliments of this video

that combines traditional

stretching exercises with

dance steps and movement

ingredients necessary for

apartment dwellers and those confined to hospitals

Instructor Andrea

therapy. A mat, a chair, and some floor space are the only

this program, which renders

it an ideal fitness solution for

and retirement homes alike

sufferers themselves. Tips

from a migraine or otherwise

Xenejenex Video (800-228-

them. Aside from the

common pets such as

MUSIC

"Historical Rock Classics." Joel Stevens Productions, 68 minutes, \$19.95.

If "Historical Rock Classics" were a radio show, its slogan would be "We don't talk over the music." As a matter of fact, there's no talk at all. Unadorned black-and-white clips are presented in chronological order, beginning with the 1958 Lloyd Price hit "Personality" right through to Three Dog Night's rendering of "Try A Little Tenderness" from 1971. The quality of the videlips is highly inconsistent, rendering this trip down memory lane somewhat bumpy. This is a shame because the music itself is top-notch stuff that, in this case, might be better simply heard and not seen. This is one video purchasers don't have to be in front of the television to enjoy, although it provides a nice chance to catch a favorite clip.

CHILDREN'S

"The Wild Swans." Lightyear Entertainment (800-229-STORY). approximately 30 minutes, \$12.98.



This Hans Christian Andersen tale, passionately narrated by Sigourney Weaver, really gets to the heart of family values. Lightyear's latest Story To Remember tells of the triumph of a young princess who risks her life to save her brothers from an evil spell cast by their wicked stepmother. When she discovers her brothers have been turned into wild swans, Princess Elise leaves behind her cushy life at the palace and journeys to the wilderness to fulfill the prophecy of a dream. Video represents the second collaboration between Lightyear and the Moscowbased Klassika animation studio. Weaver's star power and simultaneous "Wild Swans" audio release surely will fire up video talk.

"The Day Jimmy's Boa Ate The Wash And Other Stories," Children's Circle (800-KIDS-VID), 35 minutes, \$14.95.

Children's Circle bears its

www.americanradiohistory.com

animal instinct in this new video comprised of four animated short stories. Title tale, adapted from the Trinka Hakes Noble book, reveals the antics that occur when Jimmy brings his favorite pet on a class trip. "Monty," perhaps the most charming of the quartet, features an overworked alligator-cum-cab service who is sorely missed by his young passengers when he decides to take a little R&R. 'The Great White Man Eating Shark" and "Fourteen Rats And A Rat-Catcher" both may sound a tad gruesome, but they actually are sweet vignettes that impart fun little life

"Too Good To Be Two (Three, Four Or More)," Love-N-Giggles/IHAI Inc. (800-TICKLE-U), 40 minutes, \$19.95.

lessons.

This title is aimed at tapping the endless energy pool stored in the compact cavity of the toddler. Creator Brandy Cohen, a mother of triplets who clearly has plenty of practical experience, follows her "Fun Under One" title with a fun and giggly program filled with music and games that prompt kids (as well as their parents) to get up off the couch and play along with the group of moms, dads, and kids on screen. Exercises promote the development of motor skills and are set to such kid classics as "This Old Man," "The Wheels On The Bus," "The Hokey-Pokey," and "Old McDonald's Farm." Activities wind down with more mellow offerings that won't leave little ones too high-charged to sleep.

"Bethie's Silly Clubhouse." Discovery Music/BMG Kidz (800-451-5175), 30 minutes

Animals also are the order of the day in this visit with children's entertainer Bethie, who opens the doors of her colorful clubhouse to a group of peppy youngsters and all viewers at home.



With help from her talking clock, doorbell, and television set. Bethie creates a magical atmosphere where jokes and silly songs abound. When the kitten man drops by, the

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.

McFadden, a 25-year dance veteran, provides her class with plenty of encouragement and guidance for getting in touch with breathing channels, balance of weight, and energy sources

INSTRUCTIONAL

"Etching Glass With Kelly Pierce," Gordian Productions (510-651-1883). 50 minutes, \$34.95.

Artist Pierce presents a colorful palette of glassetching techniques in this comprehensive video that would fit comfortably on the shelf of either the instructional or educational sections. The decorative projects range from the basic to the highly complex, although a viewing of the complete tape is highly recommended before artists begin any of the projects demonstrated. Pierce primarily focuses on the crafts of sand-blasting and acid etching, and he also provides a complete guide to the tools and materials needed to successfully complete a design. Simply produced and simple to . understand.

"How To Make Corsages," Gene Kennedy Enterprises Inc. (615-754-0417), approximately 45 minutes, \$24.95

Nashville music producer/ promoter Gene Kennedy and his sister, florist Nellie Hartsoe, have put together a series of videos that focus on the art of floral design. This first title finds Kennedy narrating and Hartsoe demonstrating the way to create the perfect corsage and boutenier, including explanations of the necessary tools and materials, the proper care of the flower before and during preparation, and the anatomy of the flower Production values are homegrown all the way, with the camera unflinchingly focused on Hartsoe's midsection throughout.



Although closeups of her hands are necessary, the headless horsewoman effect does get a little disconcerting at times. Future videos will explore live flowers in patterns, wedding arrangements, Christmas arrangements, and more.

88

Home Video

INTERACTIVE COMEDY (Continued from page 80)

teractive product. "Until now, the interactive market has been the domain of adolescent boys playing competitive adventure games," Walchek says. "We want to move out beyond this focus to draw adults, girls, and younger children into the interactive market."

The I-laugh series' primary target audience is adults 18 and up, he adds.

The second title in the Miller/Pickering collaboration, "Dennis Miller: That's Geek To Me," should hold a special place in the hearts of techno-babies and old hands alike. Choosing from a glossary of more than 180 computer or multimedia terms, users hear Miller's own skewed take on what the heck something like "morphing" might mean ("Michael Jackson's been in a slow morph since he was 14 years old"), as well as the correct definition provided by an animated computer engineer (An oxymoron? Just kidding). The title is due in March with the same platforms and price points.

"I'm a neophyte when it comes to computers, but this new media seemed like a good way of getting some great jokes out there," Miller says. "Besides, I didn't want to look back some day and be upset because I'd missed the bus on the information superhighway."

COMEDY TONIGHT

There are, as yet, no titles set for the Comedy Central venture, which is slated to bear its first fruits in the fourth quarter. "We're having a great time brainstorming the different approaches we can take," says Denise Shapiro, a consultant to Comedy Central who is spearheading the project. "We're reinventing a genre."

Under the agreement with Sanctuary Woods, Comedy Central will provide content, writing/production assistance and talent, and promotional services. Shapiro says that may include the creation of new programming, but likely will kick off with material spun off the network's fare.

Also planned are the development of prototypes for interactive TV programs, something also called for in the Miller/Pickering pact.

Miller/Pickering pact. And as for that most interactive of comedy forms, Shapiro says not to rule it out. "Cyberhecklers? I love it!"

LITTLE CAESARS (Continued from page 80)

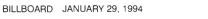
can't do anything blatantly commercial within the game. And that's not something we'd want to do, either. But you can do something like this if you are enhancing the realism of the environment, which we are."

The analogy he draws is to product placement in feature films.

"ESPN Baseball Tonight" is the first in a planned series of sports titles keyed to the cable channel. (Next up, in the fall, is "ESPN Sunday Night NFL.") The game boasts lifelike action—achieved by the "digitization" of footage of actual baseball players—as well as "live" play-by-play by ESPN's Dan Patrick and commentary by anchor Chris Berman.

Due this spring, the game is available for Sega CD, Sega Genesis, and Super Nintendo Entertainment System. Suggested retail is \$59.95. The piggr's piggr depends on the ten

The pizza's price depends on the toppings. MARILYN A. GILLEN





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Pro Audio



Hello Yello. Yello Music And Motion Pictures has completed its new multimedia facility in Malibu, Calif., which features the Euphonix digital control studio system. Designed by studio bau:ton, the facility is owned by Dieter Meier and Boris Blank, founders of the Swiss-based group Yello-now completing its 10th album, tentatively titled "Tremendous Pain." Seated at the Euphonix, from left, are chief engineer Martin Koliber and Yello's Meier. At back is studio bau:ton architect Peter Grueneisen.

Denon Recording, H'ware Units Merge Also: 'Dolby Surround' Demos Staged

BY MARILYN A. GILLEN

NEW YORK-"Synergy" is the operative word behind the merger of Denon America and Denon Digital Industries into the new Denon Corp. The electronics and optical-media subsidiaries of Nippon Columbia, Tokyo, now will be represented as divisions within the umbrella company Denon Corp., to be based in Madison, Ga. Masakazu Kimura is president of the Denon Digital Industries Division, as well as president and treasurer of Denon Corp. Akira Saito, executive VP and secretary of Denon Corp., heads the Denon Electronics Division.

Richard Meixner, formerly managing director of Denon Digital Industries, is executive VP of Denon Corp.

and the Denon Digital Industries Division. David Conrad and Abraham

Chayet are VPs of the digital division. There are no title changes at Denon Electronics, with the exception of Yoshifumi Nakagawa being named treasurer of the division.

According to a Denon Digital executive, the move brings no substantive changes to day-to-day operations. "It's an organizational shift," he says. Formerly reporting independently to Nippon Columbia, Denon Digital now reports to Denon Corp., as does Denon Electronics.

Stephen Baker, VP of sales and marketing at Denon Electronics, emphasizes the marketing and product-development possibilities in that shift.

"The business of both divisions continues very much in the same way," he says, "but what's significant are the long-term strategic possibilities. I'm delighted with this-there are an endless number of cross-marketing synergies to be developed between the recording and hardware divisions.

"We have a lot of engineering expertise that revolves around software based in Madison, Ga.," Baker adds, "and it's a fact that all products in the future are going to be software-driven. So this is a very positive development.'

In a prepared statement released at the Consumer Electronics Show in Las Vegas, Kimura and Saito said, "The combined marketing, engineering, manufacturing, and management strength of the merged company is expected to contribute to the development of new products, enhance administrative efficiencies, and expand markets and services.'

Denon Corp. will be based in Madison, which remains the home of the optical-media division. The electronics division remains in Parsippany, N.J.

DOLBY DIGITAL

In other news from Denon Electronics, the division was touting its latest affiliation with San Francisco-based Dolby Laboratories during the CES convention Jan. 6-9.

Denon says it will develop "Dolby Surround Digital" signal-processing technology for inclusion in its AV amplifiers and AV receivers to be introduced in 1995. The AC-3 technology, already in limited use in commercial movie theaters as "Dolby Stereo Digital," provides for the encoding of 5.1 channels of audio into a single, highly compressed digital data stream.

Although Denon demonstrated AC-3 audio capabilities in its booth on the convention floor, Baker stresses this was a technology-only presentation.

"We were not showing products, and any products are still at least a year away," he says, characterizing Denon's stance as that of an "early adopter."

Another early adopter of Dolby's multichannel technology is Pioneer, which staged its own demo of AC-3 encoding at CES in an audio/video presentation running off a laserdisc player. There is no word yet as to when Pioneer will bring Dolby Surround laserdisc players to market.

Richard Bennett's Quest: Artists With Integrity Nashville Producer Brings Sense Of History To Work

BY RICK CLARK

NASHVILLE—Over the last few years, Nashville's music community has basked in phenomenal growth, primarily due to the success of the country music market. Not only that, there has been a significant influx of major noncountry album



work as well. Of Nashville's many producers, Richard Bennett has taken his place among a select handful dedicated to making records that clearly articulate truth-in-artistry in-

tegrity.

Bennett's pursuit of uniqueness, cou-

pled with a background as a successful session and live guitarist (he has played on countless dates with T-Bone Walker, Billy Joel, the Ventures, Ringo Starr, Marvin Gave, and Barbra Streisand and was Neil Diamond's lead player from 1971 to 1987), has helped him relate to a diverse group of artists equally driven by a desire to express their true voices.

Bennett's production imprint helped make Steve Earle's "Guitar Town' and "Exit 0" landmarks on the cutting edge of intelligent singer/songwriter roots country/rock. His ongoing work with Emmylou Harris (four albums to date) reveals a synchronistic artist/ producer attention to detail, dynamic, and willingness to experiment in new directions—such as poetic recitation on her latest album, "Cowgirl's Prayer" (Asylum/Elektra).

Bennett's sense of musical history, and his desire to take traditional forms and put them in new frames, helped make Marty Stuart's first three albums of revved-up country stand out from the pack of genre sound-alikes.

Check out Bennett's thunderous pro-duction of Stuart's "High On A Moun-tain Top," off the gold "This One's Gonna Hurt You" album.

Some of Bennett's other credits include honky-tonk keyboardist/singer Becky Hobbs and Cajun country artist Jo-El Sonnier, who scored a hit with Bennett's production of a Richard



Producer Richard Bennett recently completed the second album by Canada's Lost & Profound and is wrapping up a project with Marty Brown.

Thompson's gem, "Tear-Stained Letter.'

On the rock front, Bennett recently completed "Memory Thief," the second album by Lost & Profound (Poly-Gram Canada), a Canadian group that ranges from folk-rock to psychedelia and modern pop/rock.

Bennett currently is wrapping up an as-yet-untitled third album with critically acclaimed MCA country artist Marty Brown.

BILLBOARD: You are working on your third Marty Brown album, What direction have you taken this time out?

RICHARD BENNETT: For this alburn, we've gone for that real raw hillbilly thing. It is definitely not a manicured album. We've cut six things so far at Sanctuary Recording in Nashville, and honestly, all of the tracks are really great. Marty's got one song

called "Why Do You Crucify Me?" that will tear your heart out.

Marty is into that style of country writing that was great and prevalent back in the '50s. It is so free of pretense and cuteness. Every word means something in a heartfelt way. He has this wonderful, genuine sense of humor that isn't mindless yahooism.

My engineer is Richard Dodd, a newcomer to Nashville whose credits include Tom Petty, Jeff Lynne, the Traveling Wilburys, and George Harrison, among others. I'm extremely happy working with him. The bulk of this album is live off the floor, and it is very electric in terms of spirit.

I'm really glad Tony Brown has given Marty another album and taken the yoke of radio off of him. Quite frankly, we previously made some wonderful radio records and radio chose to ignore them. Since we are not going to have to worry about radio this time, this will probably be the first 100% Marty Brown record. All in all, I am absolutely thrilled with it.

BB: Who are some other favorite engineers?

RB: Rocky Schnaars, a Nashville engineer, and I have gotten a good thing going on lately. I like Chuck Ainley and Justin Neibank a lot, too. John Hampton at Ardent in Memphis would definitely be one of them, too. There is a rock and pop ethic involved with all of those people.

BB: What about favorite studio facilities?

RB: I haven't really found a studio home here in Nashville, which is odd, especially as long as I have been here in town. Any excuse I have to go to Memphis, I will go. I love Ardent Recording, not only because of John Hampton, but because there are three well-maintained studios in each building, and each studio has its own dis-(Continued on page 92)

newsline.

SONY SHOWED off its new MiniDisc lineup Jan. 5 on the eve of the Consumer Electronics Show in Las Vegas (Billboard, Jan. 22) and also used the occasion to unveil marketing plans for these next-generation products. Key among them is a promotional link with Rolling Stone magazine that will see more than 1 million subscribers receive an issue with a multilabel MD sampler attached to the front cover. Some of those samplers will contain a message telling consumers they have won MD hardware; consumers can go to a participating retailer to check prize status. Rolling Stone also will run a bimonthly "MiniDisc Selection Of The Month" series. Additionally, Sony plans a joint promotion among Sony Electronics, Sony Music, and Sony Software called "Mini Money,' due to launch in the coming months, that offers buyers of Sony MD players up to \$300 in coupons redeemable for prerecorded MD titles.

AT THE PRODUCT UNVEILING, Sony said it estimates the industry shipped more than 50,000 MD hardware units in the U.S. through the first 11 months of the 1993 launch. Marty Homlisch, senior VP of Sony Audio Products, added he expects that number to double in 1994. Sony still is providing no figures on prerecorded software sales, but Homlisch said blank MD shipments had "topped 200,000" on an industrywide basis.

SPEAKING OF BLANK MD, Fuji unveiled its entry into that market during CES. Fuji MD-Z joins Fuji's digital lineup of Digital Compact Cassette and DAT. Fuji's MD blanks will be available in 60- and 74-minute lengths.

IN OTHER TAPE NEWS, Hong Kong company Hanny Magnetics, which bought Memorex-brand company Memtek Products from Tandy Corp. in November (Billboard, Nov. 23, 1993), announced at CES the formation of Memtek Products Inc. as a wholly owned subsidiary of Hanny America. New Memtek Products president S.W. Park said Memorex blank tape, electronics, and accessories would be combined with Memorex Computer Products group and that the new business entity will move to a new HQ in Santa Fe Springs, an L.A. suburb. Memorex's current Fort Worth, Texas, headquarters closes April 1.



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Pro Audio

RICHARD BENNETT

(Continued from page 90) tinct personality

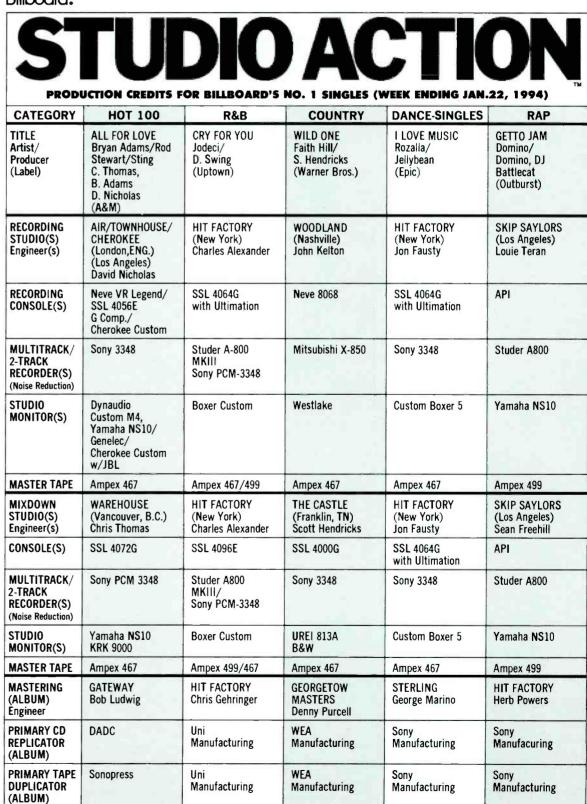
I tend to like big, live studios, simply because I came out of that old school of big soundstages. I used to make records at Western and United. They were huge rooms, just like the big studio at Capitol and the Columbia studio there in Hollywood, as well as the big RCA studio before they shut them up. Those were really my favorite studios.

Making records changed drastically during the '70s and '80s. Things kept getting smaller and smaller, and people started doing sequencing. It eclipsed the need for big studios. Consequently, engineers and producers, and even musicians, I think, became afraid of the bigger studios. They appeared to be big dinosaur monstrosities, uncontrollable and unmanageable, with all this leakage. They are not. They were designed so that you could cut a duo or a hundred-piece orchestra, and it would all work. If an engineer knows what he is doing, those are very musical rooms.

BB: Describe what draws you to an artist and your production philosophy. **RB**: I'm attracted to artists, as opposed to acts. There is a distinction between the two. Artists are artists. The word is a derivative of art. What they do has vision and integrity, beyond mere technique. Acts are sort of actors and actresses. They step into a role, and some of them do it very well. That is not to say that acts are bad, but is there any art or integrity past the act, down inside? What's the fabric made of? I look for passionate people, who know who they are and what they want to do. When I get involved, I get into their artistry. I'll let them lead me, and I explore avenues with them. Hopefully, the end result enhances the artist's dream.

BB: You've covered a range of styles, from Lost & Profound's rock/pop to Emmylou Harris' pure, folky country. Where would you like to expand? **RB**: I'm definitely pursuing more rock and pop artists. Beyond that, I have a deep love for ethnic music, from Cuban to Cajun, Hawaiian, Eastern Indian, and beyond. I seek truth in music, and that is why I do this.

Billboard.



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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 24, "Independent Labels In The 1990s: An Alternate Route To The Top," panel discussion presented by the New York chapter of NARAS, Merkin Hall, New York, 212-245-5440.

Jan. 25. Deadline for entries for the 1994 Billie Awards. Maureen Rvan, 212-536-5002

Jan. 25. "Copyrights And Trademarks-How To Protect Your Creative Work." seminar presented by Entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

Jan. 27, Los Angeles Chapter of NARAS Luncheon, featuring discussion of authorship vs. artists' rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253.

Jan. 28-30, "Digital Sampling: A Comprehensive Seminar For Musicians," presented by the Music Technology Division of Berklee College of Music, Boston. Lynette Hladky, 617-266-1400 x408

lan 29. "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504

Jan. 29, "How To Organize A Fan Club," Everywoman's Village, Van Nuys, Calif. Dan Sonenberg, 818-787-5100.

Jan. 29, "Agenda '94," regional meeting of the Atlanta chapter of the Women In Music Business Assn., Decatur Holiday Inn, Decatur, Ga. 404-294-4229

Jan. 29-Feb. 1. 51st Annual National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEM Convention. including International Retailer and Manufacturers Conference tan, 31 and New Technologies, Music and the Music Industry conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 1, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500

Feb. 2. International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Feb. 3, "The Electronic Superhighway: How To Get From The On-Ramp To The Fast Lane," presented by IRTS, Time-Life Building, New York. Lyvann Oum, 212-867-6650.

Feb. 3-6, Performance Magazine's Summit Conference, Hotel Sofitel/Ma Maison, Los Angeles. Shelly Watkins, 817-338-9444.

Feb. 5, "Organizing A Fan Club," Classes Unlimited, South Pasadena, Calif. 818-441-5977.

Feb. 7. 21st Annual American Music Awards Show, Shrine Auditorium, Los Angeles. 213-655-5960

FOR THE RECORD

Contrary to a statement made in a Jan. 22 article about Danny Goldberg's ascension to the presi dency of Atlantic Records, Gold Mountain Entertainment is owned by two Gold Mountain executives. Ron Stone and John Silva, and Canadian-based BCL Entertainment Corp.

Feb 9-13 Urban Network Power-lam, Los Angeles Airport Marriott, Los Angeles, 818-843-5800

Feb. 13, Seminar On Recording Techniques, presented by Grammy-winning engineer Roger Nichols, Catalano Internationale, Glassboro, N.J. 609-582-5822

Feb. 14, BRIT Awards, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 17. American Latin Music Assn. (ALMA) Third Annual Membership Meeting, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945

Feb 17-20 The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium, Loews Anatole Hotel, Dallas, Gail Steffens, 800-722-7355.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 24-26, Southeast Music Inc. Ninth Annual Milton "Butterball" Scholarship Conference (Theme: "Black Radio-Going, Going, Gone?"), Don Shula's Hotel, Miami Lakes, Fla. Cecil Barnhart, 305-623-7711.

Feb. 26-March 1, Audio Engineering Society Convention, RAI Conference And Exhibition Center Amsterdam 212-661-8528

Feb 27 MusiCares "Person Of The Year' Tribute Dinner, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440

March 1-3, Intermedia: The International Conference & Exposition on Multimedia and CD-ROM, San Jose Convention Center, San Jose, Calif 203-352-8240

March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla 305-563-4444

March 2 R&B Foundation Pioneer Awards. Roseland, New York, 202-357-1654.

March 2, American Jewish Committee Music-Video Division Distinguished Service Award Presentation, honoring Rachelle Friedman of J& R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman 718-332-8500

March 2-5 Country Radio Seminar, Opryland Hotel and Convention Center, Nashville, 615-327-4487

March 4-6. International Live Music Conference, Regent Hotel, London, Primary Talent, fax 011-44-71-359-9000.

March 5, "Organizing A Fan Club," Classes Unlimited, Sherman Oaks, Calif. 818-441-5977. March 8, Echo Awards, Alte Oper, Frankfurt.

011-49-89-625-3828. March 9-13, 24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing,' Loew's Ventana Canvon Resort Hotel, Tucson, Ariz 212-643-0620

March 10, 1994 Billie Awards. The Puck Building, New York. Maureen Ryan, 212-536-5002

March 10, BMI Latin Awards, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 15, "Copyrights And Trademarks-How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500

March 16-20, Eighth Annual South By South west Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979

March 19, Fourth Annual Legal Aspects Of The Entertainment Industry Program, presented by the State Bar Of Texas, Radisson Town Lake Hotel Austin Texas 800-852-7371

March 19-22, 36th Annual NARM Convention. San Francisco Marriott, San Francisco. 609-596-2221

March 24, National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 24-26, Klassik Komm, classical music convention, Congress Center West, Cologne, Germany. 011-49-202-278-310.

APRII

April 6. International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 8-9, Singers Symposium '94, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 12, Fourth Annual Wertheim Schroder Media Conference-"The Business Of Entertainment: The Big Picture," Pierre Hotel, New York. 212-492-6532.

tribution. She is VP of product

development at Paramount Interac-

Boy, Harrison, to Steven Manin and

GOOD WORKS

BENEFIT: Ray Bailey, the blues

guitarist/singer/composer, will head a

benefit for former Albert King bassist

Larry Davis Feb. 4 at the Nucleus, Da-

vis, who has been recording with his

own band on the Bull's Eye label, is

suffering from a terminal illness. His

last appearance was at the San

Francisco Blues Festival last Sep-

tember. Sitting in with Bailey will be

Roy "Guitar" Gaines, reed man Joe

Houston, guitarist/blues shouter

Terry Derouen, and Hi-Tone Records

artist Tony Mathews. Bubba Jack-

son, former radio personality at jazz

radio station KLON Long Beach, Ca-

lif., will host. For more info, contact

JPJ Entertainment Int'l at 310-276-

KOCKIN' FOR KIDS: California

Children's Services will receive the

proceeds of a Feb. 24 rock show at the

Roxy in Los Angeles, featuring Trae,

Lucy's Milk, Chocolate Starfish, and

Pop's Got A Band. A black Harley-

Davidson Sportster will be raffled at

the show. Tickets are \$10 and can be

purchased through TicketMaster at

213-480-3232. For more info, contact

Traci Harper at 818-752-4280

9770, or fax 310-276-2481.

tive.

ords



Tommy Boy Toys. Executives from Tommy Boy give toys to children at the Regent Family Shelter in Harlem, N.Y. Tommy Boy's industrywide toy drive provided toys for more than 1,400 homeless children. Shown in back row, from left, with children, are an unidentified shelter volunteer; Stella Korotchen, director of human resources. Tommy Boy: Shannon Cain of the Women's Health Education project; K7, Tommy Boy recording artist; and Jeannette Mascolo. assistant to the CFO, Tommy Boy. In bottom row, from left, are Deirdre Haizlip, assistant to the president, Tommy Boy; and, dressed as Santa, Bryan Adams, assistant publicist, Tommy Boy.

Girl, Nicole Lynn, to Jay and Laurie Kolbasowski, Dec. 31 in Parlin, N.J. He is a sound engineer for San Juan Music Group Ltd. there.

MARRIAGES

Glenn Middleworth to Shawn Heflin, Nov. 6 in Nashville. He is creative manager at Oprvland Music Group there. She is creative director for Still Working Music there.

Scott L. Ross to Darci D. Dillard, Jan. 15 in Indianapolis. He is co-president of Maven National Artists and Black Widow Records. She is senior VP of Curtis Management Group.

DEATHS

Ralph W. Hodges, 50, of cancer, Jan. 7 in New York. Hodges was a longtime audio writer. He began his career in 1969 when he became associate technical editor of Stereo Review. He remained with the magazine for 10 years, becoming technical editor in 1977. He then spent a few years at Dolby Labs in San Francisco before turning to freelance writing and reviewing. In 1984 he began writing a monthly column called "The High End" in Stereo Review, which continued until his death. He is survived by his wife, Maria, his daughter, Justine, his parents, and his sister, Pam Mvers. Donations in his name may be sent to the AES Scholarship Fund, 60 E. 42nd St., New York, N.Y. 10017.

Bobby Pratt, 67, of heart and kidney failure, Jan. 7 in New York. Pratt was a jazz trombonist and pianist. He moved to New York at age 16 and began an apprenticeship as a trombonist with the bands of Charlie Barnet, Johnny Richards, Georgie Auld, Stan Kenton, and Raymond Scott. He became part of the swing movement of the '40s, playing with Coleman Hawkins, Ben Webster, Sid Catlett, and others, and took part in early bebop

jam sessions with Charlie Parker. In 1950, due to dental problems, he turned to piano. For the rest of his life he played both, appearing in many New York clubs. At one time he had nine regular jobs. In 1967, he became house pianist at Jimmy Ryan's. In 1969, Roy Eldridge became the club's pianist and Pratt became house trombonist until the club closed in 1983. Over the next decade he played at Cajun, Arturo's, and other clubs. He is survived by his brother. Norman, his sister, Marlene Pachucki, and his stepdaughter, Sharon Sprague.

Roger "Ram" Ramirez, 80, of kidney failure, Jan. 11 in Forest Hills, Queens, N.Y. Ramirez was a jazz pianist, composer, and child prodigy. In 1933 he worked with cornetist Rex Stewart and drummer Sid Catlett. In 1934 he joined the Spirits Of Rhythm. and the following year he joined Willie Brvant's band. In the '40s he worked with Ella Fitzgerald, trumpeter Frankie Newton, big-band leader Charlie Barnet, and John Kirby's quartet. A sensitive accompanist, Ramirez performed in a swing style. In 1942 he wrote "Lover Man," which was recorded by Billie Holiday in 1944. His other songs include "Mad About You," "I Just Refuse To Sing The Blues," and "Shook." In the '50s he took up the organ, and in the '60s he toured with blues guitarist T-Bone Walker and with the Harlem Blues and Jazz Band. He retired due to ill health in 1987. He is survived by his wife, Marcy, and daughter, Michele.

Harry Nilsson, 52, of heart disease, Jan. 16 in Agoura Hills, Calif. Nilsson was a Grammy-winning singer and songwriter (see story, page 1).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

BILLBOARD JANUARY 29, 1994

Heidi Jo Spiegel, Dec. 25 in New York. She is VP/GM of Big Beat Rec-

BIRTHS Boy, Nicholas Walter, to Mark and Cynthia Fine, Dec. 21 in Pacific Palisades, Calif. He is senior VP of special markets at PolyGram Group Dis-

LIFELINES

Radio

All-Sports Format Thrives, Despite Small Numbers

BY ERIC BOEHLERT

NEW YORK-In the seven years since WFAN New York signed on as the nation's first all-sports radio station and eventually legitimized the format, scores of others have followed the station into the world of around-the-clock batting averages, point spreads, and coaches' corners. Oddly, the majority of the sports stations currently on the air draw minute ratings despite format exclusivity (in most cases), yet few are in danger of going out of business. Could allsports be the one format that's ratings-proof?

"Absolutely," says Brent Harmon, owner of WFNS Tampa, Fla. His station has been broadcasting games and taking sports calls for four years, and routinely weighs in with fractional ratings. Nonetheless, he says the station is profitable and will continue its sports programming indefinitely. Why does WFNS survive when

Why does WFNS survive when larger FM music stations with ratings four and five times its size continue to struggle? "We sell results," says Harmon.

Lots of radio salesmen have been talking about the need for the industry to move beyond selling radio spots based on hard, cold, rating numbers. But all-sports is one of the few formats that has actually put the theory into practice and successfully marketed its stations without the ratings to back them up. "We found if we got clients in-

"We found if we got clients involved early in the process" of buying ad time, the station had more success, says Harmon. "We got tired of always being dismissed by media buyers" because of low ratings.

"Sports radio is a concept sell," agrees Jim Duncan, editor and publisher of Duncan's American Radio, which tracks radio revenue. He notes that right now there is "a lot of sizzle" surrounding the format. "And when you combine that sizzle with ratings, you end up with the No. 2-billing station in the country," he says, referring to WFAN.

Along with WFAN, other sports rating victories exist, such as WIP Philadelphia (4.6), WEEI Boston (2.8), XETRA-AM San Diego (2.3), and KFAN Minneapolis (2.3). For the most part, though, those sorts of numbers remain out of reach for format players. ("Men are lousy diary keepers," insists Har-

dis- mon.)

But that has not kept the number of players from booming. Detroit, Houston, and Pittsburgh are the lone top 20 markets left without a sports home on the dial. Meanwhile, Chicago, Cleveland, and Las Vegas now host two fulltime refuges for jocks.

The prospect of small ratings doesn't bother Larry Wert, VP/ GM of the newly unveiled WMVP (formerly WLUP-AM) Chicago. "We don't expect huge numbers," he says. Instead, he'll sell the station's "focused audience."

Sports programmers are quick to point out that for them, attracting 25-54-year-old men is key and broad 12-plus Arbitron shares are less important. That's not to say programmers enjoy hovering in the world of .5 ratings. In fact, some are now addressing how to broaden the appeal of their stations.

THINKING RADIO

"The problem with most sports stations," says Jerry Kutner, president of KVEG Las Vegas, "is that they think sports, they don't think radio." Kutner says his station leans toward the "bells and whistles" of top 40—slick, off-the-wall liners—and away from long interviews and tedious post-game analysis. Call-ins are what drive KVEG. "We talk about whatever the guys want to talk about," he says.

The same story is told by Dan Seeman, station manager at KFAN Minneapolis. The station has gone .9-2.3, 12-plus in the last nine months, which Seeman says is in direct response to management's calculated move to make the station more off-beat and less serious. "It has to be entertaining, first and foremost," says Seeman, noting that KFAN has evolved from a sports radio station into one that uses sports as a platform for entertainment.

"The station is so much better than it was one year ago," says Seeman, pointing to its new morning man, Bob Yates, who came from crosstown N/T KSTP-AM and who often does not even talk about sports if there isn't a dominant story making news. "A year ago we took [sports] pretty seriously," but that's no longer the case. "It's sports—it's entertaining, it's fun."

The move toward courting a broader audience stems from the fact that programmers have discovered that while they need to win over local sports fanatics, often there are simply not enough of them to keep a radio station afloat. "Our research shows the problem with serious sports is that only two percent of the listeners are serious sports fans," says Kutner in Las Vegas.

SECURING LISTENERS

What the stations need is to secure chunks of male listeners who traditionally tune in to N/T or rock stations, particularly in the morning.

ing. Not surprisingly, as in many aspects of the all-sports field, stations are taking their cues to broaden audiences from WFAN. It was WFAN that hired the distinctly disinterested sports fan Don Imus as its morning man. That move is widely credited for turning around the fortunes of the station and, subsequently, the entire format.

Despite the format's overall humble showing in rating books, Wert in Chicago sees continued interest from both listeners and broadcasters. "As sports merges closer towards entertainment, our projections show continued growth potential," he says.

WBAW Escapes \$5,000 Fine From FCC *Tech Violations Bring Punishment For 11 Stations*

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has rescinded a \$5,000 fine issued in February 1993 against Radio WBAW Inc., licensee of WBAW-AM Barnwell, S.C., for failing to inform parties in a telephone conversation of the licensee's intention to broadcast the conversation.

WBAW'S ND had submitted an affidavit to the commission stating that the parties were informed that the comments were being recorded for subsequent broadcast use. In light of what it termed the "conflicting accounts," the FCC rescinded the fine Jan. 13.

The commission also lowered the forefeiture amounts of two other fined stations: WEG Broadcasting's WFMC Goldsboro, N.C., and Apollo Radio's KKAT Salt Lake City.

Both stations had been fined \$5,000 in 1992 for similar violations of airing conversations without prior approval. The FCC lowered both fines to \$3,500, due to the stations' previous overall records of compliance.

ELEVEN FINED FOR TECH VIOLATIONS

The FCC fined 11 radio stations, some of them combos, a total of \$51,700 for violations of commission rules ranging from an antenna tower fence with a defective lock to incomplete public files.

Two of the stations received fines of at least \$9,000. WHSY-AM-FM Laurel, Miss., was hit for \$11,300 for having an inoperable EBS receiver, out-of-date EBS log, inoperative remote control FM transmitter meter, unobservable AM transmitter metering, and an incomplete public inspection file. Crosstown WHLV was fined \$9,000 for having a destroyed tower enclosure fence and unavailable remote control transmitter.

NAB ELECTION RESULTS The National Assn. of Broadcasters announced the results of its recent radio board elections Jan. 14, highlighted by a no-majority vote in the district that includes Southern California, Alaska, Hawaii, and Guam.

In that contest, newcomers Howard Anderson, president of KHWY Essex, Calif., and Kari Winston,



VP/GM of KBIG Los Angeles, must compete in a runoff election.

Elected from the New York and New Jersey district was John Quinn, president/owner of WJDM New York. From the district representing Delaware, Maryland, Virginia, and Washington, D.C., T. David Luther, president of WBTM/WAKG Lynchburg, Va., was elected.

From the Carolinas, the winner was Carl Venters Jr., chairman of the Voyager Communications Group in Raleigh, N.C. From the Louisiana and Mississippi district, the winner was Raymond Saadi, VP/GM of KTIB/KHOM New Orleans. From Indiana, the winner was Kenneth Coe, president/GM of WLOI/WCOE La Porte.

Also elected: from Missouri and Kansas, Curt Brown, VP/GM KTTS, Springfield, Mo.; from Iowa and Wisconsin, Don Seehafer, president, Seehafer Broadcasting in Manitowoc, Wis.; from Colorado and Nebraska, Ray Lockhart, president/CEO of KOGA Ogallala, Neb.; and from southern Texas, John Barger, president/GM of KRIO-FM San Antonio.

Other winners: from Montana, Idaho, and Wyoming, Larry Roberts, president of KDXT Missoula, Mont.; and from Arizona, Nevada, Utah, and New Mexico, Jeff Lyon, GM of KSNM Truth Or Consequences, N.M.

NO RADIO IN SUPERHIGHWAY SPEECHES

Conspicuous in its absence was any mention of traditional terrestrial radio (as well as television) as a component of widely publicized Jan. 11 speeches outlining the Clinton administration's planned proposals for the multimedia interactive superhighway rewrite of the Communications Act.

Radio was not mentioned in VP Al Gore's speech, nor in FCC chairman Reed Hundt's complementary remarks.

Senate and House spokesmen have indicated that the administration's not-yet-introduced bill will be met with cooperation on the Hill. However, several similar bills are expected to be introduced in both houses of Congress, and each must be studied and compared to the provisions in the administration bill.

Most forecasters here predict a bipartisan effort to fold the best versions of each bill into the one to be voted on later this year.

NAB sources say they are "gravely concerned" and "disappointed" by the omission in Gore's speech, and will be working "to make sure radio is included in the overview" of the planned national information infrastructure.

ANY AM STEREO OK TILL SPRING

A minor correction by the chief of the FCC engineering branch, released Jan. 14, makes clearer the time framework during which a station already broadcasting in AM stereo may continue to do so on a system incompatible with the new Motorola C-Quam AM stereo standard announced Nov. 23, 1993.

The memo states that the stations may continue to broadcast with the incompatible system until March 20. Arbitron Plans To Increase Sample Size In 85 Markets

NEW YORK—After extending the deadline for late sign-ups twice, Arbitron has announced it will implement its proposed sample-size increase program in an additional 85 markets now that it has received enough subscriber support in those markets to make the plan cost effective.

Combined with the markets that had already signed up for the plan (Billboard, Nov. 27, 1993), the new additions bring the total number of markets scheduled to receive the additional sample up to 117. The increase will be implemented gradually, beginning with the spring 1994 survey period.

The plan calls for a 70% increase in sample size in continuously measured markets, at a cost of 4% more than what subscribers now pay, and a 40% increase at a cost of 2% more in the less frequently measured markets. Of the 85 new markets added to the plan, 25 are continuously measured and the rest are measured once or twice a year.

In the 117 markets now signed up for the plan, Arbitron says subscriber support exceeded 90% of the revenue base.

Instead of withdrawing the offer after the Jan. 10 deadline as previously planned, Arbitron now plans to keep the sample increase plan on the table for the summer 1994 and fall 1994 surveys. It will not, however, be actively soliciting participation as it has been doing since the plan was first announced last August.

PHYLLIS STARK

www.americanradiohistory.com

Billboard

* * * NO. 1 * * *

ce. 110 album rock stations

Radio

Radio Is In Tune With Regional Video

LOS ANGELES-Record labels aren't the only businesses tapping into regional video shows for exposure. Over the years, radio stations have discovered that such shows can lend the station and its jocks valuable exposure

KTCL Denver has had a successful relationship with local show "Music Link" for the past few years, co-spon-soring "KTCL's Live Music Link." KTCL staffers and "Music Link" producer/director Mike Drumm book acts to perform at a club date to be aired on the video show and simulcast on the radio station.

"The cross-media promotion has really helped us," says KTCL PD John Hayes. "It has brought in some audience and also creates a cool buzz on the streets. The year-end issue of the Denver Post had one of our shows as the one of the top 10 coolest things in town. The exposure in the press has been great.

The two outlets work hand-in-hand in getting acts to perform and in promoting each other on their respective airwayes.

KTCL also works with "Teletunes," another local video show. That show featured the videos for the radio station's top 93 songs of 1993. KTCL personality Bill Amundson hosted the show.

"It's great exposure for the station and for [Amundson]," adds Hayes, who says the station also presents concerts in conjunction with "Teletunes.

In some cases, KTCL and the video outlets will go separately to labels to convince them to buy advertising time. Hayes says sometimes the radio station will get a buy from the radio promotion contact at the label, while the video show gets ad dollars from the video representative at the label, giving the radio/video team added dollars

KMEL San Francisco has also benefited from teaming with California Music Channel for the past five years. Morning co-host Renel is one of the VJs for the CMC along with Chuy Gomez, the station's evening jock.

Katie Eyerly, marketing director at KMEL, says, "Aside from the added exposure in the market it gives us, another benefit is that it gives the personality more experience in front of TV cameras. Now, whenever a TV news crew wants to interview someone about radio or an artist, we give them Renel.'

The video show also tapes backstage from KMEL's "Summer Jam" benefit show and, in return for the exposure, KMEL gives CMC concert tickets to give away. The two also team for movie screenings.

As for cross-selling, right now Eyerly says the station hasn't gone that route yet but won't rule it out.

"It's a good way to get some of their viewers and for them to get some of our listeners," says Gabrielle Medecki, promotion direc-tor of KITS (Live 105) San Francisco, which also works with CMC. KITS MD/evening host Steve Masters hosts a show for CMC. He promotes CMC heavily on the air during his shift and throughout the week

When looking to team with a



by Carrie Borzillo

video show, Medecki says the demo and music should be extremely compatible. "We have such a good relationship with **Rick Kurkjian** [of CMC]," she says. "He knows what we're doing and what we're after, and that helps. We've been approached by others, but what they were doing just didn't make sense for us.'

IDEA MILL: DUAL DUELS

Billboard®

KLOL Houston morning men Mark Stevens and Jim Pruett have

offered the battling Oilers assistant coaches Kevin Gilbride and Buddy Ryan the opportunity to resolve their differences in the ring, with the winner taking home \$101,000. The two were dueling at a recent game in which ESPN captured Ryan on tape throwing a punch at Gilbride.

Another boxing bout instigated by a jock is between '70s idols Donny Osmond and Danny Bona-duce. When WLUP Chicago's Jonathon Brandmeier heard Osmond challenge Bonaduce to a fight, Brandmeier set up a fight at the China Club in which the winner would give 80% of the proceeds to his favorite charity and the loser would give 20%. Osmond, who moved to Chicago to star in "Joseph & The Amazing Technicolor Dream-coat," and WLUP jock Bonaduce (Continued on page 98)

FOR WEEK ENDING JANUARY 29, 1994

	led from	a nationa	I sample	of airplay supplied by Broadcast Data Systems' Radio urs a day, 7 days a week. Songs ranked by number of do	Track service. 30 modern rock stations
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4	5	2	10	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
5	7	1	14	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
6	3	5	16	LAID	JAMES MERCURY
7	2	7	14	DAUGHTER VS.	PEARL JAM EPIC
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17 18 19 20 21 22 23 24 25 25 26 27	NEV 15 16 17 11 NEV 19 20 18 25 NEV 22	16 13 18 3 ▼► 14 12 28 ▼► 19	1 9 12 22 15 1 7 7 13 11 11 8 1 1 13	MMM MMM MMM MMM GOD SHUFFLED HIS FEET *** AIRPOW GOD UMDER THE PINK STAY (FARAWAY, SO CLOSE!) ZOOROPA PHOTOGRAPH BORN TO CHOOSE LINGER EVERYBODY ELSE IS DOING IT,SO WHY CAN'T WE' INTO YOUR ARMS COME ON FEEL WATCH THE GIRL DESTROY ME POSSUM DIXON WHITE LOVE MORNING DOVE WHITE TONES OF HOME BLIND MELON RUBBERBAND GIRL THE RED SHOES BOHEMIA BOHEMIA BOHEMIA THE GREAT BIG NO COME ON FEEL DEBONAIR GENTLEMEN	 ♦ CRASH TEST DUMMIES ARISTA ER ★ ★ ♦ TORI AMOS ATLANTIC ♦ U2 ISLAND/PLG WITH NATALIE MERCHANT RYKODISC ♦ THE CRANBERRIES ISLAND/PLG ♦ THE LEMONHEADS ATLANTIC ♦ POSSUM DIXON INTERSCOPE ♦ ONE DOVE FFR ♦ BLIND MELON CAPITOL ♦ KATE BUSH COLUMBIA ♦ MAE MOORE TRISTAR ♦ THE LEMONHEADS ATLANTIC ♦ THE LEMONHEADS ATLANTIC

DISARM

ch attain 300 detections for the first time. ◆ Videoclip availability. © 1994. Billboard/BPI G

7

30 RE-ENTRY

Tracks showing an ir

m Rock Trac

WKS

NKS

TRACK TITLE

	7	_	2	PINCUSHION ANTENNA	1 week at No. 1
2	1	1	14	DAUGHTER VS.	PEARL JAM EPIC
3	2	2	14	BAD THING BROTHER	CRY OF LOVE COLUMBIA
4	3	4	11	COLD FIRE COUNTERPARTS	RUSH
5	6	7	12	CREEP	STONE TEMPLE PILOTS ATLANTIC
6	5	6	13	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
7	4	3	13	MARY JANE'S LAST DANCE TOM TOM PETTY & THE HEARTBREAKERS GREATEST	
8	9	10	7	ALL APOLOGIES	NIRVANA DGC/GEFFEN
9	8	5	14	AMAZING GET A GRIP	◆ AEROSMITH
10	13	12	8	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
(11)	16	15	6	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
(12)	14	17	5	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
13	10	8	15	THAT DON'T SATISFY ME BROTHER CANE	BROTHER CANE VIRGIN
14	15	14	9	YOU CANDLEBOX	CANDLEBOX
(15)	19	21	10	LOW KEROSENE HAT	CRACKER VIRGIN
16	12	11	8	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES
11	22	25	11	MOTHER THRALL-DEMONSWEATLIVE	
(10)	22	40	2	***AIRPOW	AEROSMITH
(18)	33	40	3		GEFFEN ERIC CLAPTON
19	11	9	12	STONE FREE: A TRIBUTE TO JIMI HENDRIX	REPRISE
20	NEV		1	* * HOT SHOT DAY IN THE SUN PETER FRAMPTON	
(21)	27	26	10	LITTLE CRAZY WAR OF WORDS	◆ FIGHT EPIC
22	17	13	18	DOWN IN A HOLE	◆ ALICE IN CHAINS
23	25	28	7	NOTHING IAN MOORE	IAN MOORE CAPRICORN
24	18	18	11		AD TODD & THE MONSTERS
25	24	27	6		HOROGOOD & DESTROYERS
(26)	NEV	NÞ	1	DOGMAN DOGMAN	KING'S X ATLANTIC
(27)	30	35	5	COME TO MY WINDOW	MELISSA ETHERIDGE ISLAND/PLG
28	20	16	8	ESTRANGED USE YOUR ILLUSION II	◆ GUNS N' ROSES GEFFEN
29	23	24	17	SOBER UNDERTOW	◆ TOOL ZOO
30	31	32	4	EVERY DAY OF MY LIFE	OPEN SKYZ ZITO/RCA
(31)	34	36	5	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
32	38	—	2	TODAY SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
33	21	19	11	STAY (FARAWAY, SO CLOSE!) ZOOROPA	♦ U2 ISLAND/PLG
34	36	_	3	ANIMAL VS.	◆ PEARL JAM EPIC
35	35	29	20	HUMAN WHEELS	JOHN MELLENCAMP MERCURY
36	26	22	15	THE SCREAMIN' CHEETAH WHEELIES	AMIN' CHEETAH WHEELIES
37	32	30	10	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	 MEGADETH GEFFEN
38	37	31	20	HEART-SHAPED BOX	NIRVANA DGC/GEFFEN
38 39 (40)	37 28	31 20	20 10 1		

Tracks showing an increase in detections over the previous those records which attain 600 detections for the first time. . nications ALBUM BOCK RECURBENT TRACKS

			ALC	DUM NUCK NECUNNENI	INAGRƏ
1	1	1	15	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	2	2	10	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
3	4	4	6	NO RAIN BLIND MELON	BLIND MELON CAPITOL
4	3	3	18	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
5	5	6	13	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
6	7	8	10	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
7	6	7	15	CRYIN' GET A GRIP	AEROSMITH GEFFEN
8	10	10	3	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
9	-	_	12	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
10	9	9	4	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	 RED HOT CHILI PEPPERS WARNER BROS.
Recurre	ents are	titles wh	iich have	e appeared on the Album Rock Tracks cha	art for 26 weeks and have

dropped below the top 20

SMASHING PUMPKINS

Radio

() PIO TOHIO **** 100 17 %

E	VII ,03 V	RBITRONS	Call	Format	Fa W Sp Su Fa '92 '93 '93 '93 '93	Call	Format	Fa W Sp Su Fa '92 '93 '93 '93 '93	100 Br Junnes
12-plus ov right 1994,	erall anomae quarter hour shares	(#) indicates Arbitron market rank. Copy- noted or reproduced without the prior written	WLUM WISN WZTR WOKY WMYX WQFM	top 40/rhythm N/T oldies adult std AC album	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	WHRK WGKX WDIA WEGR IUMS WRVR	MEMPF urban country urban AC album urban AC	HIS —(44) 109 100 113 116 12.7 161 116 95 94 9.8 108 97 9.5 84 9.4 84 72 88 89 9.1 58 84 74 79 8.5 62 7.7 6.6 62 6.8	Hisis in Si okio Week of Jap
	Fa W Sp Su Fa Format '92 '93 '93 '93 '93	Fa W Sp Su Fa Call Format '92 '93 '93 '93	WEZW WFMR WKKV WLTQ WMCS WHKQ	AC classical urban AC urban AC	24 16 20 25 3.1 3.8 5.1 41 37 2.8 3.3 37 40 3.2 2.6 1.4 1.6 2.0 14 2.0	WMC-FM WMC-AM WOGY-FM WLOK KFTH	AC N/T country religious urban AC	7974857466 47514764 56 5265441 4 61524959 4.3	S
KSCS c KHKS to WBAP N	AS/FT. WORTH-(7) ountry 98 8.8 8.0 5.4 6.9 op 40 2.3 3.4 4.1 4.4 5.9 VT 3.8 4.8 6.3 5.9 5.5	KORS-AM-FM album 78 79 98 10.0 9.7 WLTE AC 86 73 7.2 6.7 7.2 KDWB top 40 6.8 6.9 6.8 7.3 6.2 7.1 6.8 KSTP-FM AC 6.0 6.3 6.2 7.1 6.8 KEEY country 93 9.2 9.2 6.9 6.7	WNOV SAC	easy urban RAMENTO, N/T top 40/rhythm	6 1.1 .5 3 1.4 2 6 1 9 1.8 2.2 1.1 CALIF. —(29) 13.6 13 5 12 9 11.8 12.6 7.7 6.5 9 6 9.4 7.7	WYKL WCRV WREC WPLX	oldies religious N/T aduit std	26 3.8 2.5 3.0 2.5 1.4 2.2 1.4 1.4 1.7 20 1.2 2.0 2.8 1.6 10 1.1 2.0 8 1.1	
KYNG C KPLX C KOAI a KDMX A	C 5 6 5 0 4 9 4.5 5.4 country 4 1 4.5 3 1 5 3 5.1 aountry 6 0 5 4 5 3 5.1 aountry 6 0 5 4 5 3 4.6 aountry 6 0 5 4 5 3 7.3 south 2 6 2 9 3.9 3 7 3.5 NC 4 4 3.6 4.0 3.2 3.4	KQQL oldies 5.8 5.3 4.6 4.5 6.2 KSTP-AM N/T 4.3 4.7 5.2 4.3 5.4 KTCI/KTCZ album 5.2 5.8 5.8 6.0 4.3 WB0B country — — 1.5 3 9 4.3	KSFM KRAK-FM KHYL KYMX KSEG	country oldies AC cls rock AC	7.1 5.7 6.0 6.3 7.6 3.7 3.3 3.4 5.4 7.6 5.7 6.0 6.3 7.6 7.6 3.7 3.3 3.4 5.5 4.2 4.7 3.7 5.2 6.0 5.6 4.6 5.5 6.2 5.2 5.7 4.4	D WHKO WGTZ WROU WMMX	country top 40 urban AC	OHIO(48) 12 4 12 7 10 5 11 7 13.1 61 60 7.1 71 7.6 58 67 88 71 7.3 61 6.3 8.1 7 4 7.0	
KEGL a KJMZ u KLUV o KZPS c	A 4 8 3.9 4.5 3.4 Ibum 3 1 2.7 2.6 2.7 3.3 Irban 50 5.1 4.3 4.8 3.3 Irban 50 5.1 4.3 4.8 3.3 Idles 3.1 4.1 3.9 4.0 3.3 Is rock 2.8 3.2 3.8 3.3	RRXX-AM-FM album 6.4 5.5 5.8 5.6 3.6 KFAN sports 2.0 1.4 .9 1.3 2.3 KLBB adult std 1.8 2.7 2.1 6 1.9 KJO-FM country 2.6 3.7 2.2 2.6 1.8 WDGY adult std 1 — 6 8 1.1	KGBY KRXQ KNCI KXOA-FM KWOD	album country AC modern	6 0 5.9 5.2 5.3 4.4 5 2 4 1 4.2 3.8 4.3 3.5 4 4 3 2 4.0 3.9 2 5 2.3 2.5 3.6 3.3	WTUE WHIO WLQT WYMJ WLW	album N/T AC oldies AC	7 1 7 3 7.1 7 8 7.0 87 7 1 57 6.4 6.6 5.9 4.8 52 57 5.9 4 2 45 48 30 4.2 5.6 4.6 6.0 4.7 4.1	All That She wy 9 1994
KRLD N KDGE n KTXQ a KESS S	VT 2.9 3.1 2.4 2.7 3.0 VT 3.3 4.3 3.9 3.4 3.0 vT 3.3 4.3 3.9 3.4 3.0 modern 2.7 1.9 2.2 2.8 2.9 sibum 4.5 4.3 4.1 4.5 2.9 spansh 1.6 1.5 9 - 2.6 lassical 2.7 2.1 9 2.2 2.5	WIX country 10.9 9.7 10.5 7.5 9.1 KMIX country 6.7 6.5 6.7 6.8 7.5 KMAR N/T 7.5 8.5 9.3 6.3 7.5 KKFR top 40/rhythm 4.4 5.0 4.8 4.5 6.7	KCTC KQPT KNBR KSTE KRAK-AM	adult std album N/T N/T country	2.2 2.5 2.1 2.6 2.8 19 41 2.7 29 2.6 9 11 8 16 2.2 - - 1.0 16 2.2 19 2.5 2.6 2.3 1.8 2.0 1.5 1.5 1.3 1.6	WPFB-FM WKSW WAZU WONE-AM WDAO	country country cls rock country urban AC	3 2 3.2 3 6 2.8 2.9 14 11 13 14 2.7 3.5 5.1 3.3 3 7 2.4 27 4.1 2.6 2.8 2.3 29 1.5 2.1 1.1 2.1	True Love En En
KKOA u Klty ri KAAM a KSNN c	urban 2 0 1.5 2 2 2.2 2.4 elgious 2.9 2.6 3 0 2 1 2.4 adult std 2.3 1.6 2.1 2.4 2.3 opuntry 1.3 2.1 2.0 2.8 2.3	KOY adult std 6.1 6.1 4.8 5.4 6.1 KUPO album 5.8 4.7 4.7 4.9 5.3 KFYI N/T 5.2 6.0 6.0 5.9 5.2 KOKB album 3.3 4.5 2.6 4.4 4.9	KGO KZSA KXOA-AM KSAC KSMJ	N/T Spanish oldies sports urban AC	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	WLSN WPFB WFCJ WCLR/WZLR WING	easy adult std religious	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	(B) When I falling
KRVA-AM S KRRW o KOZR a	eligious 2 1 1 4 1.8 1.9 1.5 spanish .8 10 1.0 7 1.5 oldies 3.2 2.8 2.8 3.1 1.4 abum 14 1.6 1.7 1.6 1.3 Spanish 4 5 .8 8 1.2	KVRY AC 3.8 2.8 3.7 4.1 4.3 KESZ AC 2.9 4.0 3.6 4.3 3.5 KZON album 3.1 2.5 3.3 3.0 3.4	WDAF KFKF KPRS	country country urban	(, MO.—(30) 9.5 12.0 11.2 10.5 8.3 13.4 11.1 11.0 8.7 8.1 77 7.6 9.0 8.3 7.8	WIZE WCLR	AC oldies	13 .9 11 16 1.1 25 17 13 1.8 1.0 FACH FLA(49)	Phil Collins (D) Vollas
KILT-FM C KKBQ-AM-FM C KOOA A	HOUSTON (10) country 88 7.4 7.7 7.1 6.3 country 2.9 4.8 4.6 4.5 5.7 AC 4.8 3.6 4.1 4.9 5.4 AC 3.8 3.7 4.0 4.8 5.3	KSLX cls rock 4 0 3.0 2.8 3.6 2.4 KOOL oldres 1.3 1.0 .8 1.4 1.6 KZRX album 2 6 1.7 1.6 1.5 1.5	KLTH KCFX KBEQ-AM-F KMBZ KCMO-FM	N/T oldies	4.5 6.0 4.7 4.8 7.4 50 3.9 4.1 5.1 7.3 3.7 4.2 5.5 4.4 6.4 4.9 5.5 4.1 4.4 4.9 9 4.2 3.8 4.8 4.6 5.8 5.6 6.4 6.5 4.5	WRMF WEAT-FM WJNO WRLX WKGR	AC AC N/T easy album	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	Givin Ir Up Inc.
KRBE-AM-FM t KBXX t Kikk-FM c KMJQ L	AC 38 3.7 4.0 48 5.3 top 40 44 42 3.8 5.3 4.9 top 40/rhythm 52 50 53 4.6 4.7 country 64 57 62 6.0 4.7 orban 4.2 4.6 4.5 4.6 4.7 outrban 4.2 4.6 4.5 4.6 4.7 outban 4.2 4.6 4.5 4.6 4.7 outban 4.2 4.6 4.5 4.6 4.7	TAMPA, FLA.—(22) WQYK-FM country 13.7 14.5 11.3 10.2 10.5 WXTB album 5.3 5.5 5.3 7.4 Yes	KQRC KUOL KYYS KCMO KXTR KISF	album AC album N/T classical top 40	58 5.6 6.4 6.5 4.5 4.1 3.9 3.9 4.2 4.5 6.0 5.1 3.8 5.4 4.4 4.0 3.6 3.5 4.3 4.0 2.5 2.5 2.3 2.2 3.4 1.1 2.1 3.9 4.3 2.8	WOLL WOVV WEOR WLYF WBZT	oldies top 40 urban AC N/T	3.6 3.9 2.7 4.2 4.1 2.4 3 4 2.5 2.0 3.0 1.3 1.6 1 7 1.8 2.6	Car We Talk Tevin Campbell Wish Sour Souri Campbell Wish Souri I Souri Better Than You Lisa Keith D A Whole New Woots Peabo Rew Woots
KHMX A KPRC M Klde o Khys L	V/I 47 4.3 4.6 4.1 4.5 AC 49 4.9 4.5 5.2 4.5 N/T 2.5 1.9 3.4 3.7 4.3 Jdies 4.2 3.5 3.4 3.8 4.2 urban AC 2.7 4.1 2.8 3.3 3.9 album 4.5 5.0 4.7 3.8 3.2	WGUL-AM-FM adult std 5.8 6.1 5.3 6.5 6.2 WFLZ top 40 6.3 6.3 7.6 6.7 6.1 WDAE/WUSA AC 6.7 5.7 5.3 5.9 6.0 WMTX-AM-FM AC 4.7 6.7 6.3 6.8 5.8	KISF KMXV KKCJ KFEZ KPRT KCCV-AM	AĆ country easy religious	1.1 2.1 3.5 4.4 3.7 3.4 2.5 2.7 1.8 1.4 1.4 2.1 1.6 3.4 2.2 1.6 1.1 1.5 2.2 1.4 1.3 1.0 1.1 1.5 2.2 1.4 1.3 1.0 .9 1.3 .6 1.2 1.4 1.3	WOBF WHQT WMXJ WPOM WPOW	adult std urban AC oldies religious top 40/rhythi	2.1 1 6 18 23 2.3 1.6 1.2 23 26 1.9 22 1.7 1.5 1.5 1.9 12 7 1.2 1.4 1.9 2.1 11 22 10 1.9 m 1.6 2.5 25 27 1.8 22 22 2 2 1 3 1.7	B A Bryson arid
KZFX c KQQK S KKRW c KKZR a	Januari 4 5 5 6 7, 7, 5, 7, 5, 7 3, 2 3, 2 3, 2 3, 2 2, 4 2, 7 2, 7 1, 9 3, 2 3, 3 2 2, 4 2, 7 2, 7 1, 9 3, 2 3, 4 2, 7 2, 7 1, 9 3, 10 100	WWRM AC 4.3 5.3 3.3 1.0 5.3 WCOF oldies 7.7 6.6 7.9 6.0 4.7 WOUV easy 3.1 5.8 3.1 6.2 4.7 WOUV easy 3.1 5.8 3.1 6.2 4.5 WHPT AC 3.6 3.3 3.2 3.8 3.9 WTUU oldies 3.6 3.5 4.1 3.4 3.0 WRBQ urban AC 1.5 1.7 1.6 1.8 2.6	WSNY WTVN	AC AC	OHIO-(34) 9.9 8.4 7.8 7.9 8.7 8.0 9.2 9.0 8.3 8.6	WEAT-AM WYFX WKIS WZTA WIOD	easy urban country cls rock N/T	1.5 20 9 12 1.7 2.5 2.1 12 9 1.6 23 1.4 9 2.3 1.6 2.4 17 2.5 2.2 1.5	Jimmy Cliently Now Who's The Maci
KSEV N KLTN S KLAT S	N/T 2.0 2.8 2.6 2.3 1.5 Spanish9 1.4 Spanish 1.6 2.4 1.6 1.7 1.0 Spanish 7 1.0	WLVU-FM adult std 1.8 1.4 1.6 1.4 1.6 WSUN N/T 1.5 1.6 1.7 1.6 1.4 WTMP urban 5 .9 .7 .7 1.0 DENVER(24) .9 .7 .7 1.0	WHOK WRAE WLAO MNCI MBZX	country country album top 40 album HT top 40/rhythm	5.4 6.3 5.2 5.9 7.0 5.1 5.5 5.0 5.1 7.0 6.7 8.2 8.3 6.8 6.7 8.4 8.5 8.8 7.6 5.8 6.5 6.0 5.7 5.2 5.7 4.8 3.9 3.8 3.5 4.9	WZZR WHYI WTMI WSHE WLVE	album top 40 classical album adult alt	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	 This I Swear Richard Darbyshi Winter Song Dr. Winter Song Dr.
WLYF / WHQT u	MIAMI—(11) urban 6.6 6.4 7.9 6.6 7.1 AC 5.5 5.3 5.9 5.4 6.2 urban AC 4.7 47 46 3.9 5.6 Gop 40 5.3 5.3 5.3 5.3 5.3 5.3	KOA N/T 8.8 9.6 10.2 9.4 8.7 KYGO-FM country 10.8 11.2 11.0 10.6 8.7 KRFX cisrock 4.8 6.2 6.5 6.3 7.4 KOSI AC 6.1 6.9 5.4 7.1 7.3 KKKL-AM-FM oldies 5.3 4.9 5.3 5.9 5.3 5.9	WCLT-FM WCOL-FM WBNS WVKO WCOL-AM	country oldies adult std urban AC N/T	4.0 3.1 2.8 5.1 4.1 4.1 4.3 4.6 2.9 4.0 2.7 2.6 2.3 3.2 3.8 3.1 3.0 3.4 2.5 3.2 1.5 2.1 2.1 3.2 3.1	WAMZ Whas	country AC	.8 .5 — 4 1.0 LE, KY.—(52) 20.5 17.1 18.0 17.3 19.1 12.9 15.8 13.2 14.5 11.9	(2) D. Tatsure (In a fine from the firme for
WAQI WRTO WXDJ WKIS	top 40 3.8 2.8 4.4 4.1 5.0 Spanish 3.7 3.9 4.8 5.4 4.9 Spanish 4.0 4.2 4.0 4.7 4.9 Spanish 3.8 5.1 3.9 4.4 4.8 country 3.2 3.4 3.1 3.8 4.5	KBCO-AM-FM Bluum 6.3 6.7 5.1 5.2 5.1 KMII AC 3.4 36 3.5 3.1 4.3 KQKS top 40 6.0 5.8 4.9 4.7 4.2 KWMK-AM-FM AC 2.3 2.7 3.8 3.4 3.9 KBPI alburn 6.5 5.2 4.4 4.5 3.8	WCKX WBNS-FM WWCD WMNI WCEZ	urban AC oldies album country easy	3.1 2.7 3.2 3.5 2.8 2.5 2.3 3.0 3.4 2.3 2.4 2.1 2.3 2.7 2.2 2.6 1.3 1.6 1.9 1.9 2.3 1.2 1.7 1.2 1.3 7 10 .8 .5 1.2	WDJX-FM WGZB WVEZ WQMF WRKA WAVG	top 40 urban AC album oldies adult std	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	28 So Anything F
WIOD WSHE WLVE WMXJ	AC 4.8 3.2 4.1 3.9 4.2 N/T 5.4 4.5 3.3 3.0 3.8 album 36 36 3.9 3.0 3.5 adult alt 30 35 2.7 2.7 2.7 oldies 31 2.6 2.3 2.8 2.6	NTCL modern 1.7 1.6 1.3 1.4 3.0 KZOG country .5 2.0 2.1 3.0 2.7 KHIH adult alt 3.9 3.3 3.2 2.8 2.6 KNUS N/T 1.7 1.7 2.1 2.2 2.5 KVOD classical 2.7 2.7 2.1 2.8 2.5 KEZW adult std 1.7 2.7 2.4 2.0 2.4	WRFO WLW SAN KTFM	religious AC I ANTONIO top 40/rhythm	1.8 1.4 1.9 1.3 1.0	WHKW WLRS WWKY	country AC N/T	1.8 1.8 3.1 3.0 3.2 48 5.0 42 37 3.1 2.5 4.2 3.0 19 2.5 N.Y(57)	(i) Par King Me Mo
WZTA WINZ WTPX WCMQ-FM	classical 25 2.9 2.1 3.1 2.6 cls rock 2.9 2.6 2.6 2.6 2.6 N/T 2.1 2.9 2.3 2.1 2.2 AC 3.3 2.7 2.9 2.0 2.0 Spanish 2.0 1.3 2.0 1 1.9	KYBG-AM-FM N/T 2.0 1.8 2.3 1.6 2.1 KAZY album 2.8 2.1 2.3 1.8 1.9 KYGO country 2.4 2.0 2.9 2.1 1.9 KRZN adult std 1.8 1.5 2.2 1.5 1.6	KXTN-AM-F KQXT KCYY KAJA KISS-FM		8.4 9.3 10.6 9.9 9.0 4.9 6.7 7.3 7.1 8.5 7.7 9.9 8.4 8.5 6.9 7.4 6.1 6.5 7.4 6.4 4.0 5.8 6.3 7.2 6.3		M country top 40 AC AC	106 10.6 12.3 10.3 13.5 8.6 9.3 9.8 11.0 10.8 9.1 9.6 8.9 8.2 8.9 5.8 7.2 6.0 66 7.1 8.1 8.0 6.9 8.5 7.0 8.2 5.7 6.7 7.3 6.8 5.3 3.4 5.0 4.4 4.1	(a) (3) Time orgive Me
WQAM WAXY WQBA-AM WQBA-FM	Spanish 1 1 0.0 2.0 3.0 1.6 N/T 1.5 2.0 1.9 1.7 1.5 oldies 1.1 1.6 1.2 1.6 1.4 Spanish 3.5 3.4 2.8 1.9 1.4 Spanish 1.6 2.4 1.8 1.3 1.4 ethnic 1.0 8.10 1.1 1.2	KHOW-AM N/T .8 .5 .5 .6 1.4 KRKS-FM religious 3.0 2.7 2.9 3.8 1.1 CINCINNATI—(25) WUBE-AM-FM country 8.7 11.0 10.1 9.2 10.5 WLW AC 12.9 10.0 11.8 11.1 9.7	KTSA KONO-AM- KZEP-FM WOAI KSMG	N/T FM oldies cls rock N/T AC	4.0 5.8 6.3 7.2 6.3 4.1 4.6 3.6 4.3 5.0 2.8 2.0 4.0 3.5 4.2 4.9 4.2 4.6 3.2 4.0 5.6 4.7 4.0 3.5 3.5 3.5 3.0 2.5 2.8 3.1	WPYX WQBK-FM WGY-FM WQBK WZRQ	album cls rock oldies N/T album	82 5.7 6.7 7.3 6.8 53 3.4 5.0 44 4.1 58 3.8 3.3 3.3 3.3 6 3.2 3.3 3.2 2.7 3.2 3.0 2.6 3.3 42 2.5 17 2.3 19 2.0 2.2	3 Stay in Stay
WFTL WWFE	All 1.2 3.6 1.6 1.1 1.2 1.3 1.1 1.3 1.3 1.3 1.1 1.3 <th1.3< th=""> <th1.3< th=""> <th1.3< th=""></th1.3<></th1.3<></th1.3<>	WKRQ top 40 6.4 5.9 6.6 3.6 9.9 WGRR oldres 5.8 5.6 6.6 7.2 6.7 8.9 6.4 8.9 8.4 8.9 8.4 8	KDIL KKYX KCOR KRIO-FM KSJL-FM	country country Spanish Spanish urban AC	2.2 2.4 2.0 3.4 3.0 1.7 5.4 2.9 2.7 2.7 3.5 2.9 2.6 1.8 2.6 2.1 2.3 2.5 3.1 2.6 3.2 1.9 2.7 1.9 2.6	WABY WTRY-AM-F WEQX WXLE WPTR	adult std M oldies album album N/T	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	3 SL Brown & Immon
WKHX-FM WSTR WPCH WSB-FM	Arr Arr <td>WCRY N/T -7.5 5.2 5.3 6.5 5.0 WRRM AC 4.4 4.7 4.4 4.9 4.1 WIMI AC 4.4 3.9 3.1 2.9 3.6 WWNK AC 5.3 5.5 6.0 4.3 3.4 WYNK AC 4.4 3.9 3.1 2.9 3.6</td> <td>KLUP KROM KSLR</td> <td>adult std Spanish religious</td> <td>2.8 2.2 2.8 3.7 2.3 3.1 2.6 1.2 1.6 2.3 1.3 1.2 1.3 1.2 1.4 DLIS—(37)</td> <td>KIIM</td> <td>country</td> <td>$\begin{array}{cccccccccccccccccccccccccccccccccccc$</td> <td>(1) I've Got You I'</td>	WCRY N/T -7.5 5.2 5.3 6.5 5.0 WRRM AC 4.4 4.7 4.4 4.9 4.1 WIMI AC 4.4 3.9 3.1 2.9 3.6 WWNK AC 5.3 5.5 6.0 4.3 3.4 WYNK AC 4.4 3.9 3.1 2.9 3.6	KLUP KROM KSLR	adult std Spanish religious	2.8 2.2 2.8 3.7 2.3 3.1 2.6 1.2 1.6 2.3 1.3 1.2 1.3 1.2 1.4 DLIS—(37)	KIIM	country	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	(1) I've Got You I'
WSB-AM WALR WKLS WNNX	N/T 5.4 5.8 5.3 6.7 5.6 urban AC 5.5 6.1 5.9 5.3 5.0 album 5.6 5.0 4.6 5.0 4.8 modern 4.9 4.0 4.1 4.9 4.0 oldes 3.5 4.5 4.1 4.8 3.8	WLWA N/T 3.4 3.3 2.9 3.0 2.5 WCIN oldies 1.0 1.7 1.1 1.8 1.8 WPFB-FM country 1.1 8 8.4 1.5 WSA sports 1.2 1.3 1.1 7 1.5 WSA sports 1.2 1.3 1.1 7 1.4	WIBC WIBC WTPI WENS	country album N/T AC AC	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	KKLD KNST KLPX KWFM-AM-I KRQQ	top 40	7 9 8.0 8.1 10.6 9.2 7 4 6 0 5 7 6 5 8.2 6.9 7.8 9 3 8.0 8.0 8.0 8.5 6.4 8 0 7.2 9.3 7 9 7 4 7 0 6.7	King King Diana
WZGC WAOK WQXI	N/1 4.7 5.2 5.6 6.5 3.8 cls rock 4.0 4.6 4.8 3.4 3.5 religious 3.0 3.4 1.9 3.1 2.4 adult std 1.4 1.5 1.4 1.4 1.3	WARW religious 1.4 1.0 1.3 1.5 1.3 WAQZ modern 1.9 2.7 1.4 2.6 1.3 WHKO country .6 .7 .7 .9 1.2 WBND uban AC 3.7 3.6 1.7 .3 1.1	WTLC-FM WKLR WHHH WRZX	top 40 urban oldies top 40/rhythm album	7.0 7.1 5.2 6.2 6.1 5.5 4.9 4.2 5.7 5.9 5.5 4.5 6.2 5.1 5.2 5.3 5.1 6.1 5.8 4.3 6.0 4.4 4.9 3.2 3.8	KGVY KJYK KCUB/KCRZ KOHT KTUC	Spanish N/T	2.7 .9 2.4 17 2.8 6 2.4 2.4 2.2 2.5 2 0 1.1 1.1 15 2.2	(a) Another Sain Kiki Cognito Toni Branton (b) Choice Of Colla
KMPS-AM-FM KIRO-AM KBSG-AM-FM KUBE	SEATTLE (13) country 7.7 7.6 8.4 7.8 8.9 N/T 7.5 7.7 7.7 7.5 7.0 oldres 5.6 5.6 6.0 6.0 6.6 top 40/rhythm 6.4 5.4 6.1 6.2 5.9	KXL-AM N/T 8.2 8.0 8.2 7.2 8.5 KEX AC 7.5 7.9 5.6 4.4 7.7 KKRZ top 40 8.0 8.3 6.6 7.5 7.6 KWJI-AM-FM country 10.5 7.8 9.6 9.0 7.8	WCKN	country urban AC album country N/T easy	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	KTZR KEKO KXEW KQTL KZLZ	Spanish modern Spanish Spanish Spanish	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	 Choice Of Colors Manhattan Transfer You Don't Have To Worry Mary J Blige Breathe Again Toni Brastion Heartbeats Accele
KLSY KOMO KZOK-FM KRPM	N/T 3.0 4.1 4.5 6.1 5.4 AC 3.7 4.5 5.1 5.6 4.7 AC 5.8 5.0 4.8 3.3 4.3 cls rock 3.7 3.5 4.0 4.4 4.3 country 4.9 4.8 3.7 4.0 4.2 album 4.0 7 3.6 7 4.0	KWDJ-AMI-FM CUUIITY 3.0 0.4 0.4 0.5 0.6 0.4 0.5 0.6 0.5 0.6	WQUE-FM WWL	NEW ORLE urban N/T country		ST KAIM KWIN KHOP KNBR	COCKTON country top 40/rhyth album N/T	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$	S Here We G Stakka Bo Heartbeats Accelerating
KIXI KING-FM KNOD KXRX	album 4.0 4.7 3.6 2.7 4.0 adult std 3.0 2.5 4.3 5.7 3.9 classical 4.6 3.8 2.9 3.5 3.8 modern 2.7 3.4 3.5 3.7 3.6 album 3.8 3.3 2.5 3.1 2.9	KKSN-FM Oldies 6.1 4.3 4.3 5.2 4.1 KKSN-FM Oldies 6.1 4.3 4.3 5.2 4.1 KKSN-FM AC 2.6 3.0 3.2 3.5 2.6 KKSN adult std 3.5 5.1 3.2 2.9 2.3 KMUZ-FM easy — .7 9 9 1.5 KFXX sports 1.4 1.1 1.1 1.4	WYLD-FM WLMG WEZB KMEZ	urban AC AC top 40 urban AC AC	8.7 8.2 9.1 8.7 9.1 6.1 6.8 6.7 5.0 7.3 8.2 6.0 7.1 6.4 6.7 6.5 6.8 5.7 3.9 4.5	KOSO KFMR KJOY KCBS KBEE	AC country AC N/T easy	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	
KEZX-FM KPLZ KLTX KRWM	AC 2.5 2.6 2.5 3.1 2.5 2.5 3.1 2.5 2.6 2.5 3.1 2.6 3.0 2.6 3.0 2.6 3.0 2.6 3.1 3.1 3.1 2.6 3.6 2.6 3.7 3.0 2.3 2.1 2.0 3.0 3.1 3.1 3.6 3.6 3.7 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.6 3.7 3.6 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.6 3.7 3.7 3.6 3.6 3.7 3.7 3.6 3.7 3.7 3.6 3.7 3.7 3.6 3.7 3.7 3.6 3.7 3.7 3.6 3.7 3.7 3.7 3.7 3.7 3.7 3.7 3.7	KTAA Sports 14 <	WBYU WYLO	adult std religious oldies album religious	3.9 2.7 2.4 3.0 3.5 3.0 2.4 2.2 2.8 3.4 3.2 2.2 1.7 3.3 3.3 2.8 3.3 3.3 4.2 2.9 2.6 3.2 3.0 3.9 2.8	KMEL KRAK KCVR KDJK KEXX	top 40/rhyth country Spanish album oldies	3.5 2.3 2.7 2.4 3.7 2.7 2.5 4.5 2.5 2.0 1.0 2.5 1.2 8 1.7	J-WAVE 81.3FM
	N/T 1.9 2.1 2.9 1.9 1.6 religious 1.3 1.2 2.0 1.4 1.4 APOLIS/ST. PAUL—(17) N/T 14.3 16 1.5.9 15.2 13.4	WMIL country 7.9 8.5 8.2 7.7 10.8 WTMJ AC 11.1 7.1 9.4 8.5 8.2 WKLH cls rock 7.0 5.9 7.5 6.6 7.0 WLZR-FM album 6.2 5.3 5.3 5.8 5.9 WKTI top 40 5.1 5.9 5.2 5.5 5.3	WCKW-FM Khom Wzrh Kgtr		3.1 4.2 2.5 2.8 2.6 1.0 1.8 1.9 1.7 1.4 2.0 1.6 1.7 1.4 2.5 2.6 2.4 2.2 1.0 .9 1.5 1.3 1.0 1.0	KSTN-FM KFBK Kgo	Spanish N/T N/T (Con	$\begin{array}{cccccccccccccccccccccccccccccccccccc$	81.3FM

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Radio

Hot Adult Contemporary...



AT A TIME WHEN many AC stations are scaling back on the decades their playlists encompass, AC WJBR-FM (Mix 99.5) Wilmington, Del., has risen to No. 2 in the market by putting '60s music back on the air and billing itself as "the best mix of the '60s, '70s, "80s, and '90s."

PD Michael Waite says the return to the '60s was just one of three factors contributing to the station's rise from an 8.9 12-plus share in the spring Arbitron book to its impressive 11.4 fall share. Upon joining the station last April, Waite immedi-

Upon joining the station last April, Waite immediately reconsidered the previous PD's decision to drop '60s music when perceptual studies indicated the listeners missed it. "Some of the highest-testing titles were those '60s songs, not only in familiarity but in likability," he says. "We put them back, and it seemed to be readily accepted. We seemed to get a lot of accolades from active listeners."

Although that was the most significant programming change, Waite also credits his move to morning drive just before the start of the book and the increased rotation of traffic in that daypart, where it is now heard every 10 minutes. "That is kind of tough to do on a music station, but it seems to be working for us," he says. "We found that to be a big asset."

The increased reliance on '60s music, which Waite says is just enough to "flavor" the mix, is part of a move to distinguish WJBR from all the other AC signals coming from nearby Philadelphia.

Another distinguishing feature is the station's aggressive localism. "[Listeners] have an awful lot of choices if they want to listen to this format, but [rival stations] are not going to bother with my market because they have enough fish to fry," Waite says. "So we local this thing to death. That's what makes us unique over the Philadelphia stations. The music is pretty much the same, [as is] the presentation. So we talk about things people care about in Wilmington."

WJBR's format can best be described as mainstream AC, although Waite says "the energy level has lifted a bit since I came here" in an effort to get away from the station's previous beautiful music format, which it abandoned six years ago.

"Musically we're very safe and very traditional, so those '60s songs don't sound out of place," says Waite. "A lot of times we'll add a record as it's coming down the chart. Our audience likes comfortable, familiar stuff.

"[Since] we're not real aggressive musically, I would rather see someone else make the record successful, then we'll have a go at it," he adds.

Here's a recent 4 p.m. hour: Hall & Oates, "Maneater"; Celine Dion, "The Power Of Love"; Phil Col-

lins, "Don't Lose My Number"; Jefferson Starship, "Miracles"; Boy Meets Girl, "Waiting For A Star To Fall"; Michael Bolton, "To Love Somebody"; Billy Joel, "All About Soul"; Richard Marx, "Hold On To The Nights"; Amy Grant, "Good For Me"; Beatles, "P.S. I Love You"; and Steve Winwood, "Higher Love."

Other than some Sunday specialty programming and sports coverage, including Wilmington Blue Rocks baseball and St. Joseph's University basketball, WJBR-AM is simulcast.

In addition to Waite in mornings, the lineup includes new midday host Bob Bateman, formerly of WEAZ (now WBEB Philadelphia); APD Dave Banks in afternoons; Paul Lewis, who hosts the evening love songs show; and Jamie Kearney in overnights.

The station's marketing includes billboards, busboards, and direct mail, but no television, which Waite says is "cost prohibitive." The station also is getting more aggressive promotionally thanks to GM Jay Sterin, who Waite says is a believer in the "shak ing hands, kissing babies" promotional method

The station programs a no-repeat workday to boost in-office listening, and occasionally awards \$1,000 for listeners who "catch" a repeat. The major holiday promotion was the "WJBR Joy

The major holiday promotion was the "WJBR Joy Fund," in which letters were solicited from listeners about needy families, who were then supplied with holiday presents by the station.

Waite first got interested in radio while attending high school in Gary, Ind., when he began working at WLTH. From there he moved on to WMEE Fort Wayne, Ind., where he did news before returning to WLTH as ND a few years later. After one more stint at WMEE, this time as ND, he moved to WPJB Providence, R.I., one of Mike Joseph's first "Hot Hits" stations, where he was ND and weekend jock. That later led to midday and night stints at the station.

He then moved to afternoons at WROR (now WBMX) Boston, where he worked with Gary Berkowitz, who now consults WJBR. After a stint on the air at WHYT Detroit, he moved to crosstown WKQI, where he served as APD, MD, and afternoon host before exiting to launch start-up oldies station WBUK Lima, Ohio, his last job before joining WJBR.

Looking toward the future, Waite says, "Our goal is to ... have an effect on people's lives here ... I'm one of those old guys that really, truly believes that you have a license to serve the community. We constantly say, 'how can we make this a better station for Wilmington?" "PHYLLIS STARK

2 WKS WKS. TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST ΥK. , K * * * NO. 1 * * * SAID I LOVED YOU...BUT I LIED • N \bigcirc ♦ MICHAEL BOLTON 1 13 1 HERO MARIAH CAREY 2 2 2 14 IA 77224 PLEASE FORGIVE ME BRYAN ADAMS 3 3 3 14 THE POWER OF LOVE ♦ CELINE DION 4) 5 4 10 ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING 5 4 6 10 AGAIN ♦ JANET JACKSON 6 6 7 14 IN 3840 BREATHE AGAIN \mathcal{I} TONI BRAXTON 9 14 8 ALL ABOUT SOUL 8 7 8 13 BILLY JOEL 9 EVERYDAY ATLANTIC 87300 PHIL COLLINS 13 16 5 THE RIVER OF DREAMS ♦ BILLY JOFT 8 5 10 27 JESSIE ♦ JOSHUA KADISON 11 11 11 27 DREAMLOVER MARIAH CAREY 12 10 9 25 NOW AND FOREVER RICHARD MARX (13) 19 24 5 14) I CAN SEE CLEARLY NOW JIMMY CLIFF 15 17 9 **REASON TO BELIEVE** ◆ ROD STEWART 15 12 10 24 FIELDS OF GOLD STING 16 16 15 35 HAVING A PARTY 17) ♦ ROD STEWART 22 23 5 HOPELESSLY RICK ASTLEY 18 14 12 22 I'D DO ANYTHING FOR LOVE MEAT LOAF 17 19 13 16 ANOTHER SAD LOVE SONG 20 21 20 TONI BRAXTON 22 ***AIRPOWER*** **BECAUSE THE NIGHT** (21) 23 10.000 MANIACS 26 SIT DOWN YOU'RE ROCKIN' THE BOAT DON HENLEY 22 18 19 21 ***AIRPOWER*** WILL YOU BE THERE (IN THE MORNING) (23)32 ♦ HEART 37 4 LINGER ISLAND 862 800/PLG (24) ◆ THE CRANBERRIES 27 29 7 AS LONG AS I CAN DREAM EXPOSE 25 26 25 15 FIELDS OF GRAY ♦ BRUCE HORNSBY 26 28 27 18 TRUE LOVE ♦ ELTON JOHN & KIKI DEE 27 25 21 11 SENTIMENTAL ♦ KENNY G 28 29 28 9 WHAT MIGHT HAVE BEEN (29) 38 LITTLE TEXAS 2 I'M ALIVE JACKSON BROWNE 30 30 33 12 (31) ALL THAT SHE WANTS ♦ ACE OF BASE 36 32 12 RAINBOW'S CADILLAC (32) 35 40 BRUCE HORNSBY 3 BOTH SIDES OF THE STORY ◆ PHIL COLLINS 33 30 33 13 HEARTBEATS ACCELERATING LINDA RONSTADT 34 31 31 6 YOU MAKE ME SMILE DAVE KOZ 35 39 34 23 NOTHING 'BOUT ME STING 36 37 38 18

CAN'T HELP FALLING IN LOVE 37 **RE-ENTRY** 22 TWO STEPS BEHIND 38 40 39 15 SEND ME A LOVER (39) **RE-ENTRY** 16 WILL YOU BE THERE MU/EPIC SOUNOTRAX 77060/EPIC 40 **RE-ENTRY** 25

PROMOTIONS AND MARKETING

(Continued from page 96)

have been taunting each other during their workouts at a Chicago health club.

Wax Trax!/TVT Records has come up with a fun contest geared specifically for radio station jocks. Seventy-four DJs entered the contest to come up with creative definitions for the label's German alternative act, KMFDM. The winners were WKGC Panama City, Fla., jocks Russ Kinslow and Kevin Smith, who came up with 1,200 different definitions, including 300 in German. They included Ketchup Millionaires Forcefully Drown Mustard; Killing Madonna Frees Desperate Minds; and Kiss My Friendly Delicious Mom. KMFDM actually stands for Keine Mitlied Fur Das Mehrheit ("no pity for the majority").

KSHE St. Louis has unveiled "KSHE's Real Rock Cafe," a fullservice restaurant and bar at St. Louis Union Station. The cafe's theme is in the same vein as the Hard Rock Cafe and will capitalize on KSHE's 26-year rock history in the city.

Once again, Sportscasting Systems Inc. (Playfone Systems) will give away pocket-sized FM radios to all attendees of this year's Super Bowl. During the game, sports fans can tune into five different unused frequencies for coverage of the game, including broadcasts from NBC-TV, CBS Radio Sports (English), and CBS Hispanic Radio Sports (Spanish).

WRVV (the River) Harrisburg, Pa., kicked off "RiverCares," its new community partnership program with area charities and educational programs. The station has pledged \$200,000 in air time to the project.

WGCI-AM Chicago and WFOX Atlanta get a thumbs up for contest prizes this year. Both stations gave the new Billboard Book of No. 1 R&B hits. As part of its weekend promotion, WGCI played every No. 1 hit in the book from 1965-1975. C Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

		HC)T A	DULT CONTEMPORARY	RECURRENTS
1	_	_	1	I'M FREE SBK 50434/ERG	♦ JON SECADA
2	1	1	4	I DON'T WANNA FIGHT VIRGIN 12652	♦ TINA TURNER
3	2	2	11	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
4	3	5	29	DO YOU BELIEVE IN US SBK 50408/ERG	♦ JON SECADA
5	5	6	29	JUST ANOTHER DAY SBK 07383/ERG	♦ JON SECADA
6	4	4	12	I SEE YOUR SMILE EPIC 74847	♦ GLORIA ESTEFAN
7	_	_	1	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
8	6	3	15	LOVE IS VANESSA V	VILLIAMS & BRIAN MCKNIGHT
9	_	_	5	SOMETHING TO TALK ABOUT CAPITOL 44724	♦ BONNIE RAITT
10	8	10	17	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
ecurre	nts are i	titles wh	uch have	e appeared on the Hot Adult Contemporar	v chart for 26 weeks and

have dropped below the top 20.

\F

♦ UB40

DEF LEPPARD

♦ TAYLOR DAYNE

MICHAEL JACKSON

Jocks Going Mobile In Search For New Gig; Chicago Area Not Big Enough For 2 'Stars'

HOW'S THIS for a sign-of-the-times story? As morning-show jobs seem to get tougher and tougher to find in this age of syndicated a.m. talent, former WTLQ (now WSKS) Scranton, Pa., morning man Pete McRae and soonto-be-former WSKS morning man "Uncle Bob" Pagani have decided to hit the road looking for work as a morning team.

Fed up with waiting for job leads to come to them, the two will begin a monthlong drive across the country in early February, stopping in approximately 14 cities to meet with prospective employers. They will be keeping a video diary of their endeavors.

If you're interested in meeting with them along the way, call and leave a message for McRae at 717-883-7435.

After heralding new acquisition WYSY suburban Chicago's flip to a '70s-based oldies format with the new handle "Star 107.9" (Billboard, Jan. 15), Cox Enterprises has had to stop using that moniker thanks to a federal judge's ruling. It seems suburban WZSR has been calling itself "Star 105.5" for several years and has the name registered with the state. The temporary injunction against Cox expired Jan. 21, when the two sides were scheduled to meet in court, according to the Chicago Sun-Times.

In business news, Paxson Communications has acquired 55% of the American Network Group's stock for \$2.5 million. ANG, which will be merged into Paxson, owns and operates the Tennessee and South Carolina radio networks and operates the Georgia Sports Network, which does play-byplay for the University of Georgia Bulldogs, and the Florida Sports Network, which produces play-by-play of the University of Florida Gators football team. ANG also produces programming and handles sales for the Southeast Agricultural Network, operates WPTN/WGSQ Cookeville, Tenn., and is the licensee of WTMC Ocala, Fla.

Metro Networks and Broadcast Equities Inc., parent of Standard-News, have inked a deal whereby StandardNews will provide sound bites and information to Metro to be used in news and sports programming supplied to Metro affiliates.

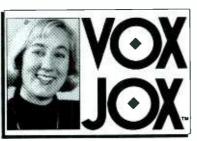
Paragon Research president **Roger Wimmer** returns to his former employer, Cox Broadcasting, to set up a new research company that will serve Cox and non-Cox clients. The new company will be based in Denver and will operate as a Cox subsidiary. Meanwhile, Paragon continues to operate, with co-founders **Chris Porter** and **Mike Henry** retaining their titles of executive VP and VP, respectively.

KGLL Fort Collins, Colo., got a page 5b ratings bias notice in Denver's fall Arbitron book, after it aired the following statement during the survey period: "If anyone asks what station you listen to most, tell 'em you listen to the Eagle, Country 96.1 FM." Country KAPS Mount Vernon, Wash., also earned a 5b notice in the Seattle book for airing the statement "When someone asks you what station you listen to most, tell them KAPS 660."

Arbitron says both statements are "unspecific about who may be asking or writing, and could therefore be understood by a diarykeeper as a reference to Arbitron's survey."

The Radio Advertising Bureau has issued a call for entries in its annual Radio-Mercury Awards for advertising. The RAB will hand out \$200,000 in prize money for radio spots in the following categories: humor, nonhumor, music/sound design, radio station-produced spot, and PSA. Deadline for entries is March 4. The ceremony will be held June 15 in New York.

In other RAB news, the group is



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

proceeding tentatively with plans to move the entire operation to Dallas in the next few years, when its New York lease runs out. The move would be a cost-saving measure.

WLUP-FM Chicago personality Danny Bonaduce emerged the victor after three rounds of a boxing match with fellow former teen idol Donny Osmond (see Promotions & Marketing, page 96.)

PROGRAMMING: FREQUENCY SWAP

You may want to read this one twice. Following its sale from Nationwide Communications to EZ Communications, country KNCI Sacramento, Calif., will move from its 98.5 frequency to the 105.1 frequency now occupied by EZ's country station KRAK-FM. KNCI will now skew younger. KRAK-FM, meanwhile, moves to the 98.5 dial position and remains mainstream country. Nationwide also is selling KNCI's former studios to Progressive Media Corp., which will move its newly purchased adult alternative KQBR ("the Breeze") into them. Ironically, KQBR's previous owner was EZ.

Lorna Gladstone, who recently resigned the OM job at KFAN/KEEY Minneapolis for a top-secret job (reportedly to develop a 24-hour talk format aimed at younger listeners for ABC Radio Networks) is now unemployed, thanks to what the Chicago Sun-Times is calling "an internal power struggle between rival factions at ABC Radio." The new network would have been based at ABC's WLS Chicago. But according to the paper, the network managers who hired Gladstone "apparently failed to clear their plans with the ABC-owned radio stations group."

tions group." Albert "Brown Bear" Vera joins KWKW Los Angeles as PD, replacing Hernan Quezaza Escadon, who exits. Vera was PD at KTRO/KELF Oxnard, Calif. ... Tom Casey is out as PD at KJMZ Dallas. Tom Bacote, MD at sister WVEE Atlanta, arrives to take over programming duties for now. He has not been replaced in Atlanta.

After a three-month leave, Ed Scarborough returns to program WMXJ Miami. APD/MD Mindy Lang, who filled in during his absence, returns to her former duties ... Steve Wall exits as PD at XHTZ (Z90) San Diego.

KLOL Houston consultant Doug Harris has been named interim PD, following Ted Edwards' move to WNEW New York last week (Billboard, Jan. 22)... In the wake of Ken Anthony's departure last week, KPNT/WFXB St. Louis GM Dick Stein is searching for a new PD for each station. In the meantime, APD/ MD D. Day oversees programming at KPNT, while afternoon jock Vic Porcelli does the same at WFXB. Also, WFXB APD/jock Suzanne Michaels exits.

Rob Sidney takes over as permanent PD at WCOF Tampa, Fla., replacing Larry Travers. Also, WCOF rounds out the lineup for its '70s-based oldies format with market vet Marti Ryan hosting middays and Chadd Thomas, another longtime Tampa jock, handling nights ... Catfish Couch is out as PD at KZEP-FM San Antonio. Morning co-host Kris Winston becomes acting PD.

Paul Johnson returns to WSOC Charlotte, N.C., as PD. Johnson left the station two years ago and most recently was at WSJS/WTQR Winston-Salem, N.C., where he served as PD of WSJS and director of research and program development for WTQR. At WSOC he replaces Tad Griffin, who exits.

WQIK-AM Jacksonville, Fla., flips from country to N/T, but continues to simulcast country WQIK-FM in mornings ... WSTG Portland, Maine, flips from AC to rock AC.

At WKLI Albany, N.Y., owner/GM Paul Bendat takes over PD duties in the wake of Jon Knott's exit. Across town, acting PD Joe Sussman is now the permanent PD at WQBK-FM. He moves up from APD and replaces Mike Wolf. Sussman also continues his afternoon drive show with Joanne Calcago, who moves into the APD position.

As long expected, WFXC/WFXK Raleigh, N.C., have switched from ABC/Satellite Music Networks' "The Touch" format to live, mainstream urban. PD Chris Conners is now handling afternoons. Tracy Latrelle from WYLD New Orleans is hosting middays.

KRKN Tucson, Ariz., flips from classic rock to country ... Nancy Carol, MD/afternoon host at WKNY Poughkeepsie, N.Y., adds PD duties.

Classic rock WFXS Chattanooga, Tenn., picks up Chicago-based Major Networks' hard-rock format "The Force." Modern rock KRZQ Reno, Nev., becomes an affiliate of Major's new "The Exxit" format. AC WLTM Champaign, Ill., switches to Major's "Rock Of The '90s" format.

Major also has announced the new lineup for "The Exxit," which, oddly enough, is identical to its lineup for "The Force." The same jocks will now do double duty in the same dayparts for both formats.

newsline..

CLEAR CHANNEL COMMUNICATIONS is selling KQAM/KEYN Wichita, Kan., to Radio Management Inc. for \$2 million. The company also will spin off KTAM/ KORA Bryan, Texas, to Springer Broadcasting Inc. for \$2.25 million. Clear Channel previously had planned to sell these stations to Snowden Broadcasting. It will continue with plans to transfer seven other stations in New Orleans, Tulsa, Okla., and New Haven, Conn., to Snowden. All of the moves are part of Clear Channel's previously announced efforts to merge with Metroplex Communications.

TOM SCHURR has been upped from VP/GM to president/GM of KSEG Sacramento, Calif. He also oversees sister station KRXQ (Billboard, Jan. 15).

RON KEMPFF returns as GM to WSPD/WLQR Toledo, Ohio, after managing WGY-AM-FM Albany, N.Y., for one week (Billboard, Jan. 15). A difference in management style led to the amiable split between Kempff and WGY's new owners, Dame Media. Dame is again searching for a new GM.

JAMIE SLONE has been promoted from GSM to GM at KCUB/KIIM Tucson, Ariz. Slone takes over from his father and station owner, Jim Slone, who retains the title of president.

SALE CLOSINGS: KEBC Oklahoma City from Independence Broadcasting Corp. to Clear Channel for \$7.5 million.

PEOPLE: WABC'S NEW GUARDIAN

WABC New York morning hosts and Guardian Angels founders Curtis and Lisa Sliwa are out, and have been replaced by new addition Michael "Lionel" Lebron, who originally was hired for the 9-11 a.m. shift. The station has a 10-11 a.m. shift open now, but expect it to be filled by the time you read this. Curtis Sliwa is now hosting a weekend crime show on WABC. His soon-to-be ex-wife Lisa is doing fill-ins at WABC and a weekend talk show, "Street Soldiers," at crosstown WQHT (Hot 97).

Night jock Bill Evans adds MD duties at KFOG San Francisco. He replaces midday host Rosalie Howarth, who steps down but retains her airshift ... At WXTU Philadelphia, morning co-host Jack Wilensky is out. Remaining host Gina Preston will be paired with former P/T jock John Lodge, who assumes a sidekick role.

Still no firm deal on the plan to bring WZEE (Z104) Madison, Wis., PD Mr. Ed Lambert to KHKS Dallas as APD. The two sides were scheduled to meet in Dallas Jan. 21, so look for an announcement next week ... KKLQ San Diego afternoon jock Jo Jo "Cookin" Kincaid exits. New APD/MD Ray Kalusa, who previously was PD at KWNZ Reno, Nev., takes over afternoons.

The lineup at WCXR Washington, D.C., is nearly finalized. Since Steve Kosbau arrived as PD in November, the station has been run mostly by P/T jocks and board ops. Greg Fitzgerald, from WQFM Milwaukee, now hosts mornings, followed by John Perry from WDVE Pittsburgh. Kenny King, most recently at WRRK Pittsburgh, handles afternoon drive, followed by Spider Harrison, last at WEGX (now WJJZ) Philadelphia. Station vet Tom Grooms stays on for overnights.

Former P/T jock Jodi Vale returns to WDRE Long Island, N.Y., to host the long-vacant overnight shift. Also, Jon Grevatt, former national director of publicity for Arista Records, is now working P/T at WDRE under the name Jonathan Clarke ... Jesse "The Body" Ventura is the new morning talk host on KSTP-AM Minneapolis, replacing Pat Miland. Ventura is a former WWF pro wrestling star and the current mayor of nearby Brooklyn Park.

WFMS Indianapolis MD/midday host J.D. Cannon moves to afternoons, replacing Larry Downes, who stays on as director of database marketing. P/T jock Darren Tandy is upped to middays.

WLW Cincinnati sports reporter Tim Bray and producer/weekend talk host Kathy Cruise exit the station, according to the Cincinnati Post ... In the wake of KRQQ Tucson MD Toby Hood's departure for MCA, night jock Chris Kerr has been named interim MD and may get the gig permanently. WGCI-FM Chicago P/T jock Marc

WGCI-FM Chicago P/T jock Marc Young exits for nights at WERQ (92Q) Baltimore. Also, WGCI-FM morning sports host J.J. Johnson segues to crosstown WVAZ (V103) as part of the morning show where he replaces Wali Muhammad.

Samantha James is upped to overnights at WKQX Chicago, replacing Heidi Hess, who was hired for middays at the new WAXQ New York ... Former WLTY Norfolk, Va., morning host Christine Sullivan joins WSNY Columbus, Ohio, as morning co-host/ news anchor. She replaces Jane London.

Following KSLY San Luis Obispo, Calif.'s Jan. 5 format change from AC to mainstream top 40, PD Dave Christopher has announced a new lineup. Mike Esparza from the NSE Satellite Network hosts mornings. Former KUPL Portland, Ore., weekender Cyndi Fox hosts middays. Christopher, who previously was with KWTX-FM Waco, Texas, handles afternoons. Tim Brown from WFHN New Bedford, N.H., hosts evenings. Creig Payne from KSTN Stockton, Calif., hosts overnights. Former WWKX Providence, R.I.,

Former WWKX Providence, R.I., midday jock/assistant production director Dave Anthony joins WFHN as production director ... Sue Jansik returns to WSLR/WKDD Akron, Ohio, as marketing director.

Cynthia Senkbeil joins Berkowitz Broadcast Consulting as client service director. She previously was with Bozell Worldwide Advertising.

EMI MAKES BROOKS AN INTERNATIONAL PRIORITY

(Continued from page 8)

nounce his European tour dates. "It was obvious to me immediately that there was something I had missed, and it was the live performance," says Clive Dickens, program manager at BMRB-FM in Birmingham, England. Dickens says he enthusiastically added "The Red Strokes" to his playlist after viewing "This Is Garth Brooks" at a press event to announce Brooks' April 10 show in Birmingham.

Success in the U.K. will be key to Brooks' ability to export his music abroad. And although traditionally the influential U.K. singles chart is volatile and subject to intense label marketing efforts and independent promotion, Brooks' debut on the chart appears to reflect genuine support and airplay for the artist. Dickens says "The Red Strokes"

Dickens says "The Red Strokes" is getting four to five rotations per day, including afternoon drive play, at his major market station. Senior producer Malcolm Jones at Capital-FM London reports the same level of play, as does Jon Myer, music manager at GLR London, and Pete Mitchell, air personality at Picadilly Key 103FM in Manchester.

"The Red Strokes" was edging into the top 30 in midweek chart figures reported Jan. 12. Two nights later, Brooks performed in a taped segment on the Des O'Connor Show, one of the most widely viewed TV shows in Britain, and the single subsequently debuted at No. 22 on the U.K. singles chart.

BBC Radio 1 FM, however, has chosen to add "Ain't Going Down (Til The Sun Comes Up)" instead of "The Red Strokes," convinced that it has greater potential as a crossover pop hit, says station programmer Paul Robinson.

Advance orders in the U.K. for "In Pieces" have reached 60,000 units, according to EMI. Andrew Pryor, managing director of EMI Strategic Marketing, says the decision to delay release of "In Pieces" in Britain may have cost some sales from parallel imports, both from the U.S. and other European markets, but it allowed the company to set up a more extensive campaign for the album at retail than would have been possible during late '93.

EMI is spending marketing money with HMV Records, for example, to feature "In Pieces" in front-window displays at 94 stores in the U.K., to provide in-store play during lunch hours, and to feature "In Pieces" as album of the week on instore charts and leaflets.

FALL '93 ARBITRONS

(Continued from page 97)

		Fa	W	Sp	Su	FA
Call	Format	'92	'93	'93	'93	'93
(COASTAL I	N.C	-(1	33)		
KVFX	cls rock	4.2	_	2.2	_	1.0
KWG	oldies	1.7	-	2.0	_	1.3
KWOD	modern	.8		1.0	_	1.1
WOI	RCESTER, I	MAS	S—	-(1	00))
WSRS	AC	13.1	_	11.5		12.3
WTAG	N/T	7.9	_	9.9	_	9.6
WXLO	AC	10.6	-	12.2	_	8.
WAAF	album	6.5	_	7.0	_	6.9
WJMN	top 40/rhythm	3.6		5.2	_	5.0
WCLB	country	.6	_	3.9	_	4.
WODS	oldies	4.8	_	3.3	_	4.0
WBCS	country	2.1	_	1.2	_	3.1
WZLX	cls rock	2.4		3.1	_	3.1
WBZ	N/T	3.9	_	2.6	—	3.2
WCRB	classical	2.3	_	2.3	_	3.0
WORC	oldies	.8	—	.9	_	2.7
WBOS	album	2.7	_	1.6	_	2.0
WXKS-FM	top 40	2.0	_	4.4		2.0
WBCN	album	3.0	_	2.2		2.3
WBMX	AC	3.3	—	3.3	—	1.7
WQVR	country	2.6	_	2.2	_	1.7
WRKO	N/T	1.8		.6	—	1.2
WEEI	sports	1.1	_	.6	—	1.1
WESO	AC	1.4	—	1.6	-	1.1

HMV buyer Jeffrey Stothers says EMI U.K. has committed to the chain for marketing support for Brooks through his performances in Birmingham's National Exhibition Center April 10, a newly announced show at Wembley Arena in London April 11, and beyond. "Brooks' potential now is as a mainstream artist," says Stothers.

EMI U.K. executives need only look across the Irish Sea to see how Brooks' music can travel. Willie Kavanaugh, managing director of EMI Ireland, reports that "In Pieces," which debuted at No. 1 in Ireland in late August, has sold 45,000 copies, which is triple platinum in the market, while "No Fences" is past 75,000 units in sales. Promoter Jim Aiken planned on a single concert at the 7,500-capacity Point in Dublin; instead, Brooks will play eight shows there after young fans lined up overnight in winter weather to buy tickets.

In Germany, Brooks' first perfor

SOLD OUT IN GERMANY

mance in Europe's largest market at the 12,000 Festhalle in Frankfurt April 15—sold out, prompting promoters Marek Lieberberg and Ozzie Hoppe to announce a second show April 19. Broadcasts of "This Is Garth Brooks" in Germany have fueled both album and concert-ticket sales.

Spain is the third-biggest-selling European territory for Brooks, after Germany and Ireland, according to Anna Hernandez, label manager for EMI-Liberty in Spain. "Ropin' The Wind" has sold 40,000-plus copies in the market, while "In Pieces" has moved 20,000 units. EMI in Spain has issued "Ain't Going Down (Til The Sun Comes Up)" as a single and has gained airplay of this and previous Brooks singles from the country's main FM network, Cadena SER's Los 40 Principales. Brooks is seen in Spain as "an American singer/songwriter with pretty songs, rather than a country star," says Sandro D'Angeli, deputy director of the network.

His tour is tenatively scheduled to include dates in Barcelona and Madrid in late April.

Brooks' appeal in Spain bodes well for his eventual reception in Mexico and Latin America, suggests Mario Ruiz, VP of marketing for EMI Music International. In Japan, EMI Toshiba has succeeded in raising Brooks' profile by placing the single "What She's Doing Now as the theme song for the television drama "Oka No Ue No Himawari" ("The Sunflower On The Hill") on the national Tokyo Broadcasting System last year. The single sold 2,500 copies, while the album from which it was taken, "Ropin' The Wind," has sold 23,000 copies, compared with 10,000 thus far for "In Pieces."

Beyond Europe, Brooks has enjoyed his greatest international sales success thus far in Australia, with his albums reaching the gold sales level of 35,000 units. "All the indicators say that Garth Brooks will do very well in Australia in 1994," says Matt Campbell, head buyer for the Brashs retail chain. "Because we have 120 stores spread across Australia, we can watch things grow and spread. Garth is strong in Northern Queensland, down in Tasmania, and over west in Perth. It's only a matter of time before all those pockets join up. He will certainly happen here. I have no doubts at all

HARRY NILSSON DIES AT AGE 52 (Continued from page 1)

songs; another is a retrospective of his earlier work; the third is a tribute by other artists.

Nilsson, who had been in failing health since a heart attack last Valentine's Day, died in his sleep at home, according to David Spero, his manager. Nilsson also suffered from diabetes.

But two days before he died, Nilsson finished recording a new album he had been working on for more than two years. Tentatively called "Lost And Found"—a reference to his long absence from recording—it will be his first collection of new songs since the 1976 album, "... That's The Way It Is."

Mark Hudson, the producer of the album, who was with Nilsson on that last studio date, says, "I thought he was on the road back. It seemed like the color was back in his face. His eyes were sparkling. He was so up. The day before he died we were finishing some vocals. During a break I went to the piano and Harry grabbed a mike. We wrote another song on the spot. He was real happy." Hudson recalls Nilsson in the studio, a cigarette hanging from his mouth, with "an Irish tenor voice like an angel and a twinge of humor and cynicism in his lyrics."

There are about 14 recorded tracks for the new album, nearly all by Nilsson. (One track is a new tune by Jimmy Webb, "What Does A Woman See In A Man.") One of the new songs, "Rescue Boy," is about the youth culture of the '90s.

Spero says Nilsson had been calling his new album "Harry's Got A Brown New Robe," a reference to the bathrobe he wore on the cover of his "Nilsson Schmilsson" album, a garment that has been donated to the Rock And Roll Hall Of Fame. The album has been renamed; the old title, modified to "Papa's Got A Brown New Robe," was the working title of the autobiography Nilsson was writing, says Hudson.

As for the new album, there is no label yet to promote and sell it. Spero says, "We hadn't shopped it anywhere yet. Harry felt, 'Let me get it done and then we'll take it around."

One project with a major label behind it, a project that has been in the works for about eight months, is a two-CD retrospective of Nilsson songs recorded by RCA, his label home from 1967 to 1978. Spero says Nilsson wanted to call it "Personal Best."

Paul Williams, who produces boxed sets for RCA, says, "Talking with him in the past, it became apparent that it was very important for him to have his career at RCA anthologized nicely and with a degree of respect. When this record comes out, we hope that is achieved." Williams says Nilsson had been actively involved in selecting tracks and writing annotations to accompany them.

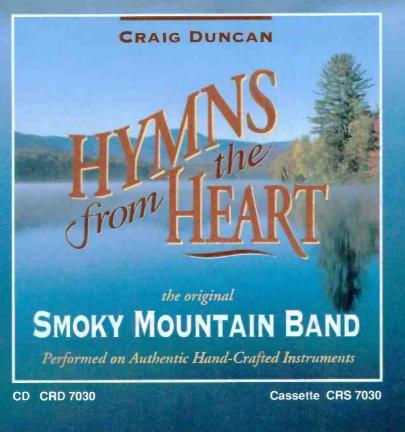
The retrospective may include two or three new songs and some previ-(Continued on page 110) "As far as I'm concerned, he's just had too much American success for it to be put down to marketing," adds Campbell. "It has to be real. One of the most interesting indicators, when it comes to Australian acceptance, is the success he's having in Ireland. There's always been a similarity in the musical tastes of the two countries. We both respond well to acoustic-based, melodic, honest acts which deal in human emotions."

Assistance in preparing this story was provided by Edward Morris in Nashville, Howell Llewellyn in Madrid, Steve McClure in Tokyo, and Glenn A. Baker in Sydney.

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WEEK	WEEK	(S ON	Top 40/Mainstream	WEFK	WEEK	NO S	Top 40/Rhythm-Crossover
THIS	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS	LAST	WEEKS (TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *				* * NO. 1 * *
1	1	14	HERO MARIAH CAREY (COLUMBIA) 5 wks at No. 1	1	1	15	SHOOP SALT-N-PEPA (NEXT PLATEAU) 9 wks at No 1
2	3	10	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	2) 3	13	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
3	2	14	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	3	-	+ -	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	5	11	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	4	2	14	HERO MARIAH CAREY (COLUMBIA)
5	6	18	AGAIN JANET JACKSON (VIRGIN)	5) 5	9	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
6	4	18	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	6) 11	6	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
	8	11	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	P) 13	4	GROOVE THANG ZHANE (MOTOWN)
8	9	11	LINGER THE CRANBERRIES (ISLAND/PLG)	8	-	15	NEVER KEEPING SECRETS BABYFACE (EPIC)
9	20	4	THE SIGN ACE OF BASE (ARISTA)	9	6	14	KEEP YA HEAD UP 2PAC (INTERSCOPE)
10) 12	6	CHOOSE COLOR ME BADD (GIANT)	10		20	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
11	7	12	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	11	9	15	GANGSTA LEAN DRS (CAPITOL)
12	10	12	SAID I LOVED YOU BUT I LIED MICHAEL BOLTON (COLUMBIA)	12) 18	7	(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)
13	11	12	MR. VAIN CULTURE BEAT (550 MUSIC)	13) 15	9	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
14	15	9	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	14) 14	9	CRY FOR YOU JODECI (UPTOWN/MCA)
15	19	5	THE POWER OF LOVE CELINE DION (550 MUSIC)	(15	23	3	STAY ETERNAL (EMI/ERG)
16	18	7	AMAZING AEROSMITH (GEFFEN)	16	33	2	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
17	13	21	WHAT IS LOVE HADDAWAY (ARISTA)	17	12	13	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
18	17	7	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	18	10	19	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
19	16	8	SHOOP SALT-N-PEPA (NEXT PLATEAU)	19	16	20	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
20	24	5	LIFE HADDAWAY (ARISTA)	20) 32	11	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
21	21	10	DREAMS GABRIELLE (GO!DISCS/LONDON/PLG)	21	21	6	SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	14	18	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	22	24	5	BUMP N' GRIND R. KELLY (JIVE)
23	22	13	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	23	19	13	SLOW & EASY ZAPP & ROGER (REPRISE)
24	27	5	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	24	22	7	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)
25	NE	wÞ	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	25	20	17	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
26	23	8	JESSIE JOSHUA KADISON (SBK/ERG)	26	17	26	AGAIN JANET JACKSON (VIRGIN)
2	28	5	WILL YOU BE THERE HEART (CAPITOL)	27	25	16	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
28	26	20	NO RAIN BLIND MELON (CAPITOL)	28	26	4	I'M IN THE MOOD CE CE PENISTON (A&M)
29	29	9	DAUGHTER PEARL JAM (EPIC)	29	28	5	CHOOSE COLOR ME BADD (GIANT)
30	39	2	NOW AND FOREVER RICHARD MARX (CAPITOL)	30	27	12	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
31	25	9	HIGHER GROUND UB40 (VIRGIN)	31	31	7	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
32	35	3	HAVING A PARTY ROD STEWART (WARNER BROS.)	32	29	5	ALWAYS ON MY MIND SWV (RCA)
33	31	25	DREAMLOVER MARIAH CAREY (COLUMBIA)	33	30	6	AWARD TOUR A TRIBE CALLED QUEST (JIVE)
34	NE	N 🕨	MARY JANE'S LAST DANCE TOM PETTY & THE HEART BREAKERS (MCA)	34		NTRY	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
35	NE	w 🕨	WITHOUT YOU MARIAH CAREY (COLUMBIA)	35	NE	wÞ	THE SIGN ACE OF BASE (ARISTA)
36	NE	* •	ROCK AND ROLL DREAMS COME MEAT LOAF (MCA)	36	35	25	DREAMLOVER MARIAH CAREY (COLUMBIA)
37	NE	N 🕨	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	37	37	12	SEX ME (PARTS I & II) R. KELLY (JIVE)
38	NE	N 🕨	EVERYDAY PHIL COLLINS (ATLANTIC)	38	34	17	COME BABY COME K7 (TOMMY BOY)
39	3 0	12	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	39	NE	wÞ	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
40	38	26	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	40	NE	wÞ	LODI DODI SNOOP DOGGY DOGG (DEATH ROW)

C 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.

Heart of Gold!



The multiple Gold album success of Smoky Mountain Hymns was just the beginning. Dulcimer virtuoso, Craig Duncan and producer Jack Jezzro capture the Tennessee style with their debut release from Intersound - Hymns from the Heart. Anticipated by Smoky Mountain fans everywhere, Hymns from the Heart promises to surpass their previous gold record successes.

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Billboard.

WEEK WEEK

LAST THIS \

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WEEKS ON

15

TITLE

ARTIST (LABEL/DISTRIBUTING LABEL)

HERO MARIAH CAREY (COLUMBIA) 8 wks at N

BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)

PLEASE FORGIVE ME

SHOOP SALT-N-PEPA (NEXT PLATEAU)

AGAIN JANET JACKSON (VIRGIN)

THE POWER OF LOVE CELINE DION (550 MUSIC)

ALL THAT SHE WANTS

BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)

THE SIGN ACE OF BASE (ARISTA)

BECAUSE OF LOVE JANET JACKSON (VIRGIN)

I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)

NEVER KEEPING SECRETS BABYFACE (EPIC)

LINGER THE CRANBERRIES (ISLAND/PLG)

UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)

DREAMLOVER MARIAH CAREY (COLUMBIA)

MR. VAIN CULTURE BEAT (550 MUSIC)

CHOOSE COLOR ME BADD (GIANT)

WHAT IS LOVE HADDAWAY (ARISTA)

JESSIE JOSHUA KADISON (SBK/ERG)

FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)

HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)

U.N.I.T.Y. QUEEN LATIFAH (MOTOWN) STAY ETERNAL (EMI/ERG)

GROOVE THANG ZHANE (MOTOWN)

I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)

DREAMS GABRIELLE (GOIDISCS/LONDON/PLG)

GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)

THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)

SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)

WITHOUT YOU MARIAH CAREY (COLUMBIA)

JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)

WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)

DAUGHTER PEARL JAM (EPIC)

TWO PRINCES SPIN DOCTORS (EPIC

NO RAIN BLIND MELON (CAPITOL)

HEY JEALOUSY GIN BLOSSOMS (A&M)

RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)

IF JANET JACKSON (VIRGIN)

COME UNDONE DURAN DURAN (CAPITOL)

CRYIN' AEROSMITH (GEFFEN)

FIELDS OF GOLD

TWO STEPS BEHIND DEF LEPPARD (COLUMBI

SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)

ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)

REASON TO BELIEVE ROD STEWART (WARNER BROS.)

THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)

37) 50 3 NOW AND FOREVER RICHARD MARX (CAPITOL)

ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)

SAID I LOVED YOU ... BUT I LIED MICHAEL BOLTON (COLUMBIA)

CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)

* * NO.1 * *

FOR WEEK ENDING JANUARY 29, 1994 Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 196 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK WEEK

LAST

38 36 7

39 49 5

41 32 14

42 40 6

43 44 10

44 35 13

45 57 10

46 51 5

(47) 59 9

49 53 10

48 45 7

50 46 14

51 38 16

2

6

7

1

4

1

9

3

34

- 3

1

1

52 65

54 68 2

55 56

57 55 13

58 61

56 48 8

(59)

60

61)

62 60

65

66

69

72)

67 75 2

68 63 17

70 73 2

71 66 5

73 69 3

74 74 2

14 9 9

18 13 7

19 11 12

20 17 12

14 2

36

12 24

1

15

16

17

22 19 26

23

25

75 -

HOT 100 RECURRENT AIRPLAY

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

63 70

64 62 10

53 54 5

40 43 5

WEEKS ON

TITLE

AMAZING AEROSMITH (GEFFEN)

EVERYDAY PHIL COLLINS (ATLANTIC)

LIFE HADDAWAY (ARISTA)

CRY FOR YOU JODECI (UPTOWN/MCA)

ALL ABOUT SOUL

ARTIST (LABEL/DISTRIBUTING LABEL)

(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)

WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)

SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)

HAVING A PARTY ROD STEWART (WARNER BROS.)

QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)

ROCK AND ROLL DREAMS ... MEAT LOAF (MCA)

SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA

AWARD TOUR A TRIBE CALLED QUEST (JIVE)

ALL APOLOGIES NIRVANA (DGC/GEFFEN)

WHERE ARE YOU NOW JANET JACKSON (VIRGIN)

LOSER BECK (DGC/GEFFEN)

CREEP STONE TEMPLE PILOTS (ATLANTIC)

I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)

MR. JONES COUNTING CROWS (DGC/GEFFEN)

SIT DOWN YOU'RE ROCKIN'... DON HENLEY (MCA)

GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)

STAY (FARAWAY, SO CLOSE!) U2 (ISLAND/PLG)

CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)

SWEAT (A LA LA LA LA LONG)

RIGHT HERE (HUMAN NATURE)

I DON'T WANNA FIGHT

I'M FREE JON SECADA (SBK/ERG)

I'M SO INTO YOU SWV (RCA)

HOPELESSLY RICK ASTLEY (RCA)

ORDINARY WORLD DURAN DURAN (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

24 15 40 DO YOU BELIEVE IN US JON SECADA (SBK/ERG)

21 16 56 JUST ANOTHER DAY JON SECADA (SBK/ERG)

DON'T WALK AWAY

18 41 RHYTHM IS A DANCER SNAP (ARISTA)

TODAY SMASHING PUMPKINS (VIRGIN)

FUNK DAT/WHY IS IT? SAGAT (MAXI)

6 PURPLE HAZE THE CURE (REPRISE)

LAID JAMES (FONTANA/MERCURY)

ALWAYS ON MY MIND

CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist. AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM ALL ABOUT SOUL (Impulsive, ASCAP/EMI April,

Billboard.

- 46 ASCAP) HE
- ASCAP) HL ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP ALL THAT SHE WANTS (Megasongs, BMI/BMG,
- 7
- ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope, ASCAP/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM AMAZING (Swag Song, ASCAP/Colgems-EMI, ASCAP/Super Supa, ASCAP) HL/WBM ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL MWRDR TOIL (Zambe, ASCAP) HL 62
- 74
- 58 AWARD TOUR (Zomba, ASCAP/Jazz Merchant,
- ASCAP) CPP 29
- ASCAP) CFF BECAUSE OF LOVE (Black ice, BMI/Flyte Tyme, ASCAP) BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) 14
- BETCHA'LL NEVER FIND (Last Song, ASCAP/Third 73
- Coast, ASCAP) BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, 88
- BMI) BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & 80 Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM
- BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL 63
- BREATHE AGAIN (ECar, BMI/Sony Songs, BMI) HL CANNONBALL (Period) CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM CAN WE TALK (ECaf, BMI/Sony Songs, BMI/Boobie-Den DMI/METATION COMPARING DATA 33
- 10
- Loo, BMI/Warner-Tamerlane, BMI) HL/WBM CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP) 32 89 20
- COME CLEAN (EMI, ASCAP/DITUDE PERI, ASCAP) CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM DIRTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM
- DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP 37
- 27 70
- DURXIE BUTT (AMI, BMI) EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) FAST AS YOU (Coal Dust West, BMI/Warner-Teoredice, BMI, WDM
- Tamerlane, BMI) WBM FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus,
- ASCAP) WBM ASCAP) WBM FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Cellars To The Addict, ASCAP/Sewer Slang, BMI) WBM FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, 98
- 65 BMI)
- 11
- BMI/Vermoth, BMI/Two Pieters, BMI) 100
- 57
- Dee, BMI) 47 HAVING A PARTY (Abkco, BMI) WBM
- HAVING A PARTY (Abkco, BMI) WBM HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP HIGHER GROUND (Fernscan, BMI/New Claims, BMI) I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Down, ASCAP)
- 34
- 64
- 67 ASCAP)
- I LOVE MUSIC (FROM CARLITO'S WAY) (Warner-76 erlane, BMI) WBM

- BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP 94
- Columbia, ASCAP) CPP I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsongs, BMI) HL INTO YOUR ARMS (Polygram, BMI/Moo, BMI) HL JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Biostocard, BMI) HL 93
- Blackwood, BMI) HL 83
- Manor, BMI) WBM 41
- 24
- (LAT YOUR HEAD ON MY) FILLOW (Polygram Intt), ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A La Carte, BM//EMI Blackwood, BMI) WBM LINGER (Island, BM//Polygram IntT), ASCAP) HL LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM LOSER (Intbin' Elivin ASCAP/WB, ASCAP) WBM 42
- 92
- 75 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP
- 56 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) HL 39
- MARY JANE'S LAST DANCE (Gone Gator, ASCAP) F MISS YOU IN A HEARTBEAT (Bludgeon Riffola, ASCAP/Zomba, ASCAP) CPP MMM MMM MMM MMM (Polygram Int'I, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) MR, VAIN (Edition, ASCAP/Neue Welt Musikverlag Cmbh ASCAP/ARE ASCAP) WBM 91
- 17
- Gmbh, ASCAP/WB, ASCAP) WBM 15
- Gmbh, ASCAP/WB, ASCAP) WBM NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/4MW, ASCAP) CPP NOW AND FOREVER (Chi-Boy, ASCAP) ONE ON ONE (Two Tuff-Enuff, BMI/Inving, BMI) DEASE FOREVER ME (Workengene Limited 51
- 84 8 PLEASE FORGIVE ME (Worksongs Limited ASCAP/Zomba, ASCAP) CPP
- 87

82

45

Сспи	ompil imbe	ed fro	om a national sample of POS (point of sale nits sold to SoundScan, Inc. This data is us) equip	ped	retai	il s	tores and rack outlets which report) Singles chart. <u>SoundScan</u>
THIS WEEK	LAST WEEK	EKS ON	TITLE	THIS WEEK	ACT MEEK	کا≥	EKS ON	TITLE
Ŧ	<pre>S</pre>	Ŵ	ARTIST (LABEL/DISTRIBUTING LABEL)	 	+			ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	* * NO. 1 * * ALL FOR LOVE	39	+		_	HADDAWAY (ARISTA)
		8	ADAMS/STEWART/STING (A&M) 4 wks at 1 THE POWER OF LOVE				-	MEAT LOAF (MCA) GROOVE THANG
2 3	10 6	9	CELINE DION (550 MUSIC)	4	-	- 1 3 1	-	ZHANE (MOTOWN)
4	2	37	DOMINO (OUTBURST/RAL/CHAOS) WHOOMP! (THERE IT IS)	42	+	+		SALT-N-PEPA (NEXT PLATEAU)
5	3	18	TAG TEAM (LIFE/BELLMARK) ALL THAT SHE WANTS	43		-	_	A TRIBE CALLED QUEST (JIVE)
6	5	13	ACE OF BASE (ARISTA)	44	+		-	XSCAPE (SO SO DEF/COLUMBIA)
7	4	15	MARIAH CAREY (COLUMBIA)	IE			-	TOM PETTY & THE HEARTBREAKERS (MCA)
8	7	14	DRS (CAPITOL) BREATHE AGAIN	45		+		SWV (RCA)
9	13	8	TONI BRAXTON (LAFACE/ARISTA)	46		- 1 3 1	-	TONY: TON! TONE! (WING/MERCURY)
_	10		JODECI (UPTOWN/MCA)	48			4	INTRO (ATLANTIC)
(10) (11)		1	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	49		_		DOUG STONE (EPIC)
(11)	15 12	4	XSCAPE (SO SO DEF/COLUMBIA)				-	AEROSMITH (GEFFEN)
13	14	15	2PAC (INTERSCOPE)	50	+	- 1 5 1	-	
14	8	13	TEVIN CAMPBELL (QWEST/WARNER BROS.) AGAIN	52				TONY! TON! TONE! (WING/MERCURY) SLOW & EASY
15	11	13	JANET JACKSON (VIRGIN) SAID I LOVE YOU BUT I LIED	53	+-		\neg	ZAPP & ROGER (REPRISE) YOU DON'T HAVE TO WORRY
16	9	7	MICHAEL BOLTON (COLUMBIA)	54	+	-	-	MARY J. BLIGE (UPTOWN/MCA) DAZZEY DUKS
-			SNOOP DOGGY DOGG (DEATH ROW)	55	-	+	-	DUICE (TMR/BELLMARK) FAST AS YOU
(17) 18	21 17	10 12	QUEEN LATIFAH (MOTOWN)		-	-	-	DWIGHT YOAKAM (WARNER BROS.)
_			THE CRANBERRIES (ISLAND/PLG)	56	+	- 1	+	SAGAT (MAXI)
19	18	13	BABYFACE (EPIC)	57	47	+	_	SWEAT (A LA LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC) REALLY DOE
20	19	11	CULTURE BEAT (550 MUSIC)	58	56	5 8		ICE CUBE (PRIORITY)
21	16	14	SEX ME (PARTS I & II) R. KELLY (JIVE)	(59	+	- 1	+	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
22)	31	6	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	60	52		_	WE AIN'T GOIN' OUT LIKE THAT CYPRESS HILL (RUFFHOUSE/COLUMBIA)
23	37	2	THE SIGN ACE OF BASE (ARISTA)	61	+	+	-	STAY (FARAWAY, SO CLOSE!) U2 (ISLAND/PLG)
24	23	20	COME BABY COME K7 (TOMMY BOY)	62	+	+		DIRTY DAWG NKOTB (COLUMBIA)
25	20	12	TIME AND CHANCE COLOR ME BADD (GIANT)	63	42	2 14	1	GOD BLESSED TEXAS LITTLE TEXAS (WARNER BROS.)
26	22	15	(I KNOW I GOT) SKILLZ SHAQUILLE O'NEAL (JIVE)	64	61	14	1	LOOKING FOR MR. DO RIGHT JADE (GIANT)
27	25	10	DREAMS GABRIELLE (GO!DISCS/LONDON/PLG)	65	<u> </u> _	- 1	4	BOOM SHAK A-TACK BORN JAMERICANS (DELICIOUS VINYL)
28)	38	3	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	66	+	- 3	+	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)
29	24	7	AMAZING AEROSMITH (GEFFEN)	67	51	22	?	SOUL TO SQUEEZE RED HOT CHILI PEPPERS (WARNER BROS.)
30	45	5	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	68	+	- 1	-	LIFE HADDAWAY (ARISTA)
31	29	10	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	69	59	12	?	FOREPLAY RAAB (RIP-IT/ILC)
32	27	14	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)	70	58	12	2	FREAKIT DAS EFX (EASTWEST)
33	30	12	REAL MUTHAPHUCKKIN G'S EAZY-E (RUTHLESS/RELATIVITY)	71		- 1		COME CLEAN JERU THE DAMAJA (PAYDAY/FFRR)
34)	34	7	JESSIE JOSHUA KADISON (SBK/ERG)	72	-	- 1		NOW AND FOREVER RICHARD MARX (CAPITOL)
35)	40	7	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	73	50	12	?	THE SONG REMEMBERS WHEN TRISHA YEARWOOD (MCA)
36)	_	1	ROCK AND ROLL DREAMS MEAT LOAF (MCA)	74	68	8		TRUE LOVE ELTON JOHN & KIKI DEE (MCA)
37	39	7	JOHN DEERE GREEN JOE DIFFIE (EPIC)	75	67	31	. [I GET AROUND 2PAC (INTERSCOPE)
⊃s	ingle	s witl	h the greatest sales gains. © 1994, Billboa	ard/BP	1 Co	mmu	nic	

Hot 100 Sinnles Sales

FOR WEEK ENDING JANUARY 29, 1994

- 96
- THE POWER OF LOVE (EMI Songs Musikverlag, GEMA/EMI April, ASCAP) HL/WBM REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP) WBM
- 72 REAL MUTHAPHUCKKIN G'S (Ruthless Attack,
- ASCAP/Hard 2 Oppose, ASCAP) THE RIVER OF DREAMS (Impulsive, ASCAP/EMI April, ASCAP) HL 50
- ROCK AND ROLL DREAMS COME THROUGH (MCA, 48
- BMI) RUBBERBAND GIRL (Kate Bush, BMI) 99
- 90 RUNAWAY LOVE () SAID I LOVED YOU...BUT I LIED (Warner Chappell. 6
 - SAID I LOVED YOU...BUT I LIED (Warner Chappell, PRS/ML Solton's, BMI/Warner-Tamelane, ASCAP/Zomba, ASCAP) CPP/WBM SENTIMENTAL (Kenny G, BMI/Wallyworld, ASCAP/EMI Blackwood, BMI/Kuzu, BMI) WBM/HL SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) 21
- 55 CPP
- SHOOP (Unichappell, BMI/Placid, BMI/Iza, 9 BMI/Kakalaka, BMI/Next Plateau, ASCAP/S.T.M., BMI) HL/WBM

- BMI) HL/WBM THE SIGN (Wegasongs, BMI/BMG, ASCAP) HL SLOW AND EASY (Troutman, BMI/Saja, BMI) SO MUCH IN LOVE (Abkco, BMI) STAY (FARAWAY, SO CLOSEI) (Polygram Int'I, ASCAP) STAY (Kaptain K, ASCAP/TuTu, ASCAP/MCA, ASCAP) 52 31 61
- 59 TIME AND CHANCE (Brittlesse, ASCAP/Me Good,
- TRUE LOVE (Chappell & Co., ASCAP) HL

UNDERSTANDING (Full Keel, ASCAP/Air Control,

U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights,

U.N.I.T.Y. (Queen Latitah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL U SEND ME SWINGIN' (New Perspective, ASCAP) WE AIN'T GOIN' OUT LIKE THAT (BMG, ASCAP/Cypress Funky, ASCAP/T-Ray, BMI/MCA, ASCAP/SOU Assasins, ASCAP) HL WHAT IS LOVE (A La Carte, BMI/EMI Blackwood, BMI) WBM WHAT'S MY NAME? (Suge ASCAP)

WHAI'S MY NAME? (Suge, ASCAP) WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) WHOOMP! (THERE IT IS) (Alvert, BMI) WILL YOU BE THERE (IN THE MORNING) (Zomba ASCAP) WITHOUT YOU (100% Apple, PRS/WB, ASCAP) WITHOUT YOU (100% Apple, PRS/WB, ASCAP)

WITHOUT YOU (100% Apple, PRS/WB, ASCAP) YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Darin Whittington, ASCAP/Unichappell, BMI) WBM YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Camber Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL ZUNGA ZENG (Third & Lex, BMI/Blue Ink, BMI/Curlass, BMI/Tee (IBMI/Embassy, ASCAP)

BMI/Cutlass, BMI/Tee Girl, BMI/Embassy, ASCAP)

WHAT'S MY NAME? (Suge, ASCAP)

ASCAP) WBM

23

25

22

86

www.americanradiohistory.com

13 10

SLOW & EASY ZAPP & ROGER (REPRISE GANGSTA LEAN DRS (CAPITOL) WILL YOU BE THERE HEART (CAPITOL) 49 I'M IN THE MOOD CE CE PENISTON (A&M) 95 30 BUMP N' GRIND R. KELLY (JIVE) MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY) GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS) NEVER SHOULD'VE LET YOU GO 19 HI-FIVE (JIVE) CANNONBALL THE BREEDERS (4AD/ELEKTRA)

- GANGSTA LEAN (Rap & More, BMI) GITO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) GIN AND JUICE (Suge, ASCAP/Ain't Nothin' Goin' On 77
 - But, ASCAP) GIVE IT UP (Careers-BMG, BMI/Rhythm, 81
 - GOD BLESSED TEXAS (Square West, ASCAP/Howlin'

 - GOU BLESSED TEXAS (Square West, ASCAP/Howlin Hits, ASCAP/ CPP GOOOY GOODY (Kendu, BMI/EMI Virgin, ASCAP/Duraman, ASCAP) HL GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breree, ASCAP/Freddie

 - 40
 - 60 18
 - (Dovan, ASCAP) I'D DO ANYTHING FOR LOVE (BUT I WON'T DO

 - THAT) (Edward B. Marks, BMI) HL (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM I'LL BE LOVING YOU (Play The Music, ASCAP/Viper
 - 85
 - Tameriane, BMI) WBM I'M IN LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL INDO SMOKE (FROM POETIC JUSTICE) (Mista Grimm, 54
- 97
- 26
- JOHN DEERE GREEN (EMI Blackwood, BMI/Linde
- Manor, BMI) WBM JUST KICKIN'IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, SCAP, Crew Tearl Tene ASCAP, Uncer SCAP, Uncer 43



IMAGINE WHAT THE ENTERTAINMENT INDUSTRY COULD SAVE IF IT WORKED THIS HARD TO RECYCLE ITS PACKAGING.

Introducing BASF EcoShuttle[™] reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and viceo duplicating tape is thrown out. The enomity of this problem prompted BASE to spend \$3 million over the last three years in the development of an alternative packaging solution.

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EcoShuttle components are made f recyclable material and are reused within their Individual life cycles.

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

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DEMAND IT.



MEDI

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

FOR WEEK ENDING JANUARY 29, 1994

			5	illboard 2	1	U			тм	FOR
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST
				* * * No. 1 * * *		55	5 8	52	12	TOO SH
	1	2	20	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98) 5 weeks at No. 1 MUSIC BOX	1	56	91	90	32	RAGE A
2	4	1	8	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1	57	75	93	45	STING
3	2	3 5	13	PEARL JAM ▲ 5 EPIC 53136* (10.98 EQ/16.98) VS. MICHAEL BOLTON ▲ 2 COLUMBIA 53567 (10.98/16.98) THE ONE THING	1	58	60	54	28	U2 ▲ 2
	8	8	4	MICHAEL BOLTON ▲ 2 COLUMBIA 53567 (10.98/16.98) THE ONE THING JODECI UPTOWN 10915/MCA (10.98/16.98) DIARY OF A MAD BAND	5	59	53	58	15	DEFLE
;	7	7	10	BRYAN ADAMS ▲ ² A&M 0157 (10.98/16.98) SO FAR SO GOOD	6	60	57	66	30	TONY!
	6	4	35	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98) JANET.	1	61	62	45	29	WHITE GEFFEN 2
	5	6	18	MEAT LOAF ▲ 2 MCA 10699 (10.98/15.98) BAT OUT OF HELL II: BACK INTO HELL	1	62	61	48	127	METAL
e -	10	9	9	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98) GREATEST HITS	8	63	50	64	72	VINCE
)	12	13	27	TONI BRAXTON ▲ LAFACE 25007/ARISTA (9.98/15.98) TONI BRAXTON	10	64 65	68 52	67 60	29 22	TOOL CLAY
D	22	32	10	R. KELLY • JIVE 41527 (10.98/15.98) 12 PLAY	11	66	49	57	47	BROOK
D	26	25	14	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	12	67	84	50	57	DR. DF
	15	16	12	10,000 MANIACS LEKTRA 61569 (10.98/15.98) MTV UNPLUGGED	13	68	65	65	25	UB40
	14	10	39	AEROSMITH ▲ ³ GEFFEN 24455 (10.98/16.98) GET A GRIP	1	69	54	47	54	SWV A
	11	11	14	VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	3	70	59	59	12	TRISH
D	23	28	8	ACE OF BASE ARISTA 18740 (9.98/15.98) THE SIGN	16	(71)	94	112	63	SADE
-	9	15	16	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5	72	64	63	36	WYNO
	20	17	25	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98) SIAMESE DREAM	10					
+	18	24	61	SOUNDTRACK 10 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1	73	NEV	V 🕨	1	CROW
	21	21	29	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98)	18	74	79	83	6	HOLLYW
	16	20	11	FRANK SINATRA ▲ ² CAPITOL 89611 (11.98/17.98) DUETS	2	75	86	88	73	ERIC C
	17	22	23	BILLY JOEL A ³ COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS	1	76	80	95	29	BARB
	30	43	10	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	23	77	76	62	63	SOUL
+	19	18	6	ICE CUBE PRIORITY 53876* (10.98/16.98)	5	78	73	69	27	CLINT
+	24	19 23	17 56	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98) IN UTERO STONE TEMPLE PILOTS ▲ ² ATLANTIC 82418/AG (9.98/15.98) IS CORE	1	79	85	94	36	JOE DI 4 NON
-	13	12	20	GARTH BROOKS A 3 LIBERTY 80857 (10.98/16.98) IN PIECES	1	80	77	91	44	INTERSCO
+	29	31	30	SOUNDTRACK ² EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	1	(01)	100	151	10	
+	28	14	8	BEAVIS & BUTT-HEAD	5	(81)	129	151	10	CANDL
+	33	41	12	GEFFEN 24613 (10.98/16.98) THE BEAVIS & BUTT-HEAD EXPERIENCE TEVIN CAMPBELL ● QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	18	82	95	113	81	MARY-
1	32	33	40	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98)	31	83 84	78 69	76	39 70	GEORO
+	52	00	40	*** GREATEST GAINER * **	51	85	56	56	26	TAG TE
	70	116	5	COUNTING CROWS GEFFEN 24528 (10.98/15.98) HS AUGUST & EVERYTHING AFTER	32	(86)	118	128	10	WU-TA
	41	39	14	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	17	87	66	87	61	LOUD 66
				PACESETTER		88	108	124	153	ENIG
	74		2	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98) PHILADELPHIA	34	89	90	78	5	SOUNE
	34	30	28	BLIND MELON ▲ 2 CAPITOL 96585 (9.98/13.98)	3	90	67	70	30	MARK
Ţ	31	37	34	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98) UNPLUGGED AND SEATED	2	91	71	74	35	LITTLE
	27	26	67	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	92	87	85	9	COLOR
T	39	35	20	THE BREEDERS 4AD 61508/ELEKTRA (7.98/11.98) LAST SPLASH	35	93	93	86	13	RUSH
1	35	27	8	GUNS N' ROSES GEFFEN 24617* (10.98/16.98) THE SPAGHETTI INCIDENT?	4	94	81	82	54	JOHN I
	37	40	61	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98) BREATHLESS	2	95	133	148	9	QUEEN
	40	44	10	PHIL COLLINS A ATLANTIC 82550/AG (10.98/16.98) BOTH SIDES	13	96	103	115	204	POLYDOR
+	38	29	109	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98) HS TEN	2	97	106	79	62	SOUNE
4	44	34	13	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	5	98	102	109	17	MELIS
+	42	51	20	BARNEY ▲ 2 SBK 27115/ERG (9.98/15.98) BARNEY'S FAVORITES VOL. 1	9	99	63	81	30	BILLY
-	36 45	36	16 8	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO ELTON JOHN MCA 10926 (10.98/17.98) DUETS	5 25	100	88	103	9	DOUG
-	45	38	26	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	1	101	89	89	19	JOHN
+	55	61	22	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98) FOR THE COOL IN YOU	16	102	104	96 123	68 113	ALICE ENYA
1	48	53	10	VARIOUS ARTISTS • REPRISE 45438/WARNER BROS. (10.98/16.98) STONE FREE: A TRIBUTE TO JIMI HENDRIX	28	103	98			DOLLY
+	51	49	10	REPRISE 45438/WARNER BROS. (10.98/16.98) STONE TREE. A TRIBE TO STILL TREE. A TRIBETTO STILL TREE. A TRIBUTTO STILL TREE. A TRIBETTO STI	8	(105)	98 151	132	11 2	COLUMBI
-	72	80	6	DOMINO RAL/CHAOS 57701*/COLUMBIA (9.98/15.98) DOMINO	51	(105)	151	142	7	SOUNE
	16	00	-			107	83	71	15	"WEIRI
	82	108	4	US3 BLUE NOTE 80883/CAPITOL (9 98/15 98) IEM	37 1	107		/1 /		VVP IN I
))	82 47	108 55	4	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98) IS HAND ON THE TORCH DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98) THIS TIME	52 25	107	116	107	13	ZAPP 8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK
55	58	52	12	TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	
56)	91	90	32	RAGE AGAINST THE MACHINE	5
57	75	93	45	EPIC 52959 (10.98 EQ/15.98)	
58	60	54	28		
	-		-	U2 ▲ ² ISLAND 518047*/PLG (10.98/16.98) ZOOROPA	-
59	53	58	15	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98) RETRO ACTIVE	-
60	57	66	30	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98) SONS OF SOUL	2
61	62	45	29	WHITE ZOMBIE ● GEFFEN 24460 (9.98/13.98)	2
62	61	48	127	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98) METALLICA	
63	50	64	72	VINCE GILL A 2 MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	1
64	68	67	29	TOOL ● 200 11052 (9.98/15.98) HS UNDERTOW	5
65	52	60	22	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	5
66	49	57	47	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	
67	84	50	57		
68	65	65	25		+
69	54	47	-	UB40 ▲ virgin 88229 (9.98/15.98) PROMISES AND LIES	
	-		54	SWV ▲ ² RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	
70	59	59	12	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	4
<u>11</u>)	94	112	63	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	
72	64	63	36	WYNONNA ▲ CURB 10822/MCA (10.98/15.98) TELL ME WHY	
73)	NEV	VÞ	1	* * HOT SHOT DEBUT * * * CROWDED HOUSE CAPITOL 27048 (10.98/15.98) TOGETHER ALONE	7
74	79	83	6	SOUNDTRACK SISTER ACT 2: BACK IN THE HABIT	7
75	86	88	73	HOLLIWOOD 61562/ELEKTRA (10.96/16.98)	-
76	80	95	29		-
-				BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16 98) BACK TO BROADWAY	
77	76	62	63	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	1
78	73	69	27	CLINT BLACK A RCA 66239 (10.98/15.98) NO TIME TO KILL	1
79	85	94	36	JOE DIFFIE • EPIC 53002 (9.98 EQ/15.98) HONKY TONK ATTITUDE	7
80	77	91	44	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98)	1
81)	129	151	10		8
82	95	113	81		-
83				MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98) COME ON COME ON	3
-	78	76	39	AARON NEVILLE A A&M 0086 (10.98/16.98) GRAND TOUR	3
84	69	75	70	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	(
85	56	56	26	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98) WHOOMP! (THERE IT IS) WU-TANG CLAN	3
86)	118	128	10	LOUD 66336*/RCA (9.98/15/98) ENTER THE WU-TANG (36 CHAMBERS)	4
87	66	87	61	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	5
88	108	124	153	ATLANTIC 82330/AG (9.98/15.98) AD ENIGMA ▲ 2 CHARISIMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	(
89	90	78	5	SOUNDTRACK REPRISE 45485/WARNER BROS. (10.98/16.98) WAYNE'S WORLD 2	7
90	67	70	30		4
					-
91 02	71	74	35	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIME	7
92	87	85	9	COLOR ME BADD GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98) TIME AND CHANCE	5
93	93	86	13	RUSH ● ATLANTIC 82528/AG (10.98/16.98) COUNTERPARTS	2
	81	82	54	JOHN MICHAEL MONTGOMERY A ATLANTIC 82420/AG (9.98/15.98)	2
	133	148	9	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN	9
	100			ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	4
95)	103	115	204	PULIDUR 031303 /PLG (10.98 CW10.98)	
95) 96		115 79	204 62	SOUNDTRACK 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN	6
95) 96 97	103	-			_
95 96 97 98	103 106	79	62	SOUNDTRACK A 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN	1
95) 96 97 98 99	103 106 102	79 109	62 17	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	1
95 96 97 98 99 00	103 106 102 63 88	79 109 81 103	62 17 30 9	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE	1 3 8
95 96 97 98 99 00 01	103 106 102 63 88 89	79 109 81 103 89	62 17 30 9 19	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS	6 11 3 8 7
95 96 97 98 99 00 01 02	103 106 102 63 88 89 104	79 109 81 103 89 96	62 17 30 9 19 68	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ15.98) DIRT	1 3 8 7 6
95 96 97 98 99 00 01 02	103 106 102 63 88 89	79 109 81 103 89	62 17 30 9 19	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 £Q16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT ENYA ▲ 2 REPRISE 26775WARNER BROS. (10.98/15.98) SHEPHERD MOONS	1 3 8 7 6
95) 96 97 98 99 99 00 01 02 03	103 106 102 63 88 89 104	79 109 81 103 89 96	62 17 30 9 19 68	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ15.98) DIRT	1 3 8 7 6 1
95 96 97 98 99 00 01 02 03 04	103 106 102 63 88 89 104 114	79 109 81 103 89 96 123	62 17 30 9 19 68 113	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT ENYA ▲ 2 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● HONKY TONK ANICELS IONKY TONK ANICELS	1 3 8 7 6 1 4
94 95) 96 97 98 99 100 101 102 103 104 05) 06	103 106 102 63 88 89 104 114 98	79 109 81 103 89 96 123	62 17 30 9 19 68 113 11	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT ENYA ▲ 2 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● HONKY TONK ANGELS COLUMBIA 53414 (10.98 EQ/15.98)	1 3 8
95) 96 97 98 99 100 101 102 103 104 05)	103 106 102 63 88 89 104 114 98 151	79 109 81 103 89 96 123 132 	62 17 30 9 19 68 113 11 2	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT ENYA ▲ 2 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● HONKY TONK ANGELS COLUMBIA 53414 (10.98 EQ/15.98) SOUNDTRACK VIRGIN 88774 (10.98/15.98) THE PIANO	1 3 8 7 6 1 1 4 10 10
95 96 97 98 99 00 01 02 03 04 05 06	103 106 102 63 88 89 104 114 98 151 137	79 109 81 103 89 96 123 132 142	62 17 30 9 19 68 113 11 2 7	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ16.98) HUMAN WHEELS ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ15.98) SHEPHERD MOONS ENYA ▲ 2 REPRISE 26775WARNER BROS. (10.98/15.98) SHEPHERD MOONS DOULY PARTON, LORETTA LYNN, TAMMY WYNETTE ● HONKY TONK ANGELS THE PIANO SOUNDTRACK VIRGIN 88774 (10.98/15.98) THE PIANO CRACKER VIRGIN 39012 (9.98/13.98) KEROSENE HAT	11 3 8 7 6 6 1 1 4. 10

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates by a numeral following the symbol. *Asterisk indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. If indicates past or present Heatseeker title. 91994, Billboard/BPI Communications, and SoundScan, Inc.

For weeks at No. 1 on the Heatseekers chart and 300,000 units out the door.



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Jan.-22- **Pensacola** Jan.-23- **New Orleans** Jan.-25- **Austin** Jan.-26- **Houston** Jan.-28- **Dallas**



Jan.-29- San Antonio Jan.-31- Las Cruces Feb.-01-Phoenix Feb.-03-Los Angeles Feb.-05-Anaheim Feb.-07-San Diego

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				rd 200 continued FOR WEEK	ENDIN
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
110	96	84	27	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	47
111	100	92	83	SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98) HS POCKET FULL OF KRYPTONITE	3
112	113	139	9	HEART CAPITOL 99627 (10.98/15.98) DESIRE WALKS ON	48
113	110	68	48	2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	24
114	123	130	14	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98) COOL RUNNINGS	114
115	120	137	12	JACKSON BROWNE ELEKTRA 63524 (10.98/16.98) I'M ALIVE	40
116	128	131	41	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	80
117	135	145	44	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	117
118	148	179	8	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98) WINTER LIGHT	92
119	112	77	11	DRS CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	34
120	142	187	3	HADDAWAY ARISTA 18743 (9.98/15.98) HS HADDAWAY	120
121	9 9	97	176	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) NO FENCES	3
122	139	149	5	MARY J. BLIGE UPTOWN 10942/MCA (10.98/15.98) WHAT'S THE 411? REMIX	122
123	115	98	9	DAS EFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	20
124	119	99	14	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98) COME ON FEEL THE LEMONHEADS	56
125)	NEV	VÞ	1	CRASH TEST DUMMIES ARISTA 16531 (9.98/15.98)	125
126	92	102	44	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
127	125	122	70	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
128)	188	200	6	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98) THRALL-DEMONSWEATLIVE	76
129	149	177	11	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) SIRE 45433/WARNER BROS. (10.98/16.98)	82
130	132	120	38	JIMI HENDRIX MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
131)	175	181	20		61
132	138	117	9	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	22
133		125	16	MICHAEL CRAWFORD	
	109	120		A TOUCH OF MUSIC IN THE NIGHT	39
134				ATLANTIC 82531/AG (10.98/16.98)	39 10
-	109 101 154	125 105 127	112 99	ATLANTIC 82531/aG (10.98/16.98) A TOUCH OF MUSIC IN THE INIGHT BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II	
135	101 154	105	112	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN	10
135 136	101	105 127 101	112 99	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' RÖSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II	10
135 136 137	101 154 111	105 127 101	112 99 9	BROOKS & DUNN Å 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES Å 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS	10 1 101
135 136 137 138	101 154 111 NEV	105 127 101	112 99 9 1	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID	10 1 101 137
134 135 136 137 138 139 40	101 154 111 NEV 131	105 127 101 V > 172	112 99 9 1 3	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ^a GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	10 1 101 137 131
135 136 137) 138 139	101 154 111 NEV 131 122	105 127 101 V > 172	112 99 9 1 3 37	BROOKS & DUNN A ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES A ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE I BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS	10 1 101 137 131 64
135 136 137 138 139 40	101 154 111 NEV 131 122 179	105 127 101 ♥ ► 172 119	112 99 9 1 3 37 4	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) SAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS MORE SONGS FOR SLEEPLESS NIGHTS	10 1 101 137 131 64 140
135 136 37 138 139 40 141 142	101 154 111 NEV 131 122 179 145	105 127 101 ▼ ► 172 119 135 152	112 99 9 1 3 37 4 65	ALLANIIC 8293/JAG (10.98/15.98) BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS	10 1 101 137 131 64 140 2
135 136 137 138 139 40 141 142 143	101 154 111 NEV 131 122 179 145 144 156	105 127 101 ✓ ► 172 119 135 152 156	112 99 9 1 3 37 4 65 8 17	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ABBA POLYDOR 517007/PLG (10.98/16.98) GOLD DEEP FOREST DEEP EOREST	10 1 101 137 131 64 140 2 124 63
135 136 137 138 139 40 141 142 143 44	101 154 111 NEV 131 122 179 145 144 156 RE-E	105 127 101 ▼ ► 172 119 135 152 156 ▼RY	112 99 9 1 3 37 4 65 8 17 6	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ABBA POLYDOR 517007/PLG (10.98/16.98) GOLD DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) EST	10 1 101 137 131 64 140 2 124 63 144
135 136 137 138 139 40 141 142 143 144 145	101 154 111 NEV 131 122 179 145 144 156	105 127 101 ✓ ► 172 119 135 152 156	112 99 9 1 3 37 4 65 8 17	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ABBA POLYDOR 517007/PLG (10.98/16.98) ES DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) SON VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE	10 1 101 137 131 64 140 2 124 63
135 136 137 138 139 40 141 142 143 144 145 46	101 154 111 NEV 131 122 179 145 144 156 RE-EI 152	105 127 101 ▼ ► 172 119 	112 99 9 1 3 37 4 65 8 17 6 10	ATLANTIC 8293/JAG (10.98/15.98) BRAND NEW MAN BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ABBA POLYDOR 517007/PLG (10.98/16.98) GOLD DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) EX VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE	10 1 101 137 131 64 140 2 124 63 144 56
135 136 .37 138 139 40 141 142 143 44 145 46 147	101 154 111 NEV 131 122 179 145 144 156 RE-E 152 180 134	105 127 101 ▼► 172 119 135 152 156 152 156 170	112 99 9 1 3 377 4 655 8 177 6 10 11 30	ALLANNIC 8293/JAG (10.98/15.98) BRAND NEW MAN BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ABBA POLYDOR 517007/PLG (10.98/16.98) DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) ES VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) THE RED SHOES GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER THEY/BE ALL CONNA LAUCH AT YOUR	10 1 101 137 131 64 140 2 124 63 144 56 28 27
135 136 137 138 139 141 142 143 144 145 146 147 148	101 154 111 NEV 131 122 179 145 144 156 RE-EI 152 180 134 166	105 127 101 172 119 −− 135 152 156 ¥TRY 114 196 170 183	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS MORE SONGS FOR SLEEPLESS NIGHTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) SO ALTERNATIVE KATE BUSH columbia 53737 (10.98/15.98) THE RED SHOES GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER THEY'RE ALL GONNA LAUGH AT YOU	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148
135 136 137 138 139 140 141 142 143 144 145 146 147 148 149	101 154 111 NEV 131 122 179 145 144 156 RE-EI 152 180 134 166 127	105 127 101 172 119 − 135 152 156 156 156 176 176 170 183 140	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8 5	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS ZEPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) EDEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) ES VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE KATE BUSH COLUMBIA 53737 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER WARNER BROS. 45339 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS LAILEY 10945/MCA (10.98/15.98) RIGHT BACK AT CHA	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148 127
135 136 137 138 139 40 141 142 143 440 141 142 143 440 141 142 143 440 144 145 446 147 148 149 150	101 154 111 NEV 131 122 179 145 144 156 RE-E 152 180 134 166 127 105	105 127 101 172 119 −− 135 152 156 156 157 114 196 170 183 140 111	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8 5 14	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ ⁴ GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS DEEP FOREST 550 MUSIC 57840/EPIC (9.98 EQ/15.98) ES VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE KATE BUSH COLUMBIA 53737 (10.98 EQ/15.98) THE RED SHOES GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER WARNER BROS. 45139 (19.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 45296 (9.98/15.98) RIGHT BACK AT CHA ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148 127 76
135 136 137 138 139 40 141 142 143 44 144 145 46 147 148 149 150 51	101 154 111 NEV 131 122 179 145 144 156 RE-EI 152 180 134 166 127 105 NEV	105 127 101 172 119 −− 135 152 155 155 155 155 155 155 155 155 15	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8 5 14 1	ALLANNIC 8293/JAG (10.98/15.98) BRAND NEW MAN BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS MORE SONGS FOR SLEEPLESS NIGHTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS Stoo MUSIC 57840/EPIC (9.98 EQ/15.98) ES VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE KATE BUSH columbia 53737 (10.98 EQ/16.98) THE RED SHOES GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 45393 (9.98/15.98) RIGHT BACK AT CHA ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS JOSHUA KADISON SBK 80920/ERG (10.98/15.98) PAINTED DESERT SERENADE	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148 127 76 151
135 136 137 138 139 40 141 142 143 440 144 145 46) 147 148 149 150 51) 152	101 154 111 NEV 131 122 179 145 144 156 RE-E 152 180 134 166 127 105 NEV	105 127 101 Y ▶ 172 119 135 152 156 NTRY 114 196 170 183 140 111 Y ▶ 133	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8 5 14 1 38	ALLANIIC 8293/JAG (10.98/15.98)BRAND NEW MANBROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)BRAND NEW MANGUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98)USE YOUR ILLUSION IISOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)THE THREE MUSKETEERSJAMES MERCURY 514943 (9.98/13.98)LAIDRALPH TRESVANT MCA 10889 (10.98/15.98)IT'S GOIN' DOWNINNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)BAD BOYSCOWBOY JUNKIES RCA 66344 (9.98/15.98)PALE SUN, CRESCENT MOONR.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98)AUTOMATIC FOR THE PEOPLEVARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98)MORE SONGS FOR SLEEPLESS NIGHTSABBA POLYDOR 517007/PLG (10.98/16.98)DEEP FOREST500 MUSIC 57840/EPIC (9.98 EQ/15.98)EXVARIOUS ARTISTS ARISTA 18737 (10.98/15.98)MI TIERRAADAM SANDLER MARM SANDLERTHEY'RE ALL GONNA LAUGH AT YOUWARNER BROS. 45393 (9.98/15.98)THEY'RE ALL GONNA LAUGH AT YOUWARNER BROS. 45393 (9.98/15.98)EXTHEY'RE ALL GONNA LAUGH AT YOUWARNER BROS. 45393 (9.98/15.98)CHEAP SEATSJOSHUA KADISON SBK 80920/ERG (10.98/15.98)PAINTED DESERT SERENADETOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98)TOBY KEITH	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148 127 76 151 99
135 136 137 138 139 40 141 142 143 440 141 142 143 440 141 142 143 440 144 145 446 147 148 149 150	101 154 111 NEV 131 122 179 145 144 156 RE-EI 152 180 134 166 127 105 NEV	105 127 101 172 119 −− 135 152 155 155 155 155 155 155 155 155 15	112 99 9 1 3 37 4 65 8 17 6 10 11 30 8 5 14 1	ALLANNIC 8293/JAG (10.98/15.98) BRAND NEW MAN BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98) BRAND NEW MAN GUNS N' ROSES ▲ 4 GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS JAMES MERCURY 514943 (9.98/13.98) LAID RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS COWBOY JUNKIES RCA 66344 (9.98/15.98) PALE SUN, CRESCENT MOON R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE VARIOUS ARTISTS MORE SONGS FOR SLEEPLESS NIGHTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS Stoo MUSIC 57840/EPIC (9.98 EQ/15.98) ES VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE KATE BUSH columbia 53737 (10.98 EQ/16.98) THE RED SHOES GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98) MI TIERRA ADAM SANDLER THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 45393 (9.98/15.98) RIGHT BACK AT CHA ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS JOSHUA KADISON SBK 80920/ERG (10.98/15.98) PAINTED DESERT SERENADE	10 1 101 137 131 64 140 2 124 63 144 56 28 27 148 127 76 151

		,	1994		7
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART		PEAK
156	174	180	192	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98) BEST OF VAN MORRISON	41
157	174	159	15	PET SHOP BOYS EMI 89721/ERG (10.98/16.98) VERY	20
158	133	133	87	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
159	155	134	115	NIRVANA & ⁵ DGC 24425-/GEFFEN (9.98/13.98) NEVERMIND	1
160	162	189	9	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	121
161	102	110	13		87
				TANYA TUCKER LIBERTY 89048 (10.98/15.98) SOON MAZE FEATURING FRANKIE BEVERLY	
162	186	-	19	WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	37
<u>163</u>	190	195	60	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
164	124	162	7	GEORGE JONES MCA 10910 (9 98/15.98) HIGH-TECH REDNECK	124
<u>165</u>)	192	-	87	K.D. LANG ▲ SIRE 26840/WARNER BROS (10.98/15.98) INGENUE	18
166	170	150	23	JAMES TAYLOR ▲ COLUMBIA 47056 (18.98 EQ/22.98)	20
167	140	136	112	MICHAEL JACKSON ▲ ⁵ EPIC 45400+ (10.98 EQ/16.98) DANGEROUS BOYZ II MEN COOL EYHIGHHARMONY (INTERNATIONAL EDITION)	1
168)		RE-ENTRY 3		BOYZ II MEN COOLEYHIGHHARMONY (INTERNATIONAL EDITION) POLYGRAM LATINO 30231/PLG (9.98/15.98)	154
<u>169</u>)	NEV		1	MINT CONDITION PERSPECTIVE 9005/MERCURY (9,98/13,98) FROM THE MINT FACTORY	169
170	146	141	195	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.99/13.98) GARTH BROOKS	13
171)	NEV	VÞ	1	K7 TOMMY BOY 1071 (10.98/15.98)	171
172	126	118	14	JAZZY JEFF & FRESH PRINCE • JIVE 41489* (10.98/15.98) CODE RED	64
173)	NEV	V	1	FAITH HILL WARNER BROS. 45387 (9.98/15.98) HS TAKE ME AS I AM	173
174	161	168	18	PRINCE PAISLEY PARK 45431/WARNER BROS. (12,98/17.98) THE HITS 1	46
175	183	191	41	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME	24
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DEMAND IT.



(Continued from page 1)

very well, but what it's fabulous at is reproducing sound. It's the most important thing," said Robert Stein, publisher of the pioneering Voyager Company, in a session titled "Music And Sound In Interactive Media One conclusion was that consumers stop noticing the limitations of video on CD-ROM when the sound quality is improved.

Graham Brown-Martin, managing director of Electronic Sound and Pictures (ESP), believes that with this new CD market the music industry has to tune into the minds of a young audience missed in the advent of audio CD. ESP has been working at recreating the "rave" experience for the CD-I format with a DIY psychedelic title from the Orb, a punk-style disc for West Coast thrashers Nine Inch Nails, and more sedate discs from Jon Secada and Dire Straits. ESP's approach has made it a hot favorite for U2's much-vaunted foray into multimedia with a Zoo TV title.

The underlying themes during MILIA's 21 sessions and workshops were that the new multimedia technologies will "eat content for breakfast," and that the markets will be software-led.

Peter Gabriel, who attended MILIA for the international launch of his "Xplora" CD-ROM, says he has

been working for the past 10 years on developing a new label, principally with "co-conspirators" Brian Eno and Laurie Anderson, to work on multimedia projects.

"Our aim is to pull together people from many disciplines-architects, psychologists, film makers, and sculptors-to work together in ways they haven't done previously. As artists we also saw it as our next logical step." Gabriel says.

REVOLUTIONIZING RIGHTS

"Xplora" was made in conjunction with Apple's StarCore Publishing (Billboard, Jan. 8) and includes a dis cography of Gabriel's solo work and that of artists in the Real World catalog that can be sampled by users-a facility only possible because Gabriel had the foresight to keep these rights, says Kenneth Wirt, Apple's director of marketing, personal interactive electronics division.

"I think this is going to completely revolutionize the whole rights issue over the next 10 years," says Wirt.

The Residents' "Freak Show" CD-ROM, on the Voyager label, also contains a discography plus a merchandising section within its menu-again because the band kept rights.

"Peter Gabriel had a lot of cooperation with the record label, and the

HARRY NILSSON DIES AT AGE 52 (Continued from page 100)

ously unreleased tracks, along with old material, such as the two tunes for which he won the Grammy for best male pop vocal: "Everybody's Talkin'" (1969) and "Without You" (1972)

Ironically, it is these two songs that have remained firmly in the public consciousness as among Nilsson's best, but neither was written by him. "Everybody's Talkin'" was penned by Fred Neil; "Without You," by Pete Ham and Tom Evans of Badfinger, is now out again as the new single by Mariah Carey. But among musicians, Nilsson is known as a careful and tuneful craftsman of many fine pop songs. His work has been recorded by such disparate artists and groups as Three Dog Night, the Yardbirds, Herb Alpert & the Tijuana Brass, and Blood, Sweat & Tears.

It is Nilsson's original material that will be the focus of a tribute album being put together by musician Al Kooper and a business associate, Danny Kapilian. Kooper says artists Aimee Mann and Joe Ely already have expressed strong interest in cutting tracks for the recording.

The idea of a tribute was proposed to Nilsson by Kooper last year. Kooper says, "I knew he was in ill health and that all his money had been embezzled. That made me want to do something ... It will be all songs written by him, period. That's the only parameter. We want[ed] him to receive the full benefit. Harry left six kids and a widow. We want to get it out as quickly as we can. The entire proceeds will go to the family."

(Nilsson started a film company during his semi-retirement in the 1980s, but it failed amid charges that a business manager had embezzled all the money.)

Kooper continues, "The first time I heard Harry it was the single 'Without Her.' It drove me nuts. I played it over and over, must have played it a million times. I recorded it on the Child Is Father To The Man' album

with Blood, Sweat & Tears." Kooper also included Nilsson songs like "Mourning Glory" on his solo albums. "I was just a gigantic fan. He was a wonderful guy. I'm very glad that he knew we were making this record. He really should get the respect he deserves. I think a lot of people in pop today owe him a debt." Williams says, "When he was at

his best, he had a pop sensibility that few other writers or performers had. He's a great interpreter. When the wind was in the right direction, I don't think [you could] find a better pop artist than him."

Nilsson's musical career began in the late '60s in Los Angeles. While working nights in a bank in the San Fernando Valley, he spent his days writing jingles and trying to sell his songs. His break came when producer Phil Spector bought three of his tunes, two for the Ronettes. After that. RCA signed him to a contract in 1967. His albums for RCA include "Pandemonium Shadow Show," "Ae rial Ballet," "Harry," "The Point," "Aeand "Nilsson Schmilsson."

He was born Harry E. Nelson 3rd in Brooklyn, N.Y., in 1941. Three years later his father walked out on the family. In 1958, before Harry was out of high school, he and his mother and sister moved to Los Angeles. Athletic and tall (6 feet 2 inches), Harry attended parochial school and earned letters in basketball and baseball. When he became a performer, he changed his last name to its original Swedish spelling. Despite speculation that he suffered from stage fright, performing was in the blood: His grandparents had been in the circus; Nilsson's second album, "Aerial Ballet," is said to have been named after their circus act.

At the time of his death, he lived in Agoura Hills in Los Angeles. He is survived by his wife, Una; and their six children, Annie, Beau, Ben, Kief, Olivia, and Oscar; and a son, Zak, from his first marriage.

Residents are control freaks, which makes this product possible," says Roger Devine, a contract negotiator for Voyager. "I think you'll find a lot of musicians retaining electronic rights in the future, and I think it's the one right you don't want to sell."

The specter of copyright hung over MILIA's upbeat mood. Whereas "synergy" and "convergence" were buzzwords of the conference, so was 'rights nightmare.'

In a workshop titled "Multimedia Publishing—From Principle To Practice," legal expert Julian Dickens singled out the highly segmented, regionally administered nature of music copyright as being a potential minefield that could make one-stop shopping particularly hard for wouldbe licensees.

'International rights are also highly segregated-there's mechanical, synchronization, and performing rights, and so on," Dickens said.

Using the hypothetical example of an interactive clip of "I Will Always Love You" from "The Bodyguard," Dickens counted at least 10 separate licenses that would need to be cleared, including the moral rights of the song's composer, Dolly Parton. Unless blanket rights agreements are drawn up for potential licensees, the market will grow slowly, illegally, or perhaps not at all.

Dickens added that it is unclear at this stage who will be the major players of the future.

"With previous new markets it was a question of who owned content. In multimedia the mix of content and expertise, both technical and creative, has to be drawn from many sectors, and trying to get them to work together is very difficult."

The dichotomy that already exists between media markets in the U.S. and Europe also is likely to be repli-cated in multimedia. Voyager's "A Hard Day's Night" CD-ROM, for example, is not cleared for distribution in Europe.

Visual and audio material that is public domain in the U.S. may still be in copyright in Europe, while the issue of authors' moral rights (especially in France, where authors have the right for perpetuity) could further complicate the spread of digital technology from the U.S. to Europe.

One small-scale solution could lie in databases like Andromeda Interactive's Resourcebank, which is a new and vast collection of copyright information-photographs, artwork, video footage, sound clips, maps, text, and data-that is available in digitized form to subscribers on a royalty-free basis for use in CD-ROM products. But non-exclusivity could be limiting.

Approximately 3,757 professionals from 40 countries attended the conference.

CONVENTION CAPSULES

Following is a roundup of news and notes from the MILIA conference on multimedia, Jan. 15-18 in Cannes, compiled by Peter Dean.

GASTLE COMMUNICATIONS is claiming to have the world's first commercially available White Bookstandard video CDs playable on five separate formats. The discs are manufactured by CD replicator Disctronics. The company said the CDs can be played on CD-I, CD-ROM for PC and Macintosh, 3DO, and Amiga CD32. (Each of the systems requires add-on boards or cartridges for full-motion video capability.) 'We are the first to get beyond prototype stage and move into commercial production," says Castle production manager Iain Davie. Interest at MILIA in the first three titles—"Pavarotti Live," "The Story Of Aviation," and "Dinosaurs-The Myths And The Reality"-will allow the company to convert another 40 of its titles into linear video CD, says Davie. The company is also expected to release interactive CD titles in conjunction with Philips.

million CD-ROM drives worldwide, with 15%-20% of those in Europe. Market analysts DataQuest predicted that there will be an installed player base of 33 million CD-ROM drives by the end of 1996.

APAN'S MULTIMEDIA MARKET was worth almost \$2 billion in 1992, according to Susumu Sawai, deputy senior manager of the International Multimedia Assn. Hardware accounted for 73% of that figure.

HE AVERAGE CD-ROM TITLE SELLS 5,000-8,000 units in the U.S. market; 30,000 units is considered good, while 15-20 titles have breached the 500,000 barrier, and one has attained the 1 million-unit sales figure, said Tony Feldman, electronic media consultant, during his Jan. 15 presentation.

PHILIPS HAS ANNOUNCED that it has now sold 300,000 players in the worldwide market. Expect a major announcement this first quarter regarding music titles repurposed for CD-I use. It is expected that the titles will be published by OmniMedia featuring limited interactivity.

AT THE END OF 1993 there will be in excess of 8

MEET THE MONKS: EMI'S NEXT HIT? (Continued from page 1)

Since 1973, the monks' 20-strong choir has released four albums of Gregorian chants sung in Latin, an unlikely bet for the top of the charts.

But a snappily titled double-CD ompilation, "The Best Works Of compilation, "The Best Works Of Gregorian Chant By The Monks Of The Santo Domingo De Silos Abbey," released in late November, has stunned the Spanish music world.

By early January, it had been No. 1 on the Spanish album chart for five weeks and had sold more than 250.000 copies domestically, according to EMI. EMI Spain managing director Rafael Gil predicts it will stay at the top until February and sell 400,000 copies by summer.

"It's been phenomenal," Gil exclaims. "We figured that we might sell 30,000 and, if things went well, 50,000. After all, we are talking about a double CD of Gregorian chants sung in Latin!"

In the U.S., album rock KISW Seattle morning man Bob Rivers has been airing parts of the album for the last few weeks and has turned it into an ongoing morning show bit. Rivers' fun with the album has, so far, included interviewing one of the

reclusive monks live on the air through the aid of an interpreter, and putting other songs from the station's current playlist through a harmonizer to achieve a Gregorian chant sound.

PD Steve Young says there are no plans to add the monks in any kind of regular rotation.

Flushed with success, EMI Spain has decided to launch an international assault beginning March 1. 'We are releasing the compilation worldwide—Europe, Asia, the U.S., Latin America-and [we] see no reason why the double CD shouldn't do as well as it has in Spain," Gil says. "Our in-house research has shown that the music appeals to all age groups because of its calm effect. It's the perfect antidote for stress and anguish and all the other problems of modern living.'

The four original records were released between 1973 and 1979, and by last autumn the slow-but-sure sellers had shifted an amazing total of 160,000 copies in their original form. In a carefully planned marketing move prior to the release of the compilation, Rafael Perez Arroyo, director of EMI Classics Spain, presented abbot Clemente

Serna with gold (50,000 sales) and platinum (100,000 sales) discs.

To give a further idea of the double CD's astounding success, the French-owned FNAC store in Madrid, which opened Dec. 2, sold 10.000 copies in its first month of trading, according to the retailer.

The success has overwhelmed the small town of Silos. Hotels and guest houses were fully booked through December and are filled for January, and the reservations on the abbey cells-a tourist attraction that is the monks' only regular source of income-are booked until summer. The reason? Although the monks are cloistered and have left the abbey only once in 20 years, to record a TV appearance, they do sing plainsong at their weekly mass.

"The monks are withdrawn at the best of times," comments Gil. "But now they have decided to break the few links they had with the outside world, except for their singing at mass. The irony of all this is that the music which clearly relieves stress for most people has brought the monks more stress than they have ever known.'

MUTE SURE TO BE HEARD WITH ROBUST NEW RELEASE SCHEDULE

(Continued from page 1)

artist, apart from Depeche Mode, releasing an album this year." The release lineup:

• Juno Reactor, a techno act on Mute's dance imprint, NovaMute, will release its "Transmissions" album this month, aiming primarily for a club audience.

• Manchester-based ambient rockers Inspiral Carpets are prepping their fourth album, "Devil Hopping," for a mid-March release, preceded by the singles "Party In The Sky" in the U.S. and "Saturn Five" in Britain.

• Renegade Soundwave returns from a two-year hiatus with a selftitled release due in April. The group's new album, like its previous material, incorporates industrial, house, and hip-hop, according to label sources. The album will be set up by a single, also called "Renegade Soundwave."

• Esoteric songwriter Nick Cave and his band, the Bad Seeds, have just completed a new album in their native Australia. Titled "Let Love In," the disc is set for a May street date.

• British singer/songwriter Simon Bonney—formerly of Crime & the City Solution—is set to follow up his first Mute/Elektra solo release, "Forever," with the album "Everyman," penciled in for June.

• Later in the year, Mute will issue the latest release from Balanescu Quartet, an eclectic, London-based string ensemble with Romanian roots, whose past projects include an album of Kraftwerk covers played entirely on strings. The group's new album will be called "Luminitza."

• Erasure, Mute's second-highestselling act, after Depeche Mode, is also on the release slate for '94. The Andy Bell/Vince Clarke techno-soul duo's new album will be its first full-length record on Elektra.

• Other artists with albums on the burner are Miranda Sex Garden, slated to hit the streets in the summer, and Nitzer Ebb, whose upcoming project is not yet scheduled but is expected sometime this year.

• Mute also will be active this year in the soundtrack arena, with an album of music from Derek Jarman's AIDS-awareness film "Blue," a minimalist work that features contributions from the likes of Brian Eno, Miranda Sex Garden, Coil, and Durutti Column.

MANAGEMENT ROLE

Although most of Mute's product in the U.S. is either licensed to Elektra Records or released independently, Depeche Mode and Nitzer Ebb are licensed to Sire Records and Geffen Records, respectively, and Erasure is signed directly to Elektra for North America, according to Miller.

In the case of Erasure, Wanagas and the Mute U.S. staff retain management duties for North America.

"By a stroke of good fortune, I happen to have access to an entire staff of people here who work in all these specific areas that could be a great asset to a manager," says Wanagas, who continues to manage lang through his Bumstead Productions firm.

Mute's U.S. staff includes GM Mark Fotiadis, VP of operations Peter Wright, director of artist and media relations Jennifer Gross, director of marketing and sales Peter Cooper, director of promotion Marc Alghini, and national director of retail Amanda Smith.

Another of Wanagas' responsibilities is to establish an A&R presence in the U.S. So far, every act on Mute's roster has been signed out of the U.K. office.

Characterizing the A&R situation as "a major priority," Wanagas says, "We feel we have to get out there and sign some American artists ... We would like to move that along as quickly as possible without taking our immediate attention away from releases that we've got coming up right away."

'WARM LEATHERETTE'

Mute, like most of the British indies of the punk period, was born in the late '70s out of one musician's desire to release a record on his own. That musician was Daniel Miller, who under the stage name the Normal put out an "electronicpunk" single called "Warm Leatherette." The record was such a cult smash that Grace Jones decided to cover it, giving Mute a boost in its early days.

"I had no plans to start a label beyond putting out one single, because at the time I had no involve-



ment with the music business whatsoever," recalls Miller, tracing the beginnings of the company to 1978.

The momentum of "Warm Leatherette" thrust Miller—a professional film editor at the time—headfirst into the music industry. He went to work for the nascent Rough Trade Distribution, which handled the product of such other budding imprints as 4AD, Rough Trade, Factory, Fast, Beggars Banquet, and Small Wonder.

Miller soon decided to make his label "a going concern" and released a full-length album under the name Silicon Teens. He then began signing other acts, the first of which were Fat Gadget and Depeche Mode.

Mute soon established itself as a leading independent, working its releases through Rough Trade in the U.K. and through a variety of licensing agreements in the U.S., according to Miller. Eventually, the company entered a joint venture with Enigma Records in the U.S., having already worked with that label with the band Wire.

ELABORATE LICENSING

When Enigma folded in late 1989, Mute "did the rounds," meeting with every major record company that was interested in talking. After evaluating several offers, the label settled on Elektra. The two labels signed a licensing and P&D deal in the late summer of 1990 under which the majority of Mute's product is worked in one of two ways: Records licensed to Elektra are marketed, promoted, and distributed by Elektra with Mute's support, while product on the Mute label is pressed and distributed by Elektra but marketed and promoted by Mute's U.S. staff.

Depeche Mode, Nitzer Ebb, and Erasure retain separate distribution deals.

Mute also has the option of funneling its releases, whether licensed to Elektra or not, through the new Alternative Distribution Alliance, funded by Elektra parent the Warner Music Group. Two Mute albums have thus far been distributed by ADA: Nick Cave & the Bad Seeds' "Live Seeds" and Diamanda Galas' "Vena Cava."

Among the Mute acts licensed to Elektra here are Nick Cave & the Bad Seeds, Simon Bonney, Inspiral Carpets, and Renegade Soundwave; Mute acts not licensed to Elektra include Balanescu Quartet and Miranda Sex Garden. In addition, NovaMute's techno-

In addition, NovaMute's technooriented material is distributed by Tommy Boy, and Mute's "Blue" soundtrack will be marketed and distributed by Elektra's Nonesuch division.

LONGTERM COMMITMENT

Miller says he chose Elektra because that label shared Mute's emphasis on artist development and respected its independence.

"We felt Elektra was the right place to be," says Miller, "because the way they look at artists is similar to the way we do. They're not expecting things to happen overnight. They see things much more in the long-term. It's an artist-orientated label, and [Elektra chairman] Bob Krasnow is very committed to making it work for us."

Krasnow says he considers Mute "the last major independent record company in the world" and a vital member of the Elektra family. "For us to have the relationship that we have with them gives us an outstanding chance of working with someone with independent thinking who still works with bands that want to be provided with an independent environment—which is more important to young bands than anything else," he says.

CRISIS AT HOME

No sooner had Mute consolidated its U.S. distribution by setting up a proper company in New York and signing on with Elektra, than Rough Trade went bankrupt, threatening the label's prosperity on its home turf.

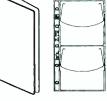
"It was a crisis for two reasons," says Miller. "One, they owed us a lot of money, and two, if we didn't go through them, who were we going to go through? There wasn't anybody else that we wanted to be with."

After trying to take over the distributor and sell it, Mute and other U.K indies—notably 4AD, Big Life, and Beggars Banquet—started their own distribution venture, with Pinnacle handling shipping and physical distribution.

Miller reports that the arrangement has worked successfully so far, leaving Mute standing on truly solid ground for the first time in its history. But Miller knows that all the organization in the world cannot substitute for good music.

"In the end, you can have the best possible organization, but if you make shit records, they're not going to sell," he says.

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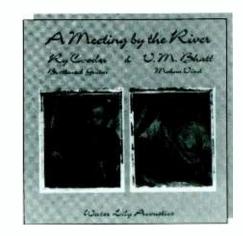
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MUSIC, VIDEO BUSINESSES CLEAN UP AFTER QUAKE (Continued from page 1)

tail outlets near the epicenter.

The Northridge music retail outlet that suffered the most damage was likely the Wherehouse Entertainment store at Tampa Avenue and Nordhoff Street, across the street from the Northridge Fashion Square, where a parking structure and a department store were destroyed.

One side of the Wherehouse store toppled into an adjacent parking lot. Armed National Guardsmen stood in front to fend off potential looters.

A Tower Records/Video store on the same corner also was hard-hit. Although the damage wasn't visible from the front, a National Guardsman said the building's roof had caved in.

The exterior of a Blockbuster store at Reseda Boulevard and Nordhoff Street, blocks from California State University, Northridge, appeared to have survived relatively unscathed.

But a two-month-old Tempo store up the block was rattled, with dozens of ceiling panels shaken loose. The store is blocks away from the Northridge Meadows apartment complex, which collapsed, killing 16 people.

Wherehouse Entertainment's Granada Hills store, at Devonshire Street and Balboa Boulevard, also was heavily damaged. The store is located kitty-corner from a three-story building that collapsed during the quake.

On Jan. 18, dozens of workers were at the store, cleaning up and loading inventory into a truck to be hauled away.

Scott Young, president/CEO of Torrance, Calif.-based Wherehouse Entertainment, says, "We're going to end up losing six stores that are going to have to be rebuilt from the ground up."

Young, who will not specify the locations of the crippled stores, says 42 Wherehouse outlets were closed after the quake; approximately 17 remained closed at press time. Young could offer no dollar figure

Young could offer no dollar figure on the damages his chain incurred in the quake. He says, "It will be a couple of days until the extent of the financial damage is clear."

Stan Goman, senior VP of retail operations for Sacramento, Calif.-based Tower, says of the chain's 10,000square-foot Northridge location, "Stick a fork in it—it's finished."

Tower's store in quake-shattered Sherman Oaks also was damaged, and Goman says it won't be reopened for a couple of weeks. Stores in Westwood and Woodland Hills were also damaged, though less severely. Tower has 18 stores in the L.A. region.

Goman says the Woodland Hills and Sherman Oaks stores experienced slight looting; at the latter location, employees nabbed a looter and handcuffed him to a parking meter until police arrived.

Tempo Records president Steven Kall, who also operates the Chatsworth, Calif.-based Pacific Coast One-Stop, says of his Northridge store, "Did the building collapse? No. Is the store absolutely a mess? Yes."

Of 18 Southern California Tempo stores, two were open the day after the quake; Kall estimates it will be days, or even weeks, before the stores will be back in operation. Kall adds, "My wholesale business suffered a lot of damage." Musicland Corp. VP of communica-

Musicland Corp. VP of communications Marcia Appel says eight central L.A. Musicland and Sam Goody stores were closed following the







quake; one of those was in the Northridge Fashion Square. Half the shuttered locations were expected to reopen by week's end; Appel says the company is uncertain when the remaining outlets will reopen.

Smaller retailers were not spared. In Santa Monica—severely battered by the quake despite its location miles from the epicenter—the Rhino Records outlet, one of two in L.A., was a shambles. According to Rhino operations manager Mimi Reichenbach, the store's facade was cracked, its ceiling and walls fell out, windows were smashed, and lighting fixtures dangled overhead.

"It looks like the top of the building moved out toward the street," and the store will remain closed until public safety officials can determine its safety, says Reichenbach.

As many as 40 Blockbuster Entertainment outlets—including 20 Music Plus combo stores—were affected. At least 12 were "severely" damaged, says spokesman Wally Knief.

A Music Plus location on Wilshire Boulevard in Santa Monica, and another on La Cienega Boulevard in West Los Angeles, were condemned. Neither will re-open, Knief says. He adds that the chain's Northridge video store sustained major damage.

A Blockbuster Discovery Zone, also in Northridge, was flooded when a nearby water main ruptured.

Two days after the quake, only seven area Blockbuster stores remained closed. "Two will reopen by the end of the week," says Knief, "and five will be reopened by the end of next week."

Musicland's Appel says four of 20 regional Suncoast Motion Picture Co. stores were closed in the aftermath. One store in the Northridge Fashion Square, which also houses a Musicland music outlet, escaped complete collapse, but will remain closed until the devastated mall is repaired.

Albany, N.Y.-based Trans World Music Corp. has one Saturday Matinee/Record Town in the earthquake zone, but had been unable to obtain a damage report. The combo store is located in the Valencia Towne Center mall, which has been closed since the day of the quake; Trans World district manager Paula Johnson says the mall management expects to let customers in Jan. 22.

Among independent stores, Santa Monica-based 20/20 Video was hit hard. Its corporate headquarters were declared unsafe, four of its 24 stores are in "critical" condition, and its warehouse was "demolished," says owner Morris Shab. "We're just doing our best to reopen."

DISTRIBUTORS SHAKEN

Branch distribution was jarred by the shaker: WEA president Dave Mount says the quake closed the company's Chatsworth, Calif. branch.

"At the very best, I would say we'll be down there for a few weeks ... [but] we don't expect to have any long-term disruption," Mount says. In the interim, WEA shipments will be fulfilled at its pressing plant in the City of Industry, Calif., and at branches in Chicago and Atlanta.

WEA had planned to vacate the Chatsworth facility in June for new quarters in Simi Valley, Calif.; Mount says that site was undamaged and WEA's home office in Burbank suffered relatively minor damage.

Billboard was unable to reach executives at the Cema or Uni Distribution offices, which are both based in

Photos show damage to retail locations from the earthquake that rocked the Los Angeles area Jan. 17. Clockwise from top left are the Wherehouse Entertainment store in Granada Hills, the Tempo location in Northridge, and the collapsed Wherehouse location in Northridge, where armed National Guardsmen were posted to fend off potential looters. Wherehouse's Scott Young says at least six of the chain's stores will have to be completely rebuilt. At Tempo, Steven Kall described the Northridge store as an "absolute mess." (Photos: Craig Rosen)

the valley. A Cema field executive says, "Our Los Angeles distribution center sustained some water damage. But it is open and functioning." He notes that Cema's headquarter buildings were still closed as of Jan. 19. A Uni field executive reports, "Yesterday [Uni] had problem getting product out. But today they are up and running."

Paul Smith, president of Sony Music Distribution, says that, aside from some broken equipment, the company's Los Angeles branch in Santa Monica is "fine." (The company does not have a distribution facility in the Los Angeles area). Similarly, a BMG executive says its Los Angeles branch is open.

In the independent sector, San Fernando, Calif.-based California Record Distributors is located 10 miles from the epicenter of the quake. Chris Joyce, executive VP of INDI—CRD's parent, based in Secaucus, N.J. says the CRD facility "suffered serious but not permanent damage" and its computer system was undamaged. "Clean-up is a team effort," he says. "We have Goerge [Hocutt, INDI chairman] in the warehouse sweeping water out the door."

Since Jan. 17, INDI has been shipping CRD accounts from its Malverne facility in Secaucus, N.J., and its Big State facility in Dallas. Joyce says he expects CRD to reopen by Wednesday (26).

Baker & Taylor Video's Simi Valley and Sun Valley branches were knocked out of business for two days. The 80,000-square-foot Simi Valley facility that houses computer software suffered considerable damage, says Carl Mann, VP of marketing. The 25,000-square-foot home video warehouse in Sun Valley had This story was prepared by Chris Morris, Craig Rosen, Eileen Fitzpatrick, and Deborah Russell in Los Angeles and Ed Christman, Phyllis Stark, Marilyn A. Gillen, and Irv Lichtman in New York.

cracks in the walls and fallen ceiling tiles and shelving, he says, noting, "If all goes well we'll be back to normal by the end of the week."

During the downtime, accounts' calls were directed to Baker & Taylor's Denver office.

Ingram Entertainment's Culver City branch closed for two days due to lack of electricity and phone service. Sacramento-based Video Products Distributors' branches in Long Beach and Ontario were not affected by the quake.

Several distributors reported that laserdisc supplier Image Entertainment's Chatsworth offices had suffered extensive structural damage and could not be reoccupied.

Nearly all home video suppliers were closed Tuesday in the wake of the quake.

Most record label offices—the majority of which were to be closed the day of the quake in observance of Martin Luther King Jr. Day—stayed shuttered Jan. 18. At press time, several remained in limbo with potential structural damage. The north building of Warner

The north building of Warner Bros.' Burbank facility, which houses several business affairs departments including payroll and royalties, will remain closed until further notice. Unconfirmed reports said that MCA's Universal City offices, Mercury and PLG's West L.A. offices, and the Sony Music building in Santa Monica would remain shuttered pending inspection or repairs.

An office at Arista's mid-Wilshire district quarters suffered minor flooding when water lines ruptured. The label postponed an L.A. promotional tour and showcase by Sarah McLachlan, originally set for the week of Jan. 17, until late February.

NARAS headquarters in Los Angeles sustained "hundreds of thousands of dollars" worth of damage, says NARAS president Michael Greene. Normally, when the Grammy Awards are not in Los Angeles, NARAS takes over a floor of a hotel in the host city three weeks prior to the event; this year Greene says he is considering moving his whole staff to New York at the beginning of February.

ary. MTV Networks closed its Universal City office Monday and Tuesday, says Linda Alexander, VP of corporate communications. No major structural damages were reported. However, the network brass canceled a Tuesday presentation to the National TV Critics Assn., says Alexander. In addition, the week's production on Buster Poindexter's new VH-1 comedy series, "Buster's Happy Hour," was postponed indefinitely.

APPEARANCES CANCELED

The quake forced the closure of most live music venues in the city Jan. 17-18. Todd Rundgren's Jan. 17 show at Fairfax High School was canceled; that evening, the school was used as a shelter for victims displaced by the quake.

On the trade show front, a spokesperson from the National Assn. of Music Merchants, whose annual convention was set to begin Jan. 21 in *(Continued on next page)*

OTTMAR LIEBERT TAKES MARKETING EFFORT PERSONALLY

(Continued from page 1)

Ottmar Liebert.

"One of the best sales tools we have is Ottmar," says Al Masocco, Epic's West Coast director of product management. "He's real personable, he's willing to do just about anything, and he handles himself unbelievably."

Others who have worked with the flamenco/new age guitarist concur that his personal approach toward his own marketing has been a crucial factor in the breakaway success of "Hours."

"When a company makes pointof-purchase materials, merchandisers and assistants will put it up," says Elise Kolesky, director of sales for Sony Music Distribution. "But in this case, [Masocco] made up an 8-by-10 slick of the new record, and Ottmar took it on the road with him and handed it to people at the door at clubs. This is an artist who takes

care of his own merchandising."

Liebert went as far as opening his Santa Fe home to a select group of programmers, retailers, and Epic branch people last summer to kick off the campaign for the "Hours" album—an event that generated "months of buzz," according to Kolesky.

The grass-roots approach has paid handsome dividends so far. Since its August 1993 release, "Hours" has spent 13 weeks atop the Adult Alternative/New Age Albums chart and shipped more than 250,000 units in the U.S. and at least as many overseas, according to Epic senior VP of sales Jim Scully.

(SoundScan confirms sales of 150,000 units; according to Scully, approximately 10%-15% of the album's sales occur in nontraditional outlets not tracked by SoundScan.) Given the momentum behind "Hours," it almost certainly will surpass Liebert's previous Epic release, "Solo Para Ti," which Scully says sold some 400,000 copies in the U.S. and more than 300,000 overseas.

seas. "This is a record we'll be selling all year," says Scully of "Hours," predicting it will hit gold by the end of 1994.

Whether or not Epic can accomplish that goal remains to be seen, though the artist's high visibility will only help matters. His media credits so far include fashion mags, specialized publications like Guitar Player and Jazziz, and "The Tonight Show." His songs have even been played on "General Hospital," causing the phones to light up with calls from viewers inquiring about the music, according to Masocco.

Liebert's conquest of the media was eclipsed by his astonishing success among retail clerks. All they had to do was play Liebert's music in their stores and watch customers approach the counter asking, "What's playing?"

In fact, when Liebert was still signed to Higher Octave, a certain customer walked into a record store, heard the siren call of "Nouveau Flamenco," and decided he had to find out who the mysterious artist was. That customer was Epic VP of A&R Roger "Snake" Klein.

"I was in the Tower store in Sherman Oaks on a Sunday, and Ottmar's music was playing," recalls Klein. "First I thought it was the Gipsy Kings, but it sounded different. So I asked the clerk, and he said it was Ottmar Liebert. I said, "Who?""

Within minutes of that exchange, says Klein, five people walked into the store, asked the same question, and walked out with copies of "Nouveau Flamenco."

Klein's "detective work" to learn more about Liebert led him to the pages of Album Network, where the artist's name appeared in the top 20 along with two other virtual unknowns: Garth Brooks ("who I figured had to be a folk singer from New England," says Klein), and the Three Tenors ("which I assumed was some kind of punk group").

Once Liebert had fulfilled his obligations to Higher Octave, Epic signed him to a multi-album contract and put him on tour with Basia. Then the label issued "Solo Para Ti," an album that would have topped the new age chart had it not been for Enya's double-platinum "Shepherd Moons."

With the release of "Hours Between Night And Day," the German-born Liebert—along with Luna Negra, his band for the past three albums—has solidified his standing as a barrier-breaking instrumental artist.

What draws people to Liebert's music—an alluring blend of flamenco, new age, and jazz—is a "headiness" and a "simplicity" that transcend the festive sounds of the Gipsy Kings or Strunz & Farah, says Michael Fischer, APD/MD at newadult contemporary WNUA Chicago.

go. "He definitely was the first artist who brought that style of music to the format," adds Fischer. "Prior to that, no one had captured that sound."

Fischer says WNUA has spun at least three tracks from "Hours," as well as several from "Solo Para Ti" and Liebert's three Higher Octave releases: "Borrasca," "Poets & Angels," and the gold-certified "Nou-

MUSIC, VIDEO BUSINESSES CLEAN UP AFTER QUAKE (Continued from page 112)

nearby Anaheim, says the meet is "going on as planned and we don't anticipate any decline in attendance." More than 750 manufacturers and distributors were registered for the event, and 46,000-plus attendees were anticipated.

RADIO LIFELINE

Radio rode out the quake and became a lifeline for residents left without television by the disaster.

Some local radio stations were knocked off the air Jan. 17 by the 4:31 a.m. (PT) earthquake, but most were back on by noon. Spanish KWKW was one of the hardest-hit stations. PD Albert Vera says the station was silent for nine hours.

As is usual in such emergencies,

VNU TO BUY BPI COMMUNICATIONS (Continued from page 3)

stroke, it provides us with a strong publishing position in the U.S. from which we can continue to expand," says Joep Brentjens, chairman of VNU.

Robert Van Den Bergh, vice chairman of VNU, says, "As a premier multimedia publishing and information services company, BPI is well-positioned to leverage its many strengths in the important marketplaces it already serves. The company's demonstrated ability to innovate and deal successfully with change, its superb track record, and its top-flight

www.americanradiohistory.com

management group make it an ideal platform for focusing on new opportunities."

BPI Communications publishes 19 magazines, including the Billboard Music Group titles, The Hollywood Reporter, and Adweek, plus 20 annual directories. Its book division, Watson-Guptill, publishes and distributes specialty books under five separate imprints. BPI also is a leader in electronically collecting, storing, and delivering data for targeted entertainment and media sectors through Broadcast Data Systems. veau Flamenco," which spent 193 weeks on the new age chart.

Liebert's support at radio is mirrored at retail, where he is a favorite in record stores, clothing boutiques, hair salons, restaurants, supermarkets, and other types of shops.

Randy Morris, director of purchasing for the 60-store, Miamibased Spec's Music, says Liebert's local following in Florida is largely due to his flamenco style, while his national success has resulted from the simplicity of his approach. "There's not a lot of extraneous things in his music," says Morris. "It's really straighforward."

Morris also notes that Epic's generous co-op advertising support for "Solo Para Ti" and "Hours" has allowed retailers to maximize Liebert's sales potential.

In the end, though, Morris says it is Liebert's irresistible music—not the marketing weight behind it that has seduced hundreds of thousands of fans.

HOWARD BERMAN

(Continued from page 10)

Bates in refocusing the company to develop the best in U.K. A&R, and in selling that talent internationally." The PolyGram CEO also notes that Phonogram acts such as James and Catherine Wheel are well-positioned for U.S. success in 1994.95, and adds that established names Tears For Fears and Def Leppard did well in North America last year.

Phonogram is PolyGram's largest U.K. record company in terms of domestic sales and international fee income, according to Ames. He says Phonogram's album market share was 4% last year, while A&M had a 3% slice. "A&M is one-third smaller than Phonogram in domestic revenues." he adds.

Berman joined A&M in the U.K. in 1983 and later spent two years as the label's director of international marketing in Los Angeles. He became U.K. managing director four years ago, coinciding with PolyGram's acquisition of the label.





by Geoff Mayfield

GETTING BETTER: The number of titles that see sales declines on The Billboard 200 still overwhelms those that see increases over previousweek tallies, but this shapes up as the most upbeat week since the passing of the holidays. Volume of total units on the chart drops by 21% from last week, a much smaller dip than the steep 40% decline reflected by the previous chart. Lo and behold, 18 of the 200 titles on last week's chart manage increases over last week's tallies. Most of the gainers benefit from some sort of television exposure, either from slots on broadcast programs or from clip runs on cable music channels. Debuts by ZZ Top and Freddie Jackson should juice next week's numbers.

S-A-T-U-R-D-A-Y: Counting Crows' Jan. 15 appearance on NBC's "Saturday Night Live" only affected one day of sales in the tracking week, but, thanks in large part to MTV exposure, the band's "August & Everything After" scores the week's largest unit increase, the second consecutive week the band has won Greatest Gainer. Its 13,000-piece gain adds up to a sizzling 71% increase, good for a 70-32 leap on The Billboard 200. Smashing Pumpkins, Neil Young, Spin Doctors, and Teenage Fanclub are among the acts that have gotten a lift from "SNL" during the last two years.

GHANNEL SURFING: As was the case last week, the late-night talk shows have an obvious impact on the album charts. Following her "Late Show With David Letterman" appearance, **Faith Hill** scores the Greatest Gainer on Top Country Albums, as she scoots 47-33. That sales ripple also pushes Hill's debut to No. 173 on The Billboard 200. Another "Late Show" act, **Urge Overkill**, re-enters the big chart for the first time since the Nov. 6 issue (No. 193). Two other debuts on The Billboard 200 appear to be TV-motivated: **James**, following a "Late Night With Conan O'Brien" slot, bows at No. 137, while **Joshua Kadison** gets a boost from "The Tonight Show With Jay Leno," entering at No. 151. James and Kadison also benefit from MTV exposure, and the latter has received a long-term push from VH-1.

OTHER'S DAY: There's a Danzig thing going on, and it has everything to do with MTV. With a new "Mother" clip running in Buzz Bin rotation, and the original clip of that track getting favorable commentary from "Beavis And Butt-head," its latest album has been making handsome progress on The Billboard 200. "Thrall-Demonsweatlive" reentered two weeks ago and soars 188-128 this week on a 22% gain. Meanwhile, the band's self-titled debut, which carries the original "Mother," debuted last week on Top Pop Catalog, marking the band's first appearance on that list. This week, "Danzig" jumps 43-24. A new Danzig album debuts in the second quarter . . . The Billboard 200 shows other acts are benefiting from MTV's Buzz Bin, including **Rage Against The Machine** (91-56), US3 (82-52), and **Deep Forest** (a re-entry at No. 144).

UTHER FACTORS: The big screen also pushes music sales. The all-star "Philadelphia" soundtrack wins the Pacesetter with a 64% gain as it moves 40 places to No. 34, while "The Piano" moves 151-105 on a 16% sales jump. "Schindler's List" wins Greatest Gainer on The Billboard Classical 50 as it moves to No. 1... **R. Kelly's** latest single has already peaked at R&B and top 40 radio, but airplay for forthcoming single "Bump And Grind," which won't be released commercially until Feb. 1, pushes his sophomore album close to the top 10 (22-12). Jive GM Barry Weiss says "12 Play" has shipped 950,000 copies. They included KNX/KCBS-FM, KFWB/KTWV, and KMPS/KLIT. Classic rock KLSX opted to go with its syndicated Howard Stern morning program. The quake also affected nearly 2,000 stations nationwide when Valencia, Calif.-based Unistar Radio Networks' nine full-time formats were knocked off the air twice Im-

FM stations with co-owned news/talk

AMs simulcast their sister stations.

lencia, Calif.-based Unistar Radio Networks' nine full-time formats were knocked off the air twice. Immediately following the quake, the networks were out for approximately an hour. Later in the day, they went dark again from 8 p.m. to midnight when an aftershock severed Unistar's transmission lines to the IDB satellite uplink center in Culver City, Calif.



A glance ahead at Billboard Specials

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12 CLOSED

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12 CLOSED

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19 AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26 AD CLOSE: FEBRUARY 1

ITA/PRO-TAPE

ISSUE DATE: MARCH 12 AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12 AD CLOSE: FEBRUARY 15

INDIE LABELS ISSUE DATE: MARCH 26

AD CLOSE: MARCH 1

NARM SUPERSECTION

ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

THE ECHO AWARDS

ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

ROBERTSON TAYLOR 16TH ANNIVERSARY

ISSUE DATE: APRIL 9 AD CLOSE: MARCH 15

TEJANO

ISSUE DATE: APRIL 16 AD CLOSE: MARCH 22

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 LICHTMAN

NARM SLAMS 5 MAJORS ON EAS

The National Assn. of Recording Merchandisers says it is "extremely disappointed" with the refusal of every major except Cema Distribution to "establish a uniform testing method" for an electronic-article-surveillance program. In a Jan. 20 statement, NARM says it will "continue evaluating the viability" of such a program, despite what it calls a "lack of cooperation" from the five majors and the Recording Industry Assn. of America. Execs at the six majors and the RIAA were unavailable at press time.

TO MERCURY GOES 'VICTOR' SET

Bulletin hears that PolyGram Diversified Entertainment will coproduce with Blake Edwards a Broadway production of the hit 1982 film musical "Victor/Victoria," which will bring Julie Andrews back to the Great White Way for the first time in three decades. Henry Mancini and Leslie Bricusse, who penned the movie songs, are writing the score. Edwards will direct the musical, which should open this fall. PDE sister company Mercury will release the cast album. Mercury also is the the cast outlet for the upcoming Broadway revival of "Damn Yankees"; another Poly-Gram logo, Polydor, will offer the Los Angeles production of An-drew Lloyd Webber's "Sunset Boulevard," starring Glenn Close

BRUCE TRIES TO STOP DARE SET

Bruce Springsteen's attorneys in London obtained an injunction Jan. 14 against U.K. company Dare International to stop the release of a double-CD of early material called "The Prodigal Son." The 23 tracks are believed to be pre-Columbia studio outtakes recorded before 1971. A full hearing is slated for Jan. 26 in London's High Court.

MARK YOUR CALENDAR

May 2 is the date and New York's Avery Fisher Hall is the place for

this year's T.J. Martell Foundation fundraiser, featuring a performance by Eric Clapton (Billboard, Dec. 18). Tom Freston, chairman/CEO of MTV Net-

works will receive this year's humanitarian award

ECHO AWARDS TAPING

Germany's Echo Awards ceremony will be edited into a 60-minute primetime TV show to be aired March 31 on national channel ZDF. The Echoes take place at Frankfurt's Alte Oper March 8.

MARLEY LIVES ON

BEAT.

by Fred Bronson

The Bob Marley Foundation, the Marley family, and Neville Garrick, executive director of the Bob Mar-

ley Museum, are making plans for a major concert to celebrate what would have been **Bob Marley's** 50th birthday. According to sources, the concert will be held Feb. 6, 1995, in Jamaica and will be telecast worldwide. While no invitations have been issued, the Marley family hopes that such fans of the artist as Eric Clapton, U2, Sting, Stevie Wonder, Taj Mahal, and even Barbra Streisand will perform ... In other Marley news, although nothing has been confirmed, discussions have begun on possibly releasing "Legend II," a follow-up to 1984's "Legend: The Best Of Bob Marley And The Wailers" album, which has sold more than 10 million copies worldwide.

'DUETS' GOES GOLD-AGAIN

Frank Sinatra's "Duets" album has gone gold in more ways then one. The Capitol hit has been licensed to Marshall Blonstein's DCC Compact Classics for a 25,000-copy release in February on its 24 Karat Gold label, at a list of \$29.95. On a downbeat note, DCC's Northridge, Calif., offices were destroyed in the Jan. 17 earthquake.

SUPER BOWL BEAMS TO MIDEM

Because MIDEM's schedule aligns with the Super Bowl this year, the event's **Xavier Roy** and **John E. Nathan** are bringing back the Super Bowl evening. Starting at midnight Jan. 30 at the Hotel Majestic in Cannes, fans will enjoy the game on a big screen with multiple monitors and English-language sound.

Carey Single Turns Into A Tribute

T WASN'T MEANT TO BE A TRIBUTE, but Mariah Carey's recording of "Without You" turns out to be an ironic reminder of the artistry of Harry Nilsson, the man who had a No. 1 hit with the song 22 years ago. Carey's remake debuts on the Hot 100 at No. 53, just a week after Nilsson died of a heart attack at age 52.

It's the first-ever remake of one of Nilsson's 10 chart entries to make the Hot 100. It was also Nilsson's biggest hit, spending four weeks at the top of the chart. While he wrote most of his own hits, like "I Guess The Lord Must Be In New York City"

and "Me And My Arrow," Nilsson also covered other writers' tunes, like **Fred Neil's** "Everybody's Talkin'" and Pete Ham and Tom Evans' "Without You."

Nilsson first heard "Without You" on a night when he'd imbibed a little too much. The next day he tried to find that "Lennon tune" but couldn't locate it on any of his **Beatles** albums. He finally

figured out it was another group—like Grapefruit, or something. Actually, it was Badfinger, and Nilsson told producer **Richard Perry** it would be a No. 1 hit. He was right.

"Without You" is Carey's 11th single and her second hit remake. Her updating of the Jackson 5's "I'll Be There" was the eighth song of the rock era to be taken to No. 1 by two different artists. If "Without You" reaches the summit, Carey will be the first artist to remake two No. 1 hits and take them to No. 1 again. It would also be Carey's ninth chart-topper.

The highest-debuting single of the week is "Because Of You" by Janet Jackson. New at No. 29, it's the fourth single from "janet." to chart, and is the fourthhighest-debuting single of Jackson's 18 chart entries. The only singles to debut higher were "That's The Way Love Goes" (No. 14) and "Again" (No. 15), both from "janet.," and "The Best Things In Life Are Free" (No. 24), her duet with Luther Vandross from the soundtrack of "Mo' Money." While Carey is going for her ninth No. 1 hit, Jackson would collect her eighth No. 1 if "Because Of You" reaches the peak.

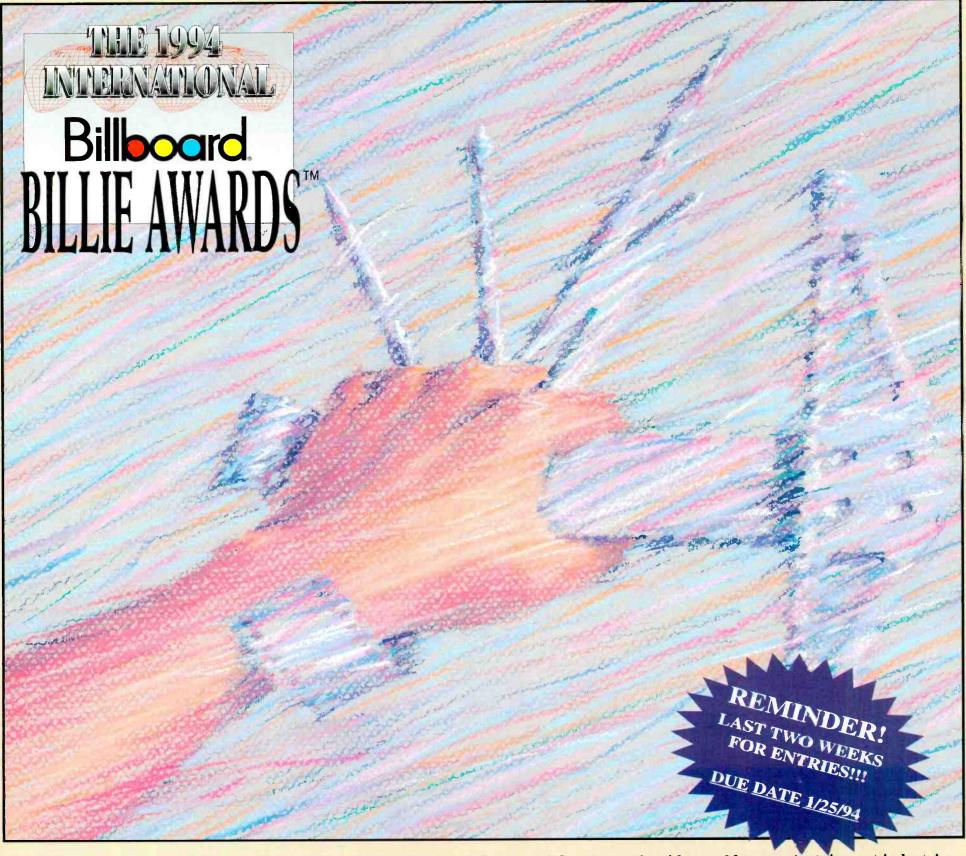
MR. TWENTY-ONE: Michael Bolton's "Said I Loved You... But I Lied" is No. 1 on the Hot Adult Contemporary chart for the ninth consecutive week. It succeeded Billy Joel's "The River Of

ceeded Billy Joel's "The River Of Dreams," which had a record-setting 12 weeks at No. 1. That gives the Columbia label an unprecedented 21-week lock on the No. 1 position. The previous record was 11 weeks, held jointly by Columbia's sister label, Epic, and Philips. In 1963, "Blue Velvet" by Bobby Vinton on Epic was No. 1 for eight weeks, followed by label mates the Village Stompers with

"Washington Square" for three weeks. In 1968, Paul Mauriat's "Love Is Blue" on Philips was No. 1 for 11 weeks.

LOVE POWER: There's no doubt now who has the biggest version of "The Power Of Love" in the U.S. Celine Dion races from No. 10 to No. 4 with her remake of the song, besting previous versions by Air Supply, Jennifer Rush, and Laura Branigan. That No. 4 ranking matches the peak positions of "Where Does My Heart Beat Now" and "If You Asked Me To," Dion's biggest Hot 100 hits to date. With "Power" in striking distance of No. 1, Dion is poised to have the most successful single of her career. It will confirm that "Power" truly is a No. 1 hit, as co-writer Rush knows: Her version was No. 1 for five weeks in the U.K. in 1985.

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The Billie Awards Ceremony - March 10, 1994 The Puck Building, New York City HOSTED BY ARTIST PETER MAX

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• All entries must be received by January 25, 1994. •

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