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**Luaka Bop
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PAGE 12

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ENTER ENTERTAINMENT

Emerging Jazz Artists Learn Art Of The Deal

BY JEFF LEVENSON

NEW YORK—A rash of new signings involving some of the most promising young artists in jazz is changing the way major labels ap-



HARGROVE MCBRIDE

proach such deals. Several artists have become the subject of bidding wars, which has raised the ante on

(Continued on page 72)

Far From Spotlight, Glasgow Flourishes

Diverse Acts Emerge From Scottish City

BY THOM DUFFY

GLASGOW—During the past decade, bands as varied as Simple Minds, the indie-dance vision of One Dove, the pure-bred pop of Superstar, the sweet folk-rock of Carol Laula, the hard rock attack of Baby Chaos, the



SUPERSTAR SLAM

Deacon Blue, the Jesus & Mary Chain, and Teenage Fanclub proclaimed the musical vitality of Scotland's largest city, as their songs set sail from the banks of the River Clyde for ports of call around the world.

An equally diverse group of musicians is gaining notice well beyond Glasgow's grand Victorian streets.

dance pulse of Slam—these are just a few of the acts to bring a new sense of promise to a music community far removed from the hype and limelight of London.

One Dove has sold 24,000 copies in the U.S. of its debut album, "Morning Dove White," on frrr/London Records. Superstar recently completed its self-titled debut album for a June

7 release in the U.S. on SBK/ERG Records. Carol Laula has sold 7,000-plus copies worldwide of her debut album, "Still," for Iona Gold Records,



LAULA ONE DOVE

part of a Glasgow-based independent record company that has significantly expanded its roster in the past year with the soul-pop veterans Love & Money, the countrified Humpff Family, blues rockers King Hash, and the trad-oriented Pearlfishers, all Scottish acts.

Baby Chaos released its debut single, "Sperm," on EastWest Records U.K. last fall; a follow-up single, "Buzz," has just been released. And Slam, the DJ team of Stuart McMillian and Orde Meikle, has sold 10,000

(Continued on page 71)



THE WU-TANG CLAN

ENTER THE WU-TANG CLAN: THE 36 CHAMBERS

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Retailers Aim To Prevent Price War

BY ED CHRISTMAN

SAN FRANCISCO—Fear of an impending nationwide CD price war was the main topic of concern voiced by attendees at this year's National Assn. of Recording Merchandisers convention, held March 19-22 at the Marriott here.

Merchants and label and distribution executives predicted that escalation of what is currently a regional CD price war will have a devastating

(Continued on page 80)

IN RAP NEWS

Columbia Goes After Rap Tastemakers With Nas

PAGE 22

Junos Celebrate Canada's Embrace Of Cultural Roots

BY LARRY LeBLANC

TORONTO—The dominance of Canada's 23rd Juno Awards by



ARDEN THE RANKIN FAMILY MAJOR

EMI-Canada's Rankin Family reflected the satisfaction Canada's music scene has found in reinterpreting its own diverse ethnic and

historical roots.

The Rankin Family—siblings Heather, Cookie, Jimmy, John Morris, and Raylene Rankin of Mabou,

Cape Breton Island—won honors for group of the year, country group or duo of the year, and the

(Continued on page 43)

New Chief Takes Helm Of VSDA

BY EILEEN FITZPATRICK

LOS ANGELES—The Video Software Dealers Assn. has a new executive at the helm whose mandate is to steer the trade organization into the spotlight now occupied by such powerful forces as the Motion Picture Assn. of America and the National Assn. of Theater Owners.



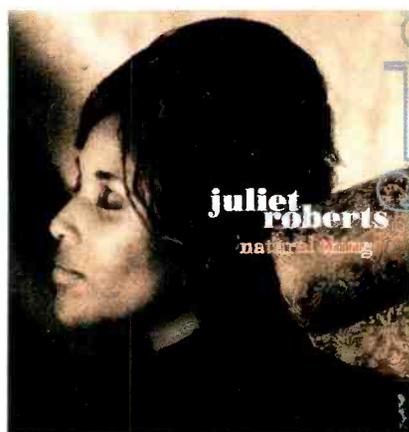
EVES

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GLOBAL MUSIC PULSE

Reggae Albums Make Headway In Japan

PAGE 46



juliet roberts
 natural thing

London's pioneering jazz/soul group Working Week unveiled Juliet Roberts in 1984 as their "secret weapon." A full dancecard of chart-topping projects for other lucky people followed, but her meeting with producer Danny D. (D. Mob/Cathy Dennis) sparked a beautiful relationship*.

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25 - MILAN • 26 - LAUSANNE • 28 - LYON • 29 - PARIS
May 1 - TOULON • 2 - TOULOUSE • 4 - BARCELONA • 5 - MADRID • 7 - LISBON

PHASE TWO: MEXICO, CANADA, USA-MAY-AUGUST

PHASE THREE: EUROPE, UK-SEPTEMBER- DECEMBER

THE NEW SINGLE AND VIDEO

"We wait and we wonder"

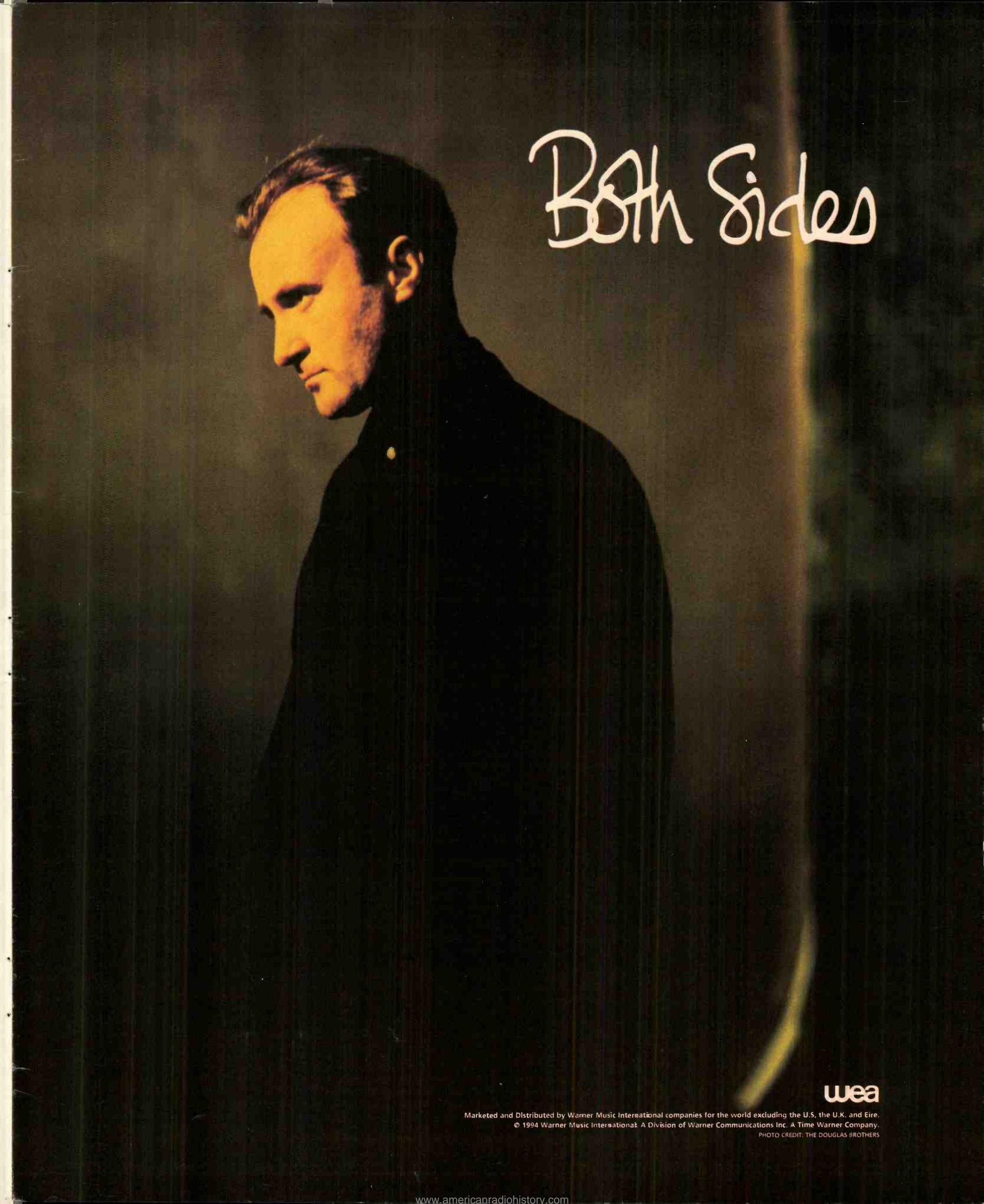
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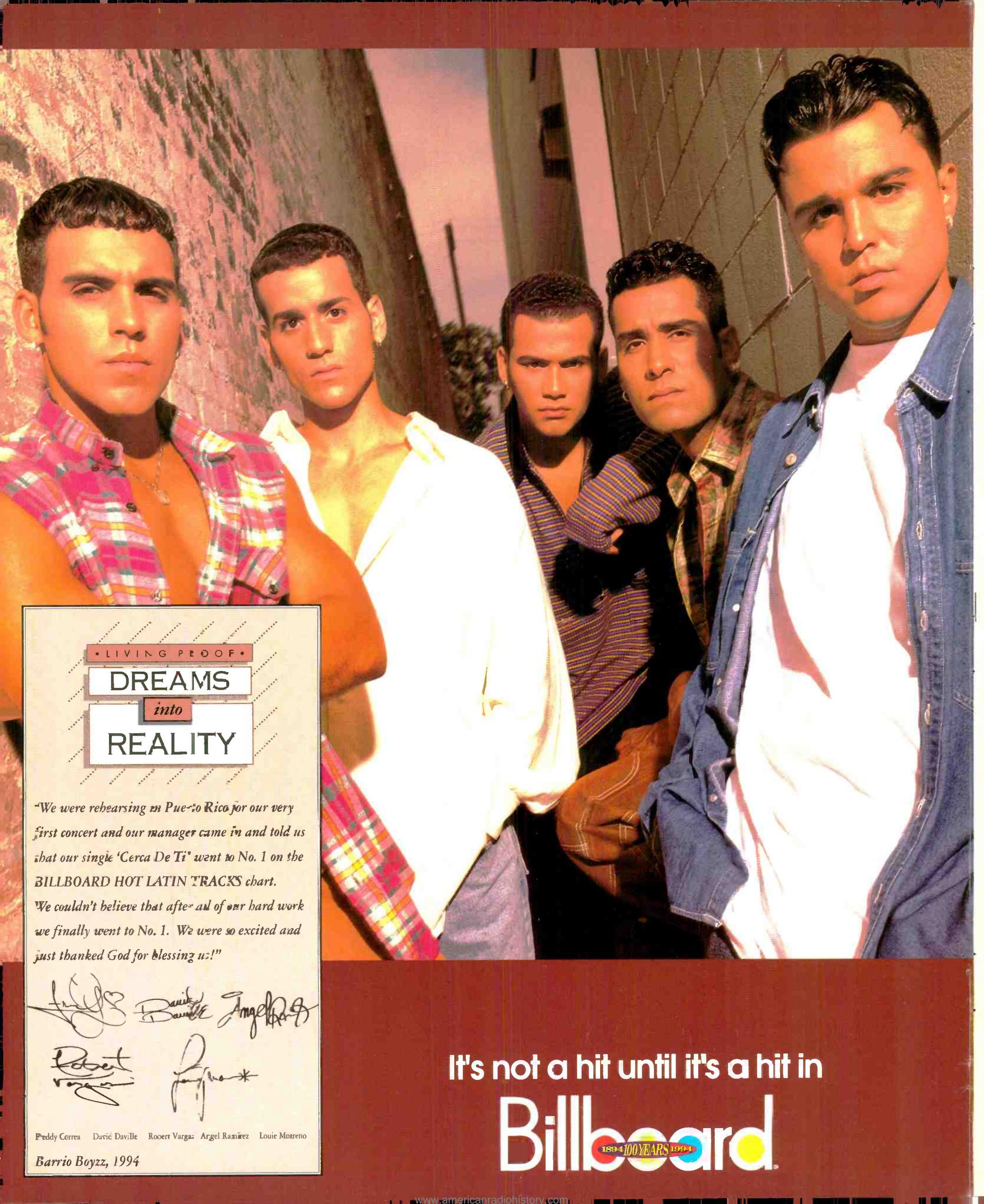
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Both Sides

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• LIVING PROOF •

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into

REALITY

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Freddy Correa Davic Daville Robert Varga Argel Ramirez Louie Motreno

Barrio Boyzz, 1994

It's not a hit until it's a hit in

Billboard

1894 100 YEARS 1994

TOP ALBUMS

HOT SINGLES

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Blockbuster's NewLeaf Turning Over Slowly Digital Delivery Is Still 12-18 Months Away

■ BY DON JEFFREY

SAN FRANCISCO—The Blockbuster/IBM technology that will enable customers to digitally manufacture their own CDs and cassettes in music stores is still 12-18 months away from implementation.

Addressing the lone seminar at this year's National Assn. of Recording Merchandisers conference here, Antonio Romero, CEO of the joint venture called NewLeaf Entertainment, told retailers that NewLeaf will test downloading video games in the first half of this year and begin production in the second half. By summer, he added, customers at some Blockbuster Music Plus stores should be able to browse electronically through music catalogs and preview selections.

Romero also said that NewLeaf, of which Blockbuster owns 60% and IBM 40%, would become a separate, publicly owned company in the next 12-18 months.

The biggest impediment to these plans, as far as music retail is concerned, is label support. No major record company has said it will license its recordings for use on the NewLeaf system. One major, MCA Music Entertainment, has said it is working on its own digital manufacturing technology for the sale of music. Romero conceded that the labels have "not yet" signed on, but asserted that negotiations with all the recording companies are proceeding.

In answer to a question, Romero said labels might have to pay a "parking fee" to have their music digitally stored in the NewLeaf computers, but he could not estimate what that expense might be. "There would be a parking fee over time if your product is not moving and is just occupying space," he added.

He invited retailers and labels to visit the prototype store in Deerfield Beach, Fla., where the system can be demonstrated. Romero described the technology as both a "just-in-time" manufacturing system for music and other entertainment software and an "inventory replenishment system" for retail, allowing merchants to provide all the titles in label catalogs without tying up floor space with physical inventory.

Big retail chains are skeptical about the benefits of the technology. Larry Gaines, president of Musicland's Media Play division, said his stores carry deep catalog and thus would not need NewLeaf. "I think it could help smaller stores

without catalog," he added.

But smaller retailers also have concerns. Bill Glueck, owner of Compact Disc Land in Palo Alto, Calif., spoke for many independents when he said at the seminar that his store, which has deep catalog, competes with a Blockbuster outlet and that he fears the NewLeaf technology could put him out of business.

The Blockbuster/IBM system will allow customers in kiosks or stand-alone

posts, using something like an ATM card, to browse electronically through music catalogs, preview selections, and then order a full-length CD or cassette with complete graphics and packaging within 7-10 minutes. The downloading would be achieved through telephone lines from a central computer, or server.

Billboard's NARM coverage continues on page 6.

Paramount Will Distribute CD-ROM Software By Xiphias

■ BY SETH GOLDSTEIN

NEW YORK—Looking to broaden its product and customer base, Paramount Home Video will distribute CD-ROM software developed by Xiphias, an established Los Angeles-based publisher of multimedia programming. The titles may arrive at prices closer to sell-through cassettes than the \$35-and-up norm for CD-ROM.

Paramount's initial release of the six to eight titles due this year will be a Xiphias adaptation of a program based on Saban Entertainment's "Mighty Morphin Power Rangers," a triple threat in toys, television, and home video (see story, page 54). Other releases will be drawn from Xiphias' catalog and include "Soft Kill," billed as a "technothriller," and CD-ROMs based on the "Silver Palate" cookbooks and fitness star Kathy Smith's fat-burning regimen.

The agreement marks the first time any software publisher has aligned itself with a studio's home video arm. Such deals are likely to become more prevalent as Hollywood revs up to meet the growing demand from owners of multimedia players for entertainment programming. Paramount Home Video is already set to deliver titles developed by the studio's interactive venture, which began operations last year.

The studio's wholesaler network will be largely responsible for getting Xiphias releases to video stores, considered a key retail channel. Paramount Home Video wants its distributors "to

make a commitment to the business if they want" the line, says president Eric Doctorow. "They must offer a level of service, but we want to make sure that what we ask them to do is reasonable, that it makes sound business sense." Doctorow suggests that wholesalers will have to add multimedia experts to qualify.

Xiphias hopes to benefit from Paramount's wide access to retail outlets. President Peter Black wasn't happy with sales of his nine CD-ROM releases through Compton's NewMedia, which had the line until its contract expired. "Essentially, we were delivering product to computer geeks," says Black, who expects Paramount to take his titles "into the territory of normal human beings . . . where my wife goes to shop." Black claims those consumers new to multimedia can't be reached "through normal computer channels."

Compton's executive VP/GM Norman Bastin demurs. "Nobody sells in more stores than we do," he says, citing Wal-Mart, Blockbuster, and record chains. Bastin claims Xiphias was well represented in each of its 13 channels of distribution, and that the move to Paramount "comes down to money." He says the studio has promised Xiphias development funds which Compton's stops providing once a label is established.

However, according to Black, Paramount offered the standard advance against royalties, the same one

(Continued on page 73)

THIS WEEK IN BILLBOARD

MCA ADDING EURO SUBSIDIARIES

In the major labels' race to blanket Europe with subsidiary companies, MCA Music Entertainment is the slow-starting tortoise that is quickly catching its competitors. Not content with the six companies opening this month, MCA has announced that it will open four more by year's end. Dominic Pride reports.

Page 40

FITNESS PROS SHOW STRENGTH AT VIDEO

Pushing aside the celebrities who have long dominated the exercise video market, professional trainers such as Tamilee Webb, Gin Miller, and Kathy Stevens are becoming video stars in their own right with releases from A*Vision and PolyGram. Eileen Fitzpatrick has the details.

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NARM '94

BILLBOARD'S COMPLETE COVERAGE OF THE ANNUAL RECORDING MERCHANDISERS CONVENTION

Cassette Sales Down, But What's Up?

This story was prepared by Craig Rosen, Susan Nunziata, and J.R. Reynolds.

SAN FRANCISCO—The analog cassette is down but not out, and its proposed successors, MiniDisc and DCC, have yet to begin filling the potential void in the marketplace.

That was the majority view at the 36th annual National Assn. of Recording Merchandisers convention, as many retailers and some major distributors vowed to support the analog cassette until a replacement is viable.

The fact that electronic article surveillance—which has been criticized because it could affect cassette quality—continues to be a major concern to the industry (see story, this page) also strongly suggests that the cassette is not going to disappear anytime soon.

Even Jim Caparro, president of PolyGram Group Distribution, whose

parent company Philips introduced DCC, showed strong support for the analog cassette.

In opening remarks at the PGD product presentation, Caparro noted that cassette sales continue to decline, but said, "I urge you all not to hasten the death of the cassette. I urge you to keep it viable. In the future, if [total] unit sales decline, we all lose."

Similar support for the analog cassette was declared by BMG Distribution president Pete Jones, who opened the BMG product presentation and vowed that the company is "committed to the cassette until consumers make it clear that there is a successor."

While Sony Music Distribution president Paul Smith spoke optimistically about the "transition to the all-disc world" in the Sony product presentation, Bob Sherwood, VP of sound technology marketing for Sony Software, said the company isn't trying to kill off the analog cassette in order for MD to thrive. "I don't see the industry assassinating the cassette like it did with the LP and eight-track," he said.

Despite Sherwood's claim, Sony's latest literature states, "the ultimate cassette is a MiniDisc."

DCC, on the other hand, was nowhere to be found in PolyGram's product presentation—which led some to assume that the distributor

is backing off the new configuration. Caparro later downplayed the omission of DCC. DCC hardware from Philips and other manufacturers was prominently displayed on the exhibit floor, but the unspoken message that DCC is in trouble seemed clear to retailers.

"DCC seems like it's gone al-

For additional
NARM coverage,
... see pages 48, 80

ready," said Doug Smith, head buyer for Carnegie, Pa.-based National Record Mart. "No one's even mentioned DCC."

Most retailers feel it is too soon for either of the new configurations to catch on. As one major retailer noted, people in middle America "still listen to eight-tracks."

Terry Woodward, president of the 135-store Disc Jockey chain in Owensboro, Ky., said the launch of MD and DCC "is premature and confusing the consumer."

Terry Currier, GM of two-store Music Millennium of Portland, Ore., concurred: "We still don't have market saturation with the CD, and now they're trying to push the MiniDisc and DCC... [Acceptance] is still a long way off."

Perhaps more telling was the ap-

plause that greeted Kiss members Gene Simmons and Paul Stanley when they announced that "Kiss My Ass," the all-star compilation of Kiss covers, will be released as a two-disc set on vinyl June 7 two weeks before the CD and cassette release.

Even Sony is looking back to the future. During the Columbia portion of its product presentation, it was announced that Pink Floyd's "The Division Bell" will be available on MD and on colored vinyl.

As National Record Mart's Smith noted, retailers are "probably selling more [vinyl] albums than MiniDiscs."

As for the cassette, business has dropped in major urban centers. Russ Solomon, president of the Tower Records chain, said cassettes make up about 10%-20% of the total music dollars brought into most of the chain's stores, and can be as little as 7-8% in college and urban areas. "For someone like me, a retailer, I don't care about a two-format market. It's too much trouble," he said. "With cassette, you've got this huge inventory that's collapsing."

Solomon noted that entire musical categories, such as classical, jazz, classic rock, world music, ambient music, and oldies, can be eliminated on cassette because the majority of consumers who buy those genres buy CDs. On cassette "you need hits,"

(Continued on page 81)

Sony's Schulhof Sees Electronic Future For Retail

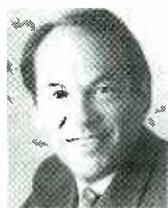
SAN FRANCISCO—Posing the rhetorical question "Is retail dead?" Michael Schulhof, president/CEO, Sony Corp. of America, challenged retailers to use the capabilities of electronic music delivery to enhance the shopping experience for their customers.

In his keynote speech at the NARM convention, Schulhof used a statistical example to attempt to wake up retailers to the digital future. The executive told retailers it takes a customer about one hour to drive to a music store, purchase a CD, bring it home, and put it into his or her player. The transmission of that same recording to the home via fiber optics—so-called "music on demand"—will take less than five seconds.

But Schulhof tried to convince retailers that electronic delivery might expand the market for music at retail, citing examples of services now being used. The biggest music retailer, Musicland, has aligned with the computer online network Prodigy to offer thousands of titles in an electronic catalog, said Schulhof. Users can purchase a recording via modem and Musicland will fill the order.

An independent label, Justice Records, has signed on with another computer network, CompuServe, to provide music from its catalog

(Continued on page 81)



SCHULHOF

Action Needed On EAS, NARM Attendees Agree Group's New Chief Plans To Meet With Label Execs

BY DON JEFFREY

SAN FRANCISCO—Little was accomplished on the issue of electronic article surveillance (EAS) at the NARM convention, but all sides agreed that quick action is needed to revive the floundering initiative.

Scott Young, chairman of Warehouse Entertainment and the newly appointed president of NARM, is about to undertake a "road show" to the various record companies to elicit their ideas, gripes, and suggestions, reported the trade group's executive VP, Pam Horovitz. She said in an interview that after four weeks of one-on-one meetings with the heads of the music distribution companies, the NARM committee on electronic security would conduct new rounds of meetings in early May.

Meanwhile, music retailers continue to commit valuable manpower and expense in placing security tags on every CD and cassette in their stores in order to control the ever-present problem of theft.

The record companies all assert that they are ready to begin source tagging—applying the electronic tags at the point of manufacture—if the retailers, NARM, and the RIAA assure them that the deactivation technology in the stores will not harm their products, particularly the cassette.

But some retailers are impatient with the majors' pronouncements. Jeff Abrams, merchandise manager at Best Buy, says, "If they're concerned about cassette quality, why don't they make higher-quality cassettes?"

Sensing the frustrations of NARM and retailers, at least one major, Sony Music, says it is addressing the problem. Paul Smith, president of Sony Music Distribution, said at his product presentation that Sony is "testing a new form of tape now."

Many argue that there is little incentive for the record companies to push for source tagging. "A record stolen is a record sold," said one major-label executive at the convention, bluntly stating that the problem essentially rests with retailers.

But Steve Strome, president of Handleman Co. and departing president of NARM, said in his remarks at the opening business sessions March 20 that "every dollar lost to theft is a dollar not reinvested."

Strome set the tone for the debate on EAS in his statement, in which he acknowledged "frustration, agitation, and definite discord within our industry."

Despite the strong language, EAS did not seem to be a subject of much discussion among the retailers themselves. They were more vocal about pricing (see story, page 1).

Thomson Cites CD Patent In Lawsuit

BY PAUL VERNA

NEW YORK—The latest dispute over underlying patents for the CD pits French electronics giant Thomson S.A. against major music manufacturers such as Time Warner, Thorn EMI, and Bertelsmann.

Claiming its patents cover an invention by engineer Claude Tinet described as an "optical disk arrangement with closed contours whose entire extent represents information," Thomson says the music manufacturers have engaged in "willful patent infringement based on the manufacture, use, and sale... of audio compact disks."

The suit, filed Feb. 25 in U.S. District Court in Delaware, names Time Warner and subsidiaries WEA Manufacturing, Warner Music Group, Warner Communications, and the Warner Bros., Atlantic, and Elektra labels; Bertelsmann Music Group, plus subsidiaries Arista Records, Sonopress Inc., and BMG Direct Marketing; Thorn EMI North America and its EMI Music, Capitol-EMI Music, and Capitol Records divisions; and CD manufacturers Quixote Corp. and Nippon Columbia, and their respective subsidiaries, Disc Manufacturing Inc. and Denon Corp. Thomson seeks an order to stop the alleged violations and a tripling of damages, but did not specify a dollar amount.

A related patent, also based on a Tinet idea and also allegedly infringed upon by the defendants, is described in the court filing as an "optical disk arrangement with diffractive tracks allowing positional control."

Thomson attorney George Badenoch, of the New York law firm Kenyon & Kenyon, says the patents "cover the basic technical configuration" (Continued on page 80)

Pioneer's New Blue Laser May Speed Next CD Generation

TOKYO—Pioneer claims it has moved a step closer to a next-generation optical/videodisc system by producing a "blue laser," using what is known as the "second harmonic generation" (SHG) method.

A blue laser beam has a shorter wavelength than the standard red laser beam used with compact discs and laserdiscs, and thus allows a sharper "needle," which can handle more data. Blue lasers can be produced either by a direct emission from the laser diode, known as "continuous wave," or by halving a red-beam laser's wavelength, which is what Pioneer recently achieved in tests carried out here.

"Pioneer believes that this accomplishment will greatly contribute to the realization of... the next-generation optical disc system, capable of reproducing LD-level or better quality video for more than two hours on a CD-sized disc," the company says in a statement.

By putting its money on blue laser, Pioneer has implicitly rejected the Video CD format backed by Matsushita, Sony, Victor Company of Japan (Continued on page 77)

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Commentary

IRS Must Understand Entertainment

BY DAVID C. ROSENZWEIG

A singer of my acquaintance has spent the last 40 years on the road performing. He and his band had a string of hits in the '50s. Today they play lounges, theaters, country clubs, and even retirement communities—places where people will pay to sit back and listen to the old songs again.

My acquaintance books the dates, assembles the principals, and collects the payment. He pays everyone their share, and they all move on. Recently, the Internal Revenue Service stepped in and claimed the singers and musicians were his "employees." Back payroll taxes were assessed against "the employer," along with penalties and interest totalling well over \$100,000. Now, at 65, with the glory days more than 35 years behind him and after a lifetime of barely breaking even, my acquaintance will never get out from under this horrendous financial burden.

The entertainment industry is filled with people like this, who come together to bring a piece of music—or a play or a movie—to life and then disband. Designers, directors, musicians, performers all move from job to job. The entertainment industry is truly a freelance business—no one has real security. Entertainers are, in the classic sense, independent contractors—to everyone except the IRS.

In the entertainment industry, the definition of an individual as an employee, as opposed to an independent contractor, can have serious financial consequences. An individual's ability to work, to save, to plan for his or her financial future and retirement are all seriously jeopardized.

Faced with the cost of payroll taxes, unemployment insurance, workers' compensation, and other benefits, not to mention the paperwork nightmare that comes with all this, many smaller companies risk working outside the law. The larger companies, such as the major film studios, simply require every-

one to be an employee, but often these limited-term employees are not entitled to benefits.

Who's the loser? The talent. Their legitimate business expenses, previously filed as freelance contractor expenses, now become employee business expenses. Therefore, they are limited by the 2% rule and possibly the 3% rule. The 2% rule or "floor" permits claiming business expenses in tax filings only



'Entertainers are independent contractors'

David C. Rosenzweig, CPA, is a partner in the firm of Rosenberg Selsman & Company, New York.

to the extent that they exceed 2% of one's adjusted gross income. The 3% rule affects high-income taxpayers who must now exclude from deductible expenses an amount equal to 3% of their adjusted gross income exceeding \$108,250. Worse yet, because the business expenses of entertainment industry people are so high, an individual could face exposure to the Alternative Minimum Tax—a tax computed without regard to these high itemized deductions—once again victimized by a set of rules that were not put there for that purpose.

When a musician or other entertainer is forced to report expenses as employee business expenses, some deductions, such as a home office, are lost completely, even though the person must have a space in which to create and, in order not to pay two rents, will set aside an area exclusively for business purposes in the home. For an "employee," this deduction is even more difficult to justify than it is for a freelance contractor.

Most importantly, the individual loses the ability to set up a retirement fund under a

Keogh plan or SEP-IRA, and may be limited in his or her ability to save for retirement. As an itinerant employee, the individual usually does not qualify for benefits anywhere and must care for himself or herself with after-tax funds. This is not fair. This money will eventually be taxed.

People in the entertainment industry often have unique business expenses. Agents' and managers' commissions and fees can reduce income by as much as 25%. Performing arts income is not so much wages or fees as it is the gross revenue of a business. The money then becomes the fuel to keep the machine running. This is true at every level of the business. The musician starting out, seeking work, must constantly spend to keep the dream alive—demo tapes, equipment purchases, photos, resumes, travel to auditions and performances, trade papers. Keeping up in the industry requires continuing classes—music, dancing, acting—to improve and maintain skills. Keeping up means attending performances, listening to recordings, and viewing films and videotapes to learn who's doing what, how they're doing it, and why it is successful.

The IRS must make a renewed effort to understand this unique industry and the people who work in it. Most people enter this industry for reasons that have nothing to do with job security or long-term growth prospects. Success is measured not so much by money as by recognition. Far more is risked and lost—both financially and emotionally—than can ever be gained. The IRS must understand this in order to deal fairly with the industry.

Meanwhile, for members of the music industry, it is exceptionally important to keep good records as proof of expenditures and business purpose, in order to justify deductions.

This commentary was excerpted from a presentation Rosenzweig made to IRS agents in Washington, D.C.

LETTERS

CALL FOR MORE COPYRIGHT PROTECTION

Many commendations to Billboard for the commentary by Andrian Adams and Paul McKibbins on sampling without permission (Billboard, March 5). Their comments on Negativland's "position" are right on. Honest, hardworking creative people should be properly compensated and need all the copyright protection they can get.

George Duning
 Film composer
 Borrego Springs, Calif.

CHILLED BY PROFIT MOTIVE

So "a chill crawled up [the] spines" of Adams and McKibbins upon reading Negativland's commentary on sampling. Well might their spines freeze, and the very marrow of their bones run cold. Negativland's artistic process threatens the existence of Adams and McKibbins' livelihood. It's telling, isn't it, that they continually refer to the profit motive as the only possible reason anyone would bother creating music; they reveal their true colors completely when they refer to "people who want to steal from us in the

name of 'art.'" I wasn't aware that either Adams or McKibbins were songwriters.

It should be obvious to anyone with an awareness of who Negativland is that they're not primarily in music to make a profit. If they were, they could be sampling to much better effect and making a lucrative living cashing in on the techno phenomenon (two parts sampled groove, one part disco diva, and a dash of random spoken-word sample). Negativland seems to be pursuing a similar strategy to Frank Zappa's: They want people to hear their music (yes, I said music—haven't you ever read John Cage?). The only way to make this music available outside of a circle of acquaintances is to hook up with the music industry. I seriously doubt Negativland makes any of its members much money.

Matthew Weber
 Manager
 Borders Books & Music
 Utica, Mich.

POWER OF INTERNET

It was with great excitement that I read the Feb. 26 article about the on-line mu-

sic archive on the Internet. As a professional freelance writer on the Internet and for Consumable 'Zine (one of the first magazines to appear both in printed and electronic form), I have learned the power of the Internet; my reviews are read by more than 200,000 people around the globe. A highly descriptive review of an album, coupled with electronic mail accessibility to its author, can often lead to increased and more confident consumer purchases.

The Internet isn't just for computer types, either; Billy Idol has an account, and the Nettwerk music label is on the Internet as well. Many people have never used a computer before learning about the vast scope of the Internet, but the hook of being on the R.E.M. or Queensryche mailing list, at no charge, is often a great lure to learn the world of the net.

It's great to see Billboard keeping on top of the hottest trend of the '90s and well beyond: The power of the Internet.

Bob Gajarsky
 Fair Lawn, N.J.

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.

Artists & Music

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

Denver To Become 1st U.S. Act In Vietnam Since War

■ BY MIKE LEVIN

HONG KONG—On May 1, John Denver will be the first U.S. artist to perform in Vietnam since his country cut all ties during the Vietnam war.

The 50-year-old singer will play either one or two nights in Hanoi, at the 100-year-old Opera House, and then will travel south for one concert in Ho Chi Minh City (formerly Saigon). He will be the only U.S. act ever to play Hanoi.

"It's a reflection of the substance and style of John's music that Vietnamese officials agreed to grant



DENVER

the concert licenses," says Bill Thomas, head of Global Concepts Unlimited, Denver's international management company. The process was helped along in February when the U.S. lifted a trade ban against Vietnam that stretched back into the mid-'70s.

Officials from both countries say Denver's performances are important because of the cultural support they will provide for renewed business links between the U.S. and Vietnam. In January, Canadian rocker Bryan Adams became the first Western act to perform in the country, playing one night in Saigon (Billboard, Feb. 5).

Denver's Vietnam dates are part of a six-week "Heart To Heart" Asian tour starting April 12. It includes Malaysia, Singapore, Thai-

(Continued on page 72)

Gregorian Chants Become An Int'l Hit EMI Classics Markets Monks' Set To Pop Audience

■ BY NICOLAS SOAMES

LONDON—A group of Spanish monks living in an enclosed Benedictine order have followed Luciano Pavarotti and Henryk Gorecki into the European pop charts, selling more than 500,000 units in classical music's latest stunner.

"Canto Gregoriano," a double CD/tape of Gregorian chants, many of which were recorded 20 years ago, has caught the imagination of the "massive passive" audience, the record company says. After being marketed as a "stress antidote" by EMI Classics in Spain, it has sold more than 300,000 units there, according to the record company, topping the Spanish pop charts for the past 10 weeks.

It has since spread across the pop charts of Europe, reaching No. 3 in Portugal, No. 6 in Holland, No. 5 in Switzerland, and No. 11 in Italy. The title is being released in France and

Germany.

On March 15, EMI's Angel Records released "Chant," the album's U.S. version, a single-disc compilation featuring 19 tracks culled from the two-disc set. The album debuts at No. 47 on The Billboard 200 this week and has sold 24,000 units, according to SoundScan.

Two weeks after "Canto Gregoriano" was released in the U.K., it became the highest climber on the pop album charts, jumping from No. 65 to No. 32 before rising again to No. 18. When it hit No. 9 for the week ending March 23, with sales of 65,000, Roger Lewis, director of EMI Classics U.K., decided to launch a TV advertising campaign.

"Our immediate target is to reach 100,000 units, which is realistic, but we also want to challenge for the top five," says Lewis. "We know that with the new Pink Floyd album coming and other competition, it is not going to be easy. But 'Canto Gregor-

iano' has caught the imagination of the public. It is as simple as that."

However appealing the music, there is no doubt that the album's success is fueled by a fascination with the monks themselves. Gregorian chant has always been a steady, if small, seller; all the major labels have catalog titles and issue new recordings on a regular basis. But in late November, Rafael Perez-Arroyo, general manager of EMI Classics, Spain, marketed "Canto Gregoriano" as a solution to traffic jams, telephones, and other modern pressures (Billboard, Dec. 18, 1993). He backed his judgment with a modest TV campaign, with a first estimate of 70,000 sales for the newly compiled double-CD (some of the tracks had been sitting in the catalog for two decades). The response staggered him (Billboard, Jan. 29).

Kick Klimbie, VP of marketing at (Continued on page 75)

Nine Inch Nails Make Charts An Industrial Zone

■ BY CRAIG ROSEN

LOS ANGELES—The success of Nine Inch Nails may be opening the door to mainstream acceptance for other once-underground industrial-styled acts.

"The Downward Spiral," the second full-length album by the act, which essentially is Trent Reznor's one-man band, debuted at No. 2 on The Billboard 200 (Billboard, March 26), and SoundScan reports that as of March 20, the album had sold 188,000 copies.

This week, the release is at No. 12.

This follows NIN's earlier success, "Pretty Hate Machine." That album, the act's 1989 debut, stands at No. 35 on the Top Pop Catalog chart after 29 weeks. Since January 1991, when SoundScan began tracking sales, the 1989 title has sold more than 1 million copies.

"Broken," NIN's 1992 EP, reached No. 7 on The Billboard 200 and has sold more than 645,000 copies to date, according to SoundScan data.

"Industrial used to be a subterranean or an underground category," says Al Wilson, senior VP of merchandising, for the 143-store Strawberries chain in Milford, Mass. "Now, similar to the way grunge has gotten accepted, industrial has found its way into the mainstream."

The genre, which takes its name from the foundry-like blasts of noise featured in the music, has been lurking on the fringe of the rock main-

(Continued on page 75)



Three Million Helpings Of 'Lovin'. Songwriter Ritchie Adams and publisher Joel Diamond of Oceans Blue Music Ltd. receive BMI citations of achievement recognizing 3 million broadcast performances of "After The Lovin'," a song composed by Adams and made famous by Engelbert Humperdinck. Shown in the front row, from left, are Diamond and Adams. In the back row, from left, are BMI's Charlie Feldman, VP of writer/publisher relations, New York; Jean Banks, senior director, theater and jazz; and Bobby Weinstein, assistant VP of writer/publisher relations, New York.

Michael Pact 'Unenforceable,' Lawyer Says

■ BY CHRIS WHITE

LONDON—George Michael's case looked set to collapse into chaos on the 70th day of proceedings March 23, when Michael's counsel, Mark Cran, claimed that the rock star's 1984 contract with Sony Music was "unenforceable."

The allegation, which had not been made previously in the trial, came in Cran's summary arguments in the

case against Sony Music, in which Michael is alleging restraint of trade.

Cran's submission drew a strong response from Sony's counsel Gordon Pollock, who warned, "If this is so then we would have to start the whole trial all over again... my friend [Cran] has to lie in the bed that he has made."

He protested to Judge Jonathan Parker that he "strongly opposed" Cran's claim, and also complained

that the submission had been made at such a late stage in the court proceedings, and not during the opening pleadings made by Michael's counsel in October.

Parker also made plain his attitude toward Cran's submission, saying, "I can hardly disagree more strongly with that approach... what Mr. Cran is saying turns the whole case on its head. If Mr. Cran wishes to raise this, (Continued on page 75)

Gipsy Kings Members Of Crossover's Royal Court

■ BY JOHN LANNERT

Few groups come close to the Gipsy Kings in exemplifying the term "crossover." The flamenco pop/rock septet from southern France sings in Spanish, plays sold-out shows around the globe to mostly non-Spanish speakers, and has dominated Billboard's World Music and Latin 50 charts since their inceptions.

Now the Gipsy Kings, who speak a French/Catalan patois called Gitane, are starting to conquer adult alternative stations via four guitar-driven, instrumental flamenco tracks culled from the group's latest Elektra Musician album "Love & Liberté."

"We put a big push on NAC radio and jazz radio, and although there wasn't that much response at jazz, the NAC response was excellent and continues to be," says Peter Clancy, Elektra Nonesuch's VP, marketing and creative services. "The SoundScan numbers have demonstrated that the airplay we've gotten on that format has gone a long way in helping us to sell this record."

According to SoundScan, "Love & Liberté" has sold 92,000 copies since



GIPSY KINGS

its release in November, though Clancy claims the record has sold "well into six figures." Gipsy Kings manager Pascal Imbert estimates the band's aggregate U.S. sales for its six releases at about 2.5 million units. Imbert adds that the Gipsy Kings self-titled debut is nearing platinum, with the 1989 album "Mosaique" and 1991 record "Este Mundo" closing in on gold.

Meanwhile, "Love & Liberté" is repeating the chart performances of most of the previous five records, each of which has steadfastly remained true to the band's flamenco guitar roots. "Love & Liberté" has been entrenched atop Billboard's World Music chart for 13 consecutive weeks.

The album also has held firm at No. 2 on the Billboard Latin 50 for 19 straight weeks, prevented from scaling the chart by Gloria Estefan's near-platinum smash "Mi Tierra." The Gipsy Kings have owned the Billboard Latin 50 since the chart's debut in July 1993, placing more titles (six) on the chart than any other act. All six of the band's albums appear on the chart simultaneously.

The Gipsy Kings' world music track record reveals a similar tale. Since 1990, when Billboard introduced its World Music chart, the Gipsy Kings often have reigned supreme, (Continued on page 73)

the change has come....

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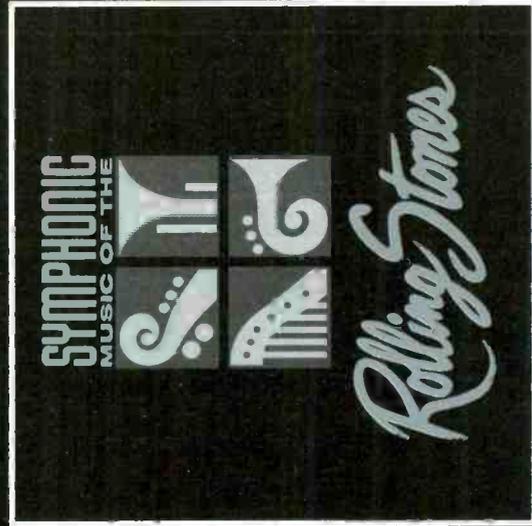
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Western, Japanese Artists Set To Make 'Great Music' Together

■ BY THOM DUFFY

LONDON—An annual series of internationally televised music events from exotic global locales will be launched in Nara City, Japan, next month by Tribute Management, the production company behind such events as the 1988 Nelson Mandela Tribute concert in London and the Wall concert in Berlin in 1990.

Bob Dylan, INXS, Joni Mitchell, Wayne Shorter, Ry Cooder, and the Chieftains are among the announced artists for what's billed as the Great Music Experience, to be broadcast worldwide May 22 from the Todaiji Temple in Nara City. Broadcasters in 16 countries in Europe and South America have already offered to carry the program and discussions are under way with PBS and the Fox Network in the U.S., according to the organizers.

The concept of the concert series, explains executive producer Tony Hollingsworth of Tribute, is to

bring together well-known Western artists in a dramatic cultural setting to perform hit repertoire in unusual collaborations with the musicians from the host country—in this case, Japan. Michael Kamen is musical director for the annual series and George Martin is sound consultant.

"We've decided that the old formula of band after band onstage is old and tired and should be phased out," says Hollingsworth. "We believe that what should replace it is something about music, quality, and creativity. We wanted to use the power of internationally known music, the power of those hit songs that are known everywhere in the world, to show the world a glimpse of musical styles they can't usually see."

Plans for the Nara City concert, for example, call for the performances by the Chieftains with flutist Ryu Hongjung and a traditional
(Continued on page 81)

Geffen To Revamp Nirvana, Beck Albums Label 'Softens' Packages For Large Racked Accounts

■ BY CHRIS MORRIS

LOS ANGELES—In an attempt to ameliorate some large racked accounts' concerns, Geffen Records is producing alternate versions of albums by top-selling alternative acts Beck and Nirvana.

On May 24, an altered version of Beck's hit album "Mellow Gold" arrives in stores. According to an informed source, the new version of the album—which bears a parental advisory sticker in its current form, and includes the songs "F—in With My Head" and "Motherf—er"—will electronically "scramble" the word "fuck" and its derivatives.

On Tuesday (29), Geffen will ship a new rack-oriented version of Nirvana's "In Utero." The album's back cover art—a construction featuring human fetuses scattered in a flowerbed, created by the band's singer/guitarist Kurt Cobain—has been softened, while the song "Rape Me" now appears as "Waif Me." The song lyrics are unaltered.

Though unstickered, the Nirvana album met with resistance from cer-

tain racked accounts upon its release last fall: 1,954-store, Bentonville, Ark.-based Wal-Mart and 2,409-store, Troy, Mich.-based Kmart both decided not to carry the album (Billboard, Oct. 2 and Oct. 9, 1993). Though both chains maintained at the time that lack of customer demand prompted their decisions, it was widely believed that objections to the cover art spurred the action.

While "In Utero" entered The Billboard 200 at No. 1, it so far has failed to match the explosive sales of its quintuple-platinum 1991 predecessor, "Nevermind." To date the album has sold 1.7 million units, according to SoundScan data.

Last fall, Geffen national sales manager Mike Maska estimated that racked accounts' refusal to sell the album could decrease its sales by 10%.

Geffen executives maintain that creating the alternative packages ultimately will make the Nirvana and Beck albums available to young buyers who shop solely at mass-merchant stores.

"Every artist makes an individual decision [in these cases]," says the la-

bel's head of marketing, Robert Smith. "We're not in favor of censorship in any form, but in the broad scheme of things, the most important thing is to put your music in the hands of dozens of thousands of kids who would not otherwise have it."

"The Kmart crowd, the Wal-Mart crowd, it's kids," says Geffen alternative sales manager Ray Farrell. "When we were growing up, when I was growing up, and the guys in Nirvana were growing up, we were all living in areas in this country where there are no cool record stores... We really wanted Nirvana's record to be available to those [kinds of] kids."

Farrell says that the Nirvana package was created expressly for accounts like Kmart, Wal-Mart, Handleman, and Target. "If they want it, they can order it," he says. "It's technically available to anyone who wants it."

For the new "In Utero," Farrell says, "The way the artwork has been changed, the fetuses are not really visible... They're almost airbrushed out. But it didn't really appear to be
(Continued on page 77)

Integrity's Move To Spring Arbor Adds 20 Staffers

■ BY BOB DARDEN

WACO, TEXAS—Integrity Music, perhaps the fastest-growing label in contemporary Christian music, will begin selling its products directly to Christian bookstores and general markets through its own sales force beginning Sept. 1. As a result, Integrity will add "about 20-plus" new employees in the days ahead.

The announcement ends a distribution agreement with Sparrow Corp. that began in 1988.

Mike Coleman, president/CEO of
(Continued on page 77)



A Blunt Agreement. Hip-hop artist Mic Geronimo announces his record deal with Blunt Recordings, the rap label recently launched by TVT Records. Shown, from left, are producer DJ Irv; TVT president Steve Gottlieb; and Geronimo.

Pink Floyd, Travis, McEntire Top List Of April Releases

■ BY LARRY FLICK

NEW YORK—Pink Floyd, Randy Travis, Reba McEntire, and Keith Sweat lead an eclectic lineup of acts offering new albums in April.

Other top-shelf acts with new releases this month include Pam Tillis, Johnny Cash, and Diana Ross.

The venerable Pink Floyd returns April 5 with "The Division Bell," a Columbia collection produced by bandmember David Gilmour and Bob Erzin. The set is bolstered by the release of the song "Keep Talking" to album-rock radio, as well as a much-anticipated U.S. concert tour. Turntable diehards will be seeking out the

vinyl version of "The Division Bell," which goes to retail on April 12.

On April 26, country music superstar Randy Travis issues "This Is Me," his first studio album since "High Lonesome" three years ago. The Warner Bros. album is produced by longtime producer Kyle Lehning. An extensive promotion campaign is in place, including a 10-city personal appearance tour and a television special on TNN. A tour is being eyed for later this year, though dates have yet to be confirmed.

Prolific country colleague Reba McEntire's new studio effort for MCA, "Read My Mind," hits retail
(Continued on page 73)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jack Rovner is appointed senior VP of BMG Ventures and senior VP of marketing for BMG North America in New York. He was senior VP of Arista Records.

Jeff Fenster is promoted to senior VP of A&R for Jive and Silvertone in New York. He was VP of A&R.

Steve Leeds is promoted to VP of alternative music and video promotion at the PolyGram Label Group in New York. He was senior director of national alternative and video promotion.

Vince Bannon is appointed VP of talent development at Sony Music in Los Angeles. He was president of club and concert production company Ritual Inc.

Sami Valkonen is promoted to VP of business operations at Zoo Entertainment in Los Angeles. He was director of finance and administration.

Bobby Duckett is promoted to senior director of artist development and touring for Mercury Records in



ROVNER



FENSTER



LEEDS



BANNON



VALKONEN



BLACKSTONE



HAMILTON



CRAWFORD

New York. He was director of artist development and touring.

Suzanne MacNary is named senior director of publicity for the RCA Records Label in New York. She was national director of public relations for the Hard Rock Cafe.

Elektra Entertainment in New York names Marcia Edelstein senior director of marketing and Beth Schillinger Patterson senior director of business affairs. They were, respectively, VP of creative services for Capitol and senior counsel/business/legal affairs for BMG Music.

Julie Pait Ballweg is promoted to director of A&R administration for MCA/Nashville. She was director of administration.

Tom Rowland is promoted to director of film and television licensing for special markets and products at MCA Records in Los Angeles. He was associate director.

The licensed repertoire division of Sony Music U.K. in London promotes Mark Tattersall to international marketing director and Stuart Middleton to finance and administration director. They were, respectively, manag-

er of marketing of the licensed repertoire division and financial controller for A&R and publishing.

Ian Maclay is named managing director of Air Studios in London. He was managing director of IMG Artists.

Gail Marowitz is promoted to director of creative services for the Imago Recording Company in Los Angeles. She was art director.

PUBLISHING. Richard Blackstone is promoted to VP of business and legal affairs at Zomba Music Publishing in

New York. He was senior director of business affairs.

The Welk Music Group, a division of the Welk Group Inc. in Los Angeles, promotes Christine Hamilton to CEO and Kent Crawford to president. They were, respectively, executive VP and VP. Hamilton retains her position as VP of the Welk Group Inc.

Sony Tree, a division of Sony Music Publishing in Nashville, names Jim Scherer director of its new Christian music division. He retains his position as director of creative services for Sony Tree.

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 **UNITED AIRLINES**

Pretenders Return With Album, Tour Hynde Recruits New Band For Sire Set

BY JIM BESSMAN

NEW YORK—Sire Records and radio stations may be excited about the new Pretenders album, but Chrissie Hynde is ecstatic just to be fronting a real band again. The outfit is in London rehearsing for the Pretenders' first U.S. tour in eight years.

"Some women need a man—I need a band!" says the stage-ready Hynde, whose new album with the latest Pretenders line-up, "Last Of The Independents," is due May 10. "Everything's changed for me now—I can even look people straight in the eye at traffic lights and stuff."

After years of waiting, radio will get a new Pretenders track April 12, when the upbeat "Night In My Veins" goes to alternative and album rock formats, says Sire VP/managing director Howie Klein. There will be a video for that sin-



HYNDE

gle and for "I'll Stand By You," the first British single.

"All the big radio stations want Chrissie for their summer festivals," adds Klein. "She'll do one on June 10 for Live-105 [San Francisco] at the Shoreline Amphitheater in [Costa Mesa], and another the next day for K-Rock [KROQ Los Angeles] at Irvine Meadows in L.A."

Amy Winslow, music director at New York's WNEW, hopes her outlet will again get Hynde on-air with key jock Scott Muni.

"She's always been a friend of the station, and the Pretenders are a 'heritage' artist for us," says Winslow. "We've been waiting for four years for something new from them, and I can't see any reason why it wouldn't be an automatic [add]. The Pretenders are definitely a New York band: Most of our staff are big fans and play numerous tracks off past albums daily."

For Hynde, connecting with playmates old and new was what it took to get her going again. Drummer Martin Chambers, the only other surviving member of the Pretenders' early al-

bums and tours, has returned to the fold for the first time since playing on one cut on the band's 1986 album "Get Close." Taking over the slots first filled by guitarist James Honeyman-Scott and bassist Pete Farndon—both of whom died of drug overdoses a year after the 1981 "Pretenders II" album—are bass player Andy Hobson, formerly of the Primitives, and former Katydids guitarist Adam Seymour.

"Adam's become like a partner to me, which is something that's been missing in the years since Jimmy," says Hynde. But it's the return of Chambers that has really jazzed her.

(Continued on page 23)



Maggie's Farm. Following her performance as part of MTV's Spoken Word tour, Maggie Estep, center, meets with execs from Imago and NuYo, which have formed a co-venture. Pictured, from left, are Jim Coffman, NuYo; Terry Ellis, Imago; Estep; Ron Baldwin, Imago; and Bob Holman and Bill Adler, from NuYo. Estep's debut will come out April 26 on NuYo/Imago.

Luaka Bop Hopes To Make Zap Mama's World Go Pop

BY MELINDA NEWMAN

NEW YORK—Zap Mama's debut, "Adventures In Afropea 1: Zap Mama," logged 11 weeks at the top of Billboard's Top Adult Alternative/World Music Albums chart last year.

But for the act's label, Luaka Bop/Warner Bros., sitting on top of the world may not be enough. With the band's May 24 release, "Sabsylma," it wants to conquer the pop market, too.

To that end, Luaka Bop president Yale Evelev says the label will ask to have the record slotted in the pop bins

at retail, rather than the world music sections. "I know when [the first record] was placed in the pop section in Tower Records, it sold well," he says. "World music sections are often buried in the back of the store, so we'd prefer to be with the big guys."

For Luaka Bop and Warner Bros., it comes down to continuing to cross the borders at radio and retail, just as Zap Mama's music transcends several different genres. Like those on the band's debut, the largely a cappella songs on "Sabsylma" blend lyrics in French, English, and the West African dialect Bantou with African and Western melodies. Leading the group is Marie Daulne, who created the unique sound by combining the Western music she heard growing up in Belgium with an African singing style she learned, in part, from the pygmies who were at her birth in Zaire. Daulne was born to a Zairean mother and Belgian father, who was later killed in a political revolt.

Daulne's mother raised her in Belgium, but Daulne revisited Zaire as an adult and learned the African vocal

(Continued on page 37)



ZAP MAMA: Sabine Kabongo, Sylvie Nawasadio, Marie Daulne, Sally Nyolo, and Marie Afonso.

Carnegie Hall Set For Benefit, Folk Festival; Brian Wilson's Poignant Return To The Stage

LET IT RAIN: Plans are firming up for the fifth annual Rain Forest Benefit Concert, to be held April 9 at New York's Carnegie Hall. Joining annual host and performer Sting at this year's festivities will be Elton John, Branford Marsalis, James Taylor, Tammy Wynette, and Luciano Pavarotti. They will be backed by an orchestra conducted by Michael Kamen.

The Rainforest Foundation seeks to protect the rainforest and its inhabitants through various means, including its border protection, medical, education, and resource management programs.

STICKING WITH Carnegie Hall, the venue will present its third annual folk festival April 15-30. Americana is the theme of this year's event, which will devote five concerts to topics with a decided U.S. bent, ranging from baseball to cowboys to music from the Lone Star state. We like the sound of April 22's "Circus Blues" night, which will showcase singing members of circuses and medicine shows from the '30s, '40s, and '50s, including blues shouter and gospel singer **Diamond Teeth Mary** and blues singers **the Snake Lady, Guitar Gabriel, and Blind Willie James.** We aren't talking Ringling Bros. here. The festival's April 30 finale, dubbed "A Country Hoot," will highlight bluegrass music and feature **Alison Krauss & Union Station, Ricky Skaggs, the Johnson Mountain Boys,** and others.

INSIDE OUT: At a recent edition of the Songwriters Inside-Out series at the Algonquin Hotel here, the theme was "East Meets West: The Musical Legacy Of Both Coasts." Well representing the subject were **John Phillips and the Mamas & The Papas, Scott McKenzie, Felix Cavaliere, and Ronnie Spector,** but the person everyone, including the participants, came to see was **Brian Wilson.** The evening's format, with each act performing a few numbers acoustically in the hotel's small, legendary Oak Room, had an air of disarming intimacy. And when Wilson was led to the piano more than an hour into the evening, the room's atmosphere became charged with anticipation and hope. Wilson sat down, and after staring at the keyboard for a few long seconds, woefully confessed he couldn't remember how to play "Caroline, No." The artists surrounding him gently and supportively urged him to play anything he wanted, and, with some hesitation, he launched into "God Only Knows," only to quit after two verses. And so it went. Perhaps as an homage to his hero, **Phil Spector,** Wilson then tackled "Be My Baby," unintentionally stealing it away from Ronnie Spector, who, only minutes earlier, had told the audience that it would be her show closer later in the evening. After a few verses of "California Girls," he nervously laughed

and said, "I can't think of anything else," tinkered with "Do It Again" and "This Could Be The Night," and abruptly left. Sum total of minutes at the piano: maybe 15. The crowd applauded wildly, whooped and hollered for more, but Wilson was gone . . . if he was ever really there.

For some, Wilson's tortured attempt obviously amounted to some triumph of the spirit, a clear improvement from days when he could do nothing at the piano but rock back and forth. For others, his fragility was so heartbreaking that it seemed nothing short of cruel to parade him out like some damaged, yet beloved, circus animal. Bittersweet, either side you come down on.

And what about the other performers? All were fine, but Cavaliere, who has a new **Don Was**-produced album coming this spring, was the only one who didn't have "Nostalgia Act" stamped across his forehead. Phillips' songs, such as "California Dreamin'" and "Creeque Alley," transport the listener instantly, almost magically, back to the '60s, whereas Cavaliere's best tunes are timeless. "Groovin'" fits in any time, any sunny day, any decade. Thankfully, there's a place, if not a need, for both.

BY THE TIME you read this, it's likely that all the tickets to **Barbra Streisand's** 12 U.S. shows will be sold out. The tour opens May 10 at the USAir Arena in Landover, Md., and ends at New York's Madison Square Garden June 26, with dates in Detroit, Anaheim, and San Jose in between. Although sources tell us no extra dates will be added, we notice that there are a lot of days off between concerts, so we wouldn't be surprised if a few more shows are added due to what we commonly refer to as overwhelming demand.

THIS AND THAT: **Extreme's Gary Cherone** will play the lead role in "Jesus Christ Superstar" with the Boston Rock Opera. Performances run April 2-7. . . Two benefit concerts will be held April 7-8 to raise money for **Leonard Peltier's** defense fund. **Rage Against The Machine** will play both dates. Also appearing on the April 7 bill will be **X, John Trudell, and the Beastie Boys.** American Indian Movement leader Peltier has been serving a life sentence for allegedly killing two federal agents during the Lakota uprising on South Dakota's Pine Ridge Reservation. . . **Ozzy Osbourne** obviously was just joking when he finished his "No More Tours" outing last year and announced that he would be performing live no more. In one of the shortest turnarounds in recent memory, he says he's now looking for a new band to back him when he heads back out on the road later this year. What a kidder.



by Melinda Newman



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MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

From his Manuel-tailored suits to the silver tips of his boots, Marty Stuart wears country music tradition proudly. He was playing with the legends when he was just a kid, and the reverent version of the Flying Burrito Brothers' "Wheels," penned by Chris Hillman and Gram Parsons and featured on Stuart's new "Love And Luck" album, brings back memories of the time when country and rock'n'roll first crossed paths.

Edited By Peter Cronin

WHEELS

Published by Irving Music, Inc. (BMI)

"When I was about 14 years old, I was playing with Lester Flatt, and I heard the Byrds' 'Sweetheart Of The Rodeo' album and this guy named Gram Parsons," says Stuart. "I said, 'Oh my God, you can play rock'n'roll and bluegrass and country music too!' The guitar that I now play belonged to [late Byrds guitarist] Clarence White, and he was my guitar hero. To me, 'Wheels' is like a country rock anthem. The line that always gets me is, 'We're not afraid to ride, we're not afraid to die.' I think about Gram, I think about Clarence, I think about Merle Watson—all these guys that were traveling along the same path that I'm on that have died—they're gone. I remember playing at Michigan State with Lester. Gram and Emmylou [Harris] were the opening act, then Lester played, then the Eagles came out. Standing onstage and working with Lester and then watching the Eagles and Gram and Emmy that night, I saw that young people were really going to like country music. Gram and I jammed some backstage, and he was talking about George Jones and Keith Richards in the same breath. And he was dressed like Porter Wagoner. That particular show changed my life, and I signed on that night to play the kind of country music I play."



STUART

Sonic Youth Looks Back To The Future DGC Trendsetters Return With Bracing 'No Star'

BY BRADLEY BAMBARGER

NEW YORK—Way back when alternative guitar rock was considered strictly a boutique item, Sonic Youth was fashioning records of harmonically intrepid "art core." The band influenced a generation of groups in much the same way the Velvet Underground and the Sex Pistols did in decades past. Having helped sire such commercially explosive acts as Nirvana, Sonic Youth would finally seem set for some of the same platinum success that its offspring have enjoyed.

With the May 10 release of Sonic Youth's new album, "Experimental Jet Set, Trash And No Star," DGC/Geffen hopes the band's following evolves from cult to mass.

"Sonic Youth should have a much broader audience for as good as they are and as good as the records are," says Robert Smith, DGC/Geffen VP of marketing. "But I think Sonic Youth has great mainstream potential. Twelve years of putting independent records out and major-label records out, and odd records and touring and getting great press and making amazing videos—all those things accrue to a moment when they really break big... Sonic Youth's time may be now."

Unlike the taut, full-on avant-rock of 1992's "Dirty," "Experimental Jet Set, Trash And No Star" evokes the band's earlier work on SST Records, particularly the watershed 1987 album "Sister." "No Star" is a sparse, bracingly dichotomous work of "quiet noise" that, with its wayward tonalities and laconic groove, speaks to the future while thinking of the past.

"I think we all have a much more unified feeling about this one than either of the last two records, just because it came out closer to the way we envisioned it," says guitarist Lee Ranaldo. "With [1990's] 'Goo,' we got really bogged down in 48 tracks and different producers and different engineers. And 'Dirty' was pretty straightforward, except that it was really meticulously done, more meticulous than any record that we've ever done or that we would ever care to do again."

Ranaldo stresses that the band wanted to step back from today's digitally processed sound spectrums to achieve a more lo-fi approach, like that associated not only with Sonic Youth's past work but also with that of young bands like Pavement, Sebadoh, and Royal Trux. "None of that music was labored over; some of it was done in people's bedrooms, even," he says. "And yet, as music, it's really strong. That's what we decided to go for on this record, to write the songs and record them simply and basically—the way that good, old rock'n'roll was recorded before people had astronomical budgets and [could use] every trick in the book to make the drums sound larger than God."

"It's a really good Sonic Youth record," says Smith of the Butch Vig-Sonic Youth co-production. "I like to compare it to some of the jazz records of the late '50s, early '60s. I'm thinking of John Coltrane. Those records had a groove to them... but there was an undertone that was always on the edge. [Sonic Youth is] always expected



SONIC YOUTH: Lee Ranaldo, Kim Gordon, Thurston Moore, and Steve Shelley.

to do something that's a little bit different, so in a way their creative urges are anticipated. This isn't going to disappoint anyone."

DGC services the album's first sin-

gle, "Bull In The Heather," to alternative and college radio April 19, with a clip, directed by Tamara Davis, going to MTV about the same time. The label's promotional strategy for "No Star" hinges on a strong, early presence in the stores and on television. Because husband and wife band members Thurston Moore and Kim Gordon are expecting their first child this summer, the earliest the band can tour behind the record is 1995, if at all.

But Sonic Youth's loyal fan base and critical cachet should allow the new album to prosper without a slew of live dates, according to Smith.

"Some bands, Sonic Youth among them, have toured for virtually every record and can afford to take a break," says Smith. "R.E.M. didn't tour on their last record, and although R.E.M. and Sonic Youth are at different sales

(Continued on next page)

Sire Is Still Up On The Farm Acoustic KROQ Set Electrifies U.K. Act

BY JON CUMMINGS

For many modern rock artists, the multi-act Christmas concerts sponsored by radio stations such as KROQ Los Angeles and WHF's Washington, D.C., are a nice way to cap a successful year. But for U.K. band the Farm, KROQ's December 1992 "unplugged" show offered a spark of new life to a sagging career.

"That experience was a revelation for us," says Farm front man Peter Hooton as his band prepares for the release of its third album, "Hullabaloo," due May 10 from Sire/Reprise. "At the time the show came up, there were some serious conflicts within the band in terms of what direction we should go in.

"But as we sat in a hotel room re-

hearsing for a few days, just us and some guitars, we realized what our problem was: We had forgotten about the songs."

It's easy to understand why the Farm's members might have been suffering a crisis of confidence at that time. The Liverpool-based band had burst onto the scene in 1990-91 with a pair of top 10 British singles, "Groovy Train" and "All Together Now," that blended straight-ahead guitar riffs with electronic samples. Its debut album, 1991's "Spartacus," entered the U.K. chart at No. 1 and, according to Sire, sold more than 1 million copies worldwide—including 169,000 in the U.S., according to SoundScan.

However, the techno-heavy sophomore effort, "Love See No Colour," stiffed upon its release in late 1992 and has sold only 18,000 copies in the U.S. to date, according to SoundScan. "We definitely went over the top in becoming slaves to technology on that record," Hooton says now. "In hindsight, it probably wasn't the best way to follow the first album, but I don't think we could have gotten to where we are now if we hadn't done it."

Where the Farm is now is in a back-to-basics, no-frills framework that emphasizes guitars and the social and political themes that have marked the group's most successful work. "I really wish this was their second album," says Howie Klein, Sire Records' VP/managing director. "There wasn't a whole lot we could do with ['Love See No Colour'], but this one has some really great songs that will work on the radio. But beyond that, this album is

(Continued on page 37)



THE FARM: Standing from left, Keith Mullin, Steve Grimes, Roy Boulter, Ben Leach, and Carl Hunter. Kneeling is Peter Hooton.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
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GARTH BROOKS ALISON KRAUSS & UNION STATION	Buffalo Memorial Auditorium Buffalo, N.Y.	March 18-19	\$609,446 \$17.25	34,335 two sellouts	Varnell Enterprises
BILLY JOEL	Bradley Center Milwaukee, Wis.	March 15	\$558,052 \$29.50	19,017 sellout	Cellar Door N.C.
BILLY JOEL	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 6	\$533,183 \$29.50	18,074 sellout	Delsener/Slater Enterprises
BILLY JOEL	Richfield Coliseum Richfield, Ohio	March 17	\$531,696 \$28.50	18,656 sellout	Belkin Prods.
GARTH BROOKS ALISON KRAUSS & UNION STATION	Tallahassee-Leon County Civic Center Tallahassee, Fla.	March 11-12	\$466,726 GROSS RECORD \$18.25	25,574 ATTENDANCE RECORD DANCE RECORD two sellouts	Varnell Enterprises
GIpsy KINGS	Radio City Music Hall New York	March 18-19	\$460,495 \$55/ \$40/ \$35/ \$30	11,269 two sellouts	Radio City Music Hall Prods.
ROD STEWART	Arena, Mississippi Coast Coliseum Biloxi, Miss.	March 18	\$322,134 \$35/ \$28/ \$25	10,948 sellout	Beaver Prods.
STING	Ruben Rodriguez Coliseum San Juan, Puerto Rico	March 9	\$279,075 \$50/ \$35/ \$25	10,497 sellout	Sunshine Promotions
ROD STEWART	Tupelo Coliseum Tupelo, Miss.	March 20	\$277,297 \$32.50/ \$28.50	9,274 sellout	New Era Promotions

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Artists & Music

ASCAP Streamlines With Changes To Payment Plan

■ BY IRV LIGHTMAN

NEW YORK—As part of its ongoing reorganization, ASCAP says it has made the most deep-seated changes in its membership payment plan in more than 30 years.

In essence, the changes are designed to shift more performance royalty dollars to copyright owners of hits on radio and those who create and publish themes and background

music on TV and motion pictures. In contrast, cutbacks are apparent in the symphonic and concert fields and in music advertisements. "We hope everyone will benefit from [an expected] larger pie, but we are reallocating how the pie is being sliced," says ASCAP COO John LoFrumento.

The 80-year-old performing rights society, in the midst of a vast reorganization since last September, announced the new plan after it was approved by ASCAP's 24-member board during a recent annual membership meeting in Los Angeles.

The payment system's objectives are to better reflect the value of different types of performances to the entire ASCAP repertory, to reduce administration costs, and to simplify payment rules and procedures. These goals are in line with previously stated plans to increase the society's efficiency and make available a bigger pool of dollars for royalty distribution.

The new plan addresses the four performance fee areas: TV, radio, general licensing, and symphonic and concert.

Regarding television, ASCAP says that TV's new environment, led by the rise of first-run syndication and the growth of cable TV, makes determining the relative values of the wide variety of music performances (e.g., features, themes, backgrounds, advertisements) "even more of a challenge, requiring ASCAP to update its weighting formula," says a letter dated March 15 to ASCAP members signed by new ASCAP president Marilyn Bergman.

The proposed improvements to the weighting formula are designed, says ASCAP, to relate payments more consistently and accurately to the licensing value of TV performances. Its main features are increased crediting for the length of time that background and basic theme music is performed; reduced premium payment for qualifying works used in advertisements; and revised crediting by time of day to reflect audience levels more accurately.

With radio, the board approved replacement of the Radio Feature Award system with a new radio payment structure that will add "substantially" more funds to hit songs than the RFA; generate a 50% increase in the number of hit songs el-

igible to receive these payments; and be funded entirely from radio and allocated general licensing distributions.

ASCAP says it expects that significant recent growth in radio revenues will enable it to implement the new payment structure while boosting radio payments across the board. "In particular," states the membership letter, "we expect catalog payments to be up slightly this year, and increase further in 1995."

With general licensing, which includes thousands of retail establishments, ASCAP is departing from the practice, born of economic necessity, of distributing these revenues by using a proxy of certain featured performances on radio and TV.

To make general licensing allocation more accurate in two ways, ASCAP will now allocate the revenues based on actual use of "audio" (radio, tapes, or live performances) as opposed to TV performances by these licensees (in the past, these allocations were not based on type of music delivery in the retail establishments). Secondly, all types of TV music will share in the general licensing revenues; in the past, non-feature uses on TV (theme, background, jingles) did not receive any allocations from general licensing

revenues. "As a result," the letter states, "more money will be allocated to radio and nonfeature uses on television."

ASCAP says that over the next five years it plans to reduce its symphonic subsidy to about 50% of its current level, while "maintaining the existing special awards program" that targets "significant" contributions to the symphonic and concert field. The letter notes that in the past decade an ASCAP "multiple" crediting system has basically subsidized this area, establishing payments that have "well exceeded the parameters of their intended purpose." In ASCAP's view, its efforts to increase overall distributions will benefit all members, including those in the symphonic and concert field.

In line with its long-standing consent decree, ASCAP's new payment plan is subject to review by the U.S. Justice Department and, in certain instances, federal courts. The ASCAP board, however, has told members that some elements of the plan will be ready in time for the May writer distribution and that ASCAP is working to have all changes in place for the June publisher and August writer distributions.

Fisher Sues Over Live Set Encore Label, Tower Are Targets

■ BY EDWARD MORRIS

Eddie Fisher, one of the most successful recording balladeers of the '50s and early '60s, has filed a \$10 million lawsuit against Encore Records and the Tower Records chain in state superior court in San Francisco. The suit alleges the illegal recording, manufacturing, and distribution of one of Fisher's live performances.

The original complaint was filed March 7 and amended March 15 to include the distributors City Hall Records and Records Limited. In the meantime, Tower, in response to the plaintiff's request for a preliminary injunction, has agreed to stop selling the album at issue—"On Stage With Eddie Fisher"—and to surrender all pertinent documentation concerning its purchase and sale of the album.

Specifically, the suit charges invasion of privacy, commercial appropria-

tion, and intentional infliction of emotional distress. In addition to asking the court to award \$5 million for general and \$5 million for exemplary damages, the suit seeks unspecified sums for statutory and special damages.

Fisher was a top pop artist on the RCA Victor label, with such No. 1 hits as "I'm Walking Behind You," "Oh! My Pa-Pa," and "I Need You Now." He continues to work as a concert performer.

According to Arnold Laub, Fisher's lawyer, the singer has authorized only one live concert recording, which took place at New York's Winter Garden Theater in 1961. It is uncertain, Laub says, where and when the recording at issue was made.

The complaint does not say where Encore Records is located or who owns it, and Laub told Billboard he has so far been unable to discover these facts.

BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
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_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

SONIC YOUTH LOOKS TO CATCH UP WITH PROGENY

(Continued from preceding page)

levels, there are certainly similarities in terms of audience awareness."

Heightening that awareness at retail is the key, according to Ray Farrell, DGC/Geffen director of alternative sales. He says the last few records put out by DGC have sold more through efforts at retail than via the aid of a hit single or an MTV Buzz Bin clip. "It's based more on retail visibility than anything else, drawing in consumers at the stores... We're not waiting for the usual radio or MTV vehicles to get something going. We want retail to be out

front with this regardless of what happens."

To prime consumers, oversize posters ("so unique [that] people will be stealing them," Farrell says) will be on display to announce the record's release date several weeks in advance. Also, for LP fetishists, the album comes out on limited-edition blue vinyl a week earlier than the CD and cassette release. In addition, Farrell says DGC is scheduling "a Sonic Youth month" to emphasize "No Star" among its Uni distributors, with branch contests for the

most creative Sonic Youth displays. There also is a promotion in the works with Urban Outfitters, he says, in which the clothing retailer will play "No Star" in its stores and give away items like Sonic Youth buttons and decals.

For the last album, DGC sponsored a contest through MTV's "120 Minutes" program to have fans shoot their own videos for any song on the album. Farrell says the label plans to devise a similar interactive contest with "120 Minutes" or "Alternative Nation" for "No Star."

Russians Seek U.S. Aid With New Copyright Law

ADVICE ON ENFORCEMENT: The bad news is that the Russians have a problem enforcing their new copyright law; the good news is that they are seeking the assistance of the U.S. music publishing community to put teeth into the law.

A delegation of leading representatives of the Russian legislative, judicial, and executive branches came to New York recently to meet with executives of the National Music Publishers Assn./Harry Fox Agency, to (in NMPA/Harry Fox's words) "share ideas and seek advice and assistance in structuring a copyright protection system."

"In order to re-establish its greatness as a music copyright producing nation," noted NMPA/Harry Fox CEO/president **Ed Murphy**, "Russia must increase criminal penalties and establish remedial procedures. It should also join the Berne and Geneva Phonograms Conventions, and truly become part of the world's effort to protect creators and copyright holders."

During its week in the U.S., the seven-member Russian delegation met with U.S. Attorney General **Janet Reno** and Justice Department officials, FBI Director **Louis Freeh**, Commerce Secretary **Ron Brown**, acting Register of Copyrights **Barbara Ringer**, and Commissioner of Patents & Trademarks **Bruce Lehman**.

"**O**UR ACQUISITIONS of late have been fearless," says Chrysalis Music president **Tom Sturgess**. "We believe they will make 1994-95 some of the best years ever, from both the creative and financial points of view."

This is how Sturgess says the company's year is shaping up with new writer/artist signings **Madder Rose**, whose second album will be released by Seed/Atlantic in April with production by **Stephen Street** (**Morrissey**, **the Cranberries**), and **Tripping Daisy**, an Island Red/PolyGram act from Texas whose debut album, "Bill," reportedly has sold 60,000 units. The latter group is on a U.S./European tour and is preparing to record its second album.

Another new signing is **Love Seen**, a New York alternative group signed by Echo Records, the Chrysalis Music Group's new sister label, that is recording its first album; and **Shuf-N-Dap**, a new act signed to Giant Records, with an April album release planned. "One sings, one raps," says Sturgess.

From the U.K. unit of Chrysalis Music, Sturgess also represents Sire's **Aphex Twin** and **Rollerstate Skinny** and Caroline's **Thieves** and

Seefeel.

Sturgess reports that a number of less-recent signees are making their marks, either as artists or writers with solid covers, including **Smashing Pumpkins**, **Domino**, **Shaquille O'Neal**, **Maria Christina**, **Steve Duberry**, and **Stacey Piersa**.

DEALS: EMI Music has signed **J Dibbs** to a worldwide co-publishing deal; his credits include songs for R&B, hip-hop, reggae, and gospel artists, including **Joe's "I'm In Luv"**

(Mercury). EMI also has signed **Chlow Parker** for worldwide co-publishing; he is the writer/producer behind **Onyx's** hits "Slam," "Throw Up

Your Gunz," and "Shiftee," and has written and produced for **Run-DMC** and **Boss**.

Leeds Entertainment has acquired the **Bobby Hart** share of the rock standard "Hurt So Band," which he wrote with **Teddy Randazzo** and **Bobby Weinstein**. The song has been a hit for **Little Anthony & the Imperials** in 1965, for the **Lettermen** in 1969, and for **Linda Ronstadt** in 1980.

MCA Music has signed Grammy-nominated writer **Allan Rich** to a worldwide publishing agreement. A songwriter at MCA Music for six years, he received Grammy and Academy Award nominations for the song "Run To You," recorded by **Whitney Houston** for the smash "Bodyguard" soundtrack, which has reportedly sold more than 26 million copies worldwide. His songs will be included on upcoming projects by **Gladys Knight**, **BeBe Winans**, **Phyllis Hyman**, **Christopher Walker**, **Sheena Easton**, and **Carl Anderson**.

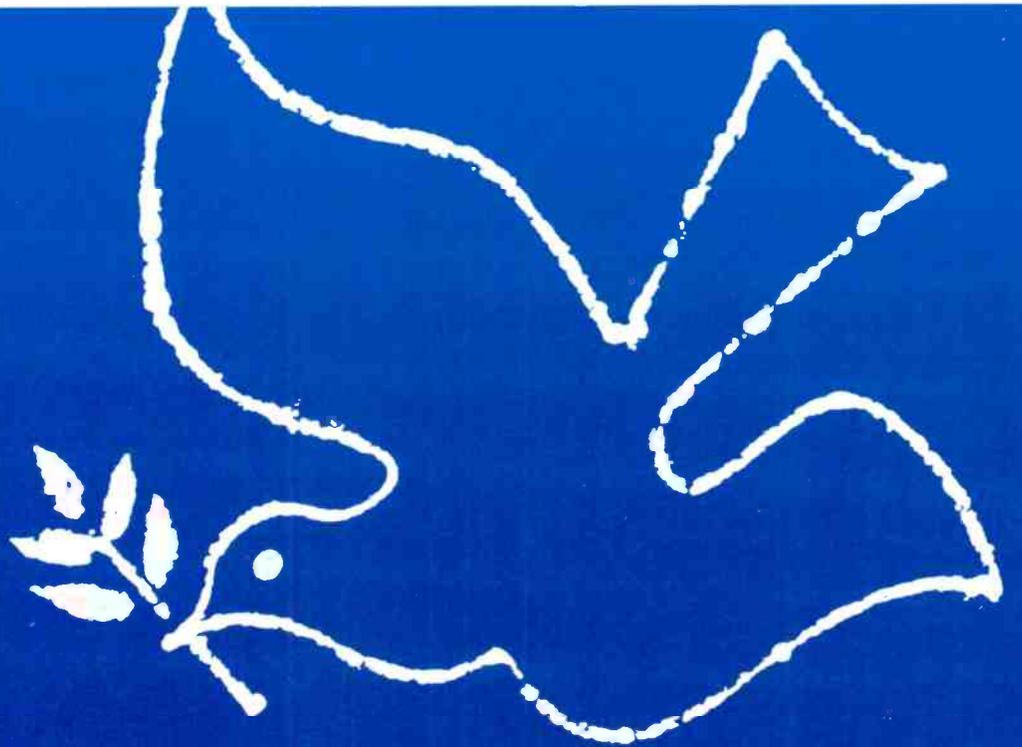
UPDATE: The New York-based publishing house that comprises the **Arc Music**, **Conrad Music**, **Jewel Music**, **Regent Music**, and **Sunflower Music** catalogs has updated its catalog of approximately 1,000 of its most important titles, including many blues, swing, jazz, and rock classics that date back as far as the '30s. Also included in the catalog, titled "License This!," is ownership information on master recordings. The company also has made two promotional CDs from its catalogs: "60 Great Songs Of The '60s" and "Christmas In The Air."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Blind Melon**
2. **Eagles Complete**
3. **James Taylor Live**
4. **Common Thread: Songs Of The Eagles**
5. **Neil Young, Unplugged.**



by *Irv Lichtman*



BILLBOARD SPOTLIGHTS GOSPEL MUSIC

From its humble roots to its current prestige, gospel music continues to soar to new heights with its ever-increasing appeal and expanding audience. The Dove Awards celebrate their 25th year, honoring those who have revolutionized the industry's way of viewing the gospel genre.

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- An analysis of the cross-over of the Billboard chart to Soundscan and its impending affect on the industry.

Join Billboard in toasting the past, present and future success of Gospel ... "it's not just for Sundays anymore."

ISSUE DATE: April 30 AD CLOSE: April 5

Contact: Lee Ann Photoglo / 615-321-4294

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	1	19	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
2	5	9	SHERYL CROW A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
3	2	56	BIG HEAD TODD & THE MONSTERS • GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	4	22	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	—	1	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
6	11	2	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
7	15	8	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
8	8	17	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
9	10	7	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
10	6	3	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
11	12	9	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
12	13	43	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	7	12	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
14	17	5	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
15	14	25	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
16	19	27	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
17	16	31	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
18	9	2	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
19	22	35	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
20	33	2	JOHN BERRY LIBERTY 80472 (9.98/13.98)	JOHN BERRY

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

21	18	15	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
22	25	7	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
23	21	14	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
24	23	8	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
25	26	6	DAVID WILCOX A&M 0060 (9.98/13.98)	BIG HORIZON
26	24	18	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
27	28	22	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
28	30	16	GABRIELLE GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
29	34	23	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
30	40	15	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
31	20	6	RICHARD THOMPSON CAPITOL 81492 (10.98/15.98)	MIRROR BLUE
32	38	23	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
33	36	33	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
34	35	8	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
35	32	33	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
36	29	7	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
37	27	5	ROB WASSERMAN MCA/GRP 4021 (9.98/15.98)	TRIOS
38	37	13	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
39	39	3	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
40	31	3	MORPHINE RYKODISC 10262 (9.98/14.98)	CURE FOR PAIN

POPULAR UPRIISINGS

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

GROUND WORK: Cruz Records is targeting college and modern rock stations as well as clubs with "Belly To The Ground," the hardcore debut from Rig, released March 15.

With the recent success of fellow industrial rockers **Nine Inch Nails**, which debuted at No. 2 on The Billboard 200 March 26, doors should be open for this brand of rock (see story, page 8).

you over the head," says Coleman. "I think we'll get an immediate response from college radio and clubs, and once we have a story we'll take it to album rock."

"Buried Alive" is getting play at modern rock outlets **WDRE** Long Island, N.Y., and **KDEO-FM** Honolulu, and at album rock **WTTT** Indianapolis.

A club tour with Ginn, which concludes May 15, should also help expose the new San Pedro, Calif.-based band.

Coleman says the label also is conducting a cassette-mailing campaign to mom-and-pop stores on the tour route. "We're not going for the big splashy campaign with a big budget. We're just trying to work it to people we think it can start to snowball with."

Ads are running in fanzines such as Slap, Fringe Benefits, Chyme Flies, Tongue Bath, and the Pit Report.

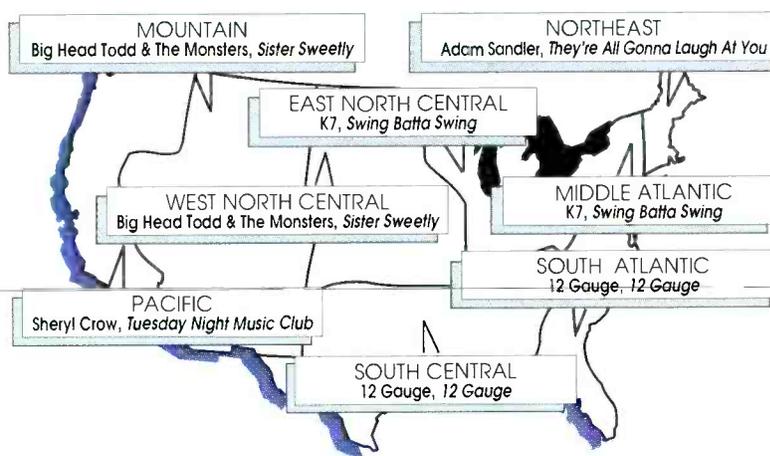
FREDDY'S NOT DEAD: A full six months after its Sept. 28 release, Capricorn quintet the **Freddy Jones Band** is closing in on the Heatseekers chart with its debut, "Waiting For The Night." Without the benefit of a video, the Chicago-based southern rock act is the No. 13 best-selling Heatseeker act in the Mountain region.

Capricorn, which recently ended its distribution deal with WEA (Billboard, Feb. 19), is expected to use new marketing strategies in conjunction with its



Devilish. Mute/Elektra's Inspiral Carpets plays its first U.S. date in two years Wednesday (30) for a WFNX Boston-sponsored charity event. Mute will mail hats and T-shirts to radio and retail to promote the band's March 22 release, "Devil Hopping."

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. K7, Swing Batta Swing	1. 12 Gauge, 12 Gauge
2. Adam Sandler, They're All Gonna Laugh...	2. Me'Shell Ndegecello, Plantation Lullabies
3. Sheryl Crow, Tuesday Night Music Club	3. Patra, Queen Of The Pack
4. Big Head Todd/Monsters, Sister Sweetly	4. K7, Swing Batta Swing
5. Urge Overkill, Saturation	5. Jeff Foxworthy, You Might Be A Redneck
6. Sass Jordan, Rats	6. Haddaway, Haddaway
7. Cry Of Love, Brother	7. Meat Puppets, Too High To Die
8. 12 Gauge, 12 Gauge	8. John Berry, John Berry
9. Joshua Kadison, Painted Desert Serenade	9. Eternal, Always & Forever
10. Martina McBride, Way That I Am	10. Big Head Todd/Monsters, Sister Sweetly

new distribution agreement with RED.

A two-month tour with Giant alternative rock act **Big Head Todd & the Monsters** is creat-

zona, Texas, New Mexico, Utah, and Wyoming.

DAVE'S WORLD: If the results of the Dave Matthews Band's recent Colorado appearances are any indication, it looks like the band's major-label debut will meet with a warm response.

After playing in Boulder March 8 and 10, Fort Collins March 9, and Breckenridge March 12, the Charlottesville, Va.-based band's Bama Rags debut live album, "Remember Two Things," became the No. 8 best-selling Heatseekers album in the Mountain region March 26.

The CD-5 "Recently" was issued Feb. 8 by Bama Rags to album-alternative and album rock radio. The band is heading into Bearsville Studios in New York state, where it will record its debut studio album, to be released by RCA in September or October.

"Prior to the CD, fans passed around bootlegs of the shows from friend to friend," says Tom Derr, RCA director of artist development. "It's just a grassroots approach to getting them out."

The band, which mixes jazz and world music with dance and folk beats, complete with violins and saxophone, includes BET house drummer **Carter Beauford**.

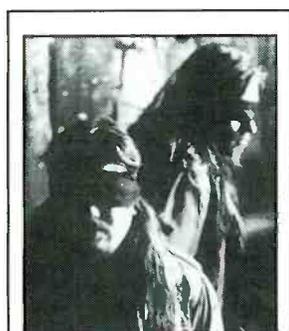
TID BITS: Ex-Mary's Danish guitarist **David King** and drummer **James Bradley Jr.** have joined forces with ex-Red Hot Chili Peppers guitar tech **Robbie Allen** to form the Mercury Records band **Rob Rule**. "She Gets Too High," from the self-titled album due May 17, will be the first track from the quintet, which lists '70s southern rock and blues among its influences... "Moving On Up," the video



Victoria's Secret. After penning hits for Garth Brooks, John Michael Montgomery, and Tanya Tucker, Victoria Shaw turns her attention to her own work, "In Full View," due July 19 on Reprise. She will play dates with Brooks & Dunn on the Jim Beam Club tour in May. "Cry Wolf" hits country radio April 12.

from U.K. dance favorites **M-People**, was No. 5 on the Box for the week ending March 18. The act's new album, "Elegant Slumming," is due on Epic in May.

Additional reporting was provided by Bret Atwood with assistance by Silvio Pietrolungo.



Bomb's Away. Nailbomb, the one-off band featuring Sepultura's Max Cavalera and Fudge Tunnel's Alex Newport, is taking the metal market by storm with its Roadrunner set "Point Blank," released March 8. "Wasting Away" is garnering heavy airplay at KNON Dallas and WWDX Lansing, Mich.

Ron Coleman, label manager of Cruz/SST/Alliance, says the label serviced radio and clubs with three tracks, "Tania," "Syphilis Diller," and "Buried Alive," which features label owner and artist **Greg Ginn** on guitar.

"It's an in-your-face, hard album with catchy hooks that hit



The Place To Be. Between concert dates, Will Downing filmed his latest video "Love's The Place To Be," the title track of his debut Mercury album. Pictured at the shoot, from left, are Bruce Garfield, Downing's manager; Downing; Larisse Bell, director; Arturo Smith, director of photography; and Steve Willis, video producer.

Kashif Makes Mark As An Educator Producer Teaches At UCLA, Mulls New Album

■ BY DAVID NATHAN

LOS ANGELES—While he hasn't released a new album since his self-titled set for Arista Records in 1989, Grammy-winning producer/writer/musician Kashif has remained busy as an educator, passing on what he has learned in the industry since starting as a teenage member of the classic funk band B.T. Express.

Kashif, who relocated from Hawaii to the West Coast in 1992, can be found in the college classroom on a weekly basis, teaching eager students at UCLA about the inner workings of the business.

The three-month course, tagged "Contemporary Record Production With Kashif," kicked off Jan. 11 and, in addition to discussing a variety of relevant topics (including publishing, songwriting, promotion, and the legal aspects of working in the industry), the course has featured guest performances by noted musicians like keyboardist Greg Pillinganes and guitarist Paul Jackson Jr.



Among his other projects, Kashif recently acted as music director for a television pilot featuring Diet Pepsi's "Uh-Huh Girls." Pictured are Gretchen Palmer, Meilani Paul, Kashif, and Darlene Dillinger.

A recent field trip to Winsonic Studios in Los Angeles gave students an opportunity to witness on-line production first hand.

"After I went out on a lecture tour of colleges around 1987, I realized how little most people knew about being in the business," says Kashif, whose initial production work with Whitney Houston in 1985 resulted in her first pair of hits, "You Give Good Love" and "Saving All My Love For You."

Says Kashif, "New artists make classic errors because there's so much information that's veiled in this cloak of secrecy. In the class, I get to walk students through the entire process of recording."

Hussein Khashoggi (son of international financier Adnan Khashoggi), who is one of 48 students in the class, says, "Since Kashif is a successful producer and artist, he gives us the advantage of seeing both sides of the process. He's explained exactly what the role of a producer is, how much is involved, and what a producer expects from artists he's working with."

Buoyed by the response he has received from the classes, Kashif says he is seeking other ways to educate future producers, songwriters, and artists, including a 900-number information service.

"If someone's getting ready to sign

a publishing deal, they can call the number, ask their questions, and get a response," he says of his planned Recording Industry Information Services line. The service is expected to be fully operational by fall. An intensive four-day seminar, open to the general public, also is being planned.

Kashif also is working on a book, tentatively titled "Helpful Hints: Everything You Better Know About The Recording Industry," which is slated for publication in late 1994 or early 1995.

While his focus on education continues, Kashif is working on a number of musical projects. Late last year, Zoo Entertainment recording act Coming Of Age hit the top 20 on the Hot R&B Singles chart with "Coming Home To Love," produced and co-written by Kashif.

Currently, Kashif is finishing sides for Ana Rodriguez, a 20-year-old, Miami-based R&B/pop vocalist who had a pair of hit albums in Japan in the late '80s for Columbia Records. He also is mulling offers to work with a couple of noted instrumentalists.

Of plans to return to recording himself, the multifaceted musician notes, "I worked literally nonstop from 1974, when I was with B.T. Express. I began a hiatus from recording in 1990 so that I could look at my future.

"It was a time of self-discovery, and I decided I didn't want the pressure of just getting a new deal. I wanted my career to take its natural course—I had 10 years of everybody wanting something from me. I decided if I was going to do another solo record, it would be on my terms."

Accordingly, Kashif—whose cutting-edge technological wizardry marked his early albums for Arista—is completing work on an instrumental jazz album. Noting that the five Grammy nominations he received during his five-album tenure with the label (which began in 1984) were all for instrumental work, Kashif says, "It makes sense for me to focus on the instrumental side of my music. That seems to be one of the aspects of what I do that people really enjoy."

Spirit Moves Scott-Heron To Talk Rap Rappers Raise Ire, Gaines Wins Praise

SPIRITED RETURN: Poet supreme Gil Scott-Heron showcased his talents for a standing-room-only crowd at the Troubadour in Los Angeles recently and had some strong words about today's rap music artists.

"They need to study music," said Scott-Heron, whose first set in a dozen years, "Spirits," has arrived from TVT Records. "I played in several bands before I began my career as a poet. There's a big difference between putting words over some music, and hending those same words into the music."

Heron says there are a few skilled rap acts out there, but many rap about themes that are not truly close to their hearts.

"There's not a lot of humor," he says of rappers' lyrics. "They use a lot of slang and colloquialisms, and you don't really see inside the person. Instead, you just get a lot of posturing."

One young artist of whom Scott-Heron speaks highly is Reg E. Gaines, who was one of several spoken-word acts sharing the bill with Scott-Heron.

"Despite the fact that he has natural talent, [Gaines] still indicated that he had an open mind and was willing to learn," Scott-Heron said.

Gaines' debut album on Mercury is titled "Please Don't Take My Air Jordans." Much like Scott-Heron, Gaines offers a collection of rhythm-backed tracks with deep, candid sociopolitical musings. While both men touch on many of the same general problems that continue to plague our society, the generation gap between the two provides enough of a difference to warrant picking up both of their CDs.

SLAMMM DUNK! Death Row/Interscope has a winner with the soundtrack to "Above The Rim." This star-studded, 21-track set kicks a cutting-edge sound and features hardcore rap and new school R&B. SWV leads off with the first single "Anything," a funky midtempo groove that was

released simultaneously with an Al B. Sure! cover of the Al Green classic "Still In Love With You." The B side to the Sure single is H-Town's "Part Time Lover." Other familiar names on the album are 2Pac, Aaron Hall, Snoop Doggy Dogg with Tha Dogg Pound Gangstas, and 2nd II None. The set also features several promising new recording acts that will no doubt get lots of exposure. Some of them include Sweet Sable, the Lady Of Rage, Nate Dogg & Warren G, and Lord G. Supervising producer is Dr. Dre.



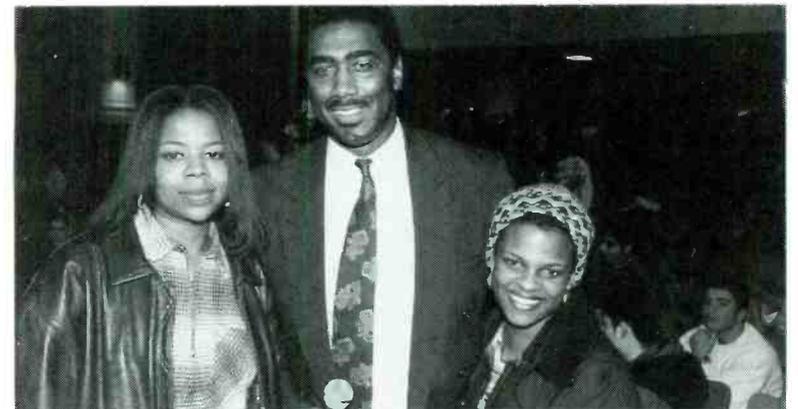
by J. R. Reynolds

ARTIST Development: Perspective Records threw a private party for its new female quartet For Real in the upstairs room at the club Tripps in Los Angeles, where promoter Byron Nelson hosts his Thursday night theme set, N The Industry. Twice during the evening, For Real took the main stage area in the

downstairs atrium and wowed clubbers by performing several tracks from the group's debut album, "It's A Natural Thing."

Despite being a freshman act, For Real performed with veteran savvy, smoothly executing its choreographed (albeit simple) moves while blending near-perfect harmonies. Their mood was refreshing, warm, and friendly. In the intimate room, the four ladies interacted well with the audience and generated a strong positive response.

BACK TO SCHOOL: Black college broadcasters are converging on the Clarion Hotel in Atlanta Friday and Saturday (1-2) for the 16th annual Black College Radio conference. More than 100 colleges and universities are expected to be represented. Topics scheduled for discussion include funding, sales tips, and public awareness campaigns, as well as programming, production, and management strategies. For registration information, contact convention chairman Lo Jelks at Black College Radio in Atlanta.



Strong Message. EastWest recording act Sudden Change spoke to students at the Jefferson House Middle School in Elizabeth, N.J., about staying in school and keeping a positive mental attitude. The duo's debut single is titled "Comin' On Strong." Joining Jessie, left, and Katia is retired NFL player Al Dixon, center, who joined Sudden Change at the lecture.

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All Smiles. EMI/ERG hosted a reception and listening party for artist Dianne Reeves to celebrate the debut of her album "Art And Survival." The jam-packed event was held at the St. James in Los Angeles. Pictured at the affair are Reeves, left, and actress Angela Bassett.



TERRI ROSSI'S
RHYTHM
SECTION

RECORD-BREAKING RECORDS: R. Kelly's "12 Play" (Jive) establishes a new record for the most weeks at No. 1 on the Top R&B Albums chart. Both the soundtrack for "The Bodyguard" (Arista) and "The Chronic" by Dr. Dre (Death Row) reigned at the top of the chart for 8 weeks. "12 Play" racks up its ninth week, and unless a new release debuts at No. 1, it could hold the top for some time.

"Bump N' Grind" holds for a sixth week on the Hot R&B Singles chart, with a margin of 3-1 over the next record. "Bump" ranks No. 1 at 33 of the 75 monitored stations used for the singles chart. Six weeks at No. 1 only ties "Bump" with "Gangsta Lean" by DRS (Capitol). The record holder in the BDS/SoundScan era remains "I Will Always Love You" by Whitney Houston (Arista), which held for 11 weeks. "Right Here/Human Nature" by SWV (RCA) was at the top for seven, and Silk's "Freak Me" (Keia) was No. 1 for eight. (The one record that we can be certain would have been the real one to beat—if, during the summer of 1992, the R&B charts had been compiled with BDS and SoundScan data—would have been Motown's "End Of The Road" by Boyz II Men. It broke Elvis Presley's record on the Hot 100; that chart had already begun using BDS/SoundScan data by that time.)

In the R&B Airplay Monitor, "Bump N' Grind" is No. 1 on the R&B/Mainstream and Top 40/Rhythm-crossover charts. Holding firmly at the top of the Most-Played Rap Tracks chart, also in the Monitor, is "Whatta Man" by Salt-N-Pepa (Next Plateau). It has been No. 1 for 7 weeks. R. Kelly and Salt-N-Pepa are scheduled to go on tour together, starting at the end of April. K7 will join the tour for some dates. This seems like one show you wouldn't want to miss.

GREATEST GAINER/AIRPLAY: This week's award winner is the most unusual record on the singles chart. You guessed it—it's the double-artist single: "Part Time Lover" by H-Town and "I'm Still In Love With You" by Al B. Sure! (Interscope), from the soundtrack to "Above The Rim." Had the totals not been combined, H-Town would have earned this honor purely on the strength of its own airplay point increase. The order of the titles is switched because H-Town's points are greater than Al B. Sure!'s gain this week. "Still" has activity spread over a larger number of charts, but where H-Town is in rotation, it is *really* in rotation. It has top 10 play at WQUE New Orleans, KJMZ Dallas, WQMG Greensboro, N.C., and KMJQ Houston. "Still" is top 10 at WFXA Augusta, Ga., and is getting airplay on almost twice the number of stations. I told you this was going to be interesting to watch!

GREATEST GAINER/SALES: The Greatest Gainer/Sales award goes to the single that makes the greatest increase in sales points *and* is not in the top 20 on the chart. Actually, this week the two biggest gainers on the entire chart were singles by Keith Sweat and Heavy D., but the award goes to Toni Braxton's "You Mean The World To Me" (Arista) due to its placement on the chart.

FYI: "Never Without You" by Mariah Carey (Columbia) earns a bullet at No. 8 on the singles chart due to an increase in airplay points for its B side and an increase in sales. On the sales-only chart, "Never" moves backward from No. 8 to No. 9, but is bulleted because it meets this week's criteria and helps the song maintain its bullet on the overall chart.

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BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	LOVE COMES AND GOES	ED O.G. & DA BULLDOGS (MERCURY)	14	15	2	PISTOLGRIP-PUMP	VOLUME 10 (RCA)
2	12	3	HOW DO YOU HEAL A BROKEN...	CHRIS WALKER (PENDULUM/ERG)	15	18	3	HUSH HUSH TIP	N-TYCE (WILD PITCH/ERG)
3	11	3	UPTOWN HIT	KURIOUS (COLUMBIA)	16	—	1	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
4	21	2	SKOUNDRELS GET LONELY	DRS (CAPITOL)	17	—	2	THE GLOCK	VICIOUS (EPIC)
5	1	4	BAKNAFFEK	DAS EFX (EASTWEST)	18	9	9	CHOOSE	COLOR ME BADD (GIANT/REPRISE)
6	—	1	I GOT CHA OPIN	BLACK MOON (WRECK/NERVOUS)	19	—	1	TAKE IT EASY	DEBELAH (ATLANTIC)
7	—	1	HOW ABOUT SOME HARDCORE	M.O.P. (SELECT)	20	25	9	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)
8	3	5	ANNIVERSARY	GERALD ALBRIGHT (ATLANTIC)	21	—	2	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
9	24	4	STREET LIFE	INTELLIGENT HOODLUM (TUFF BREAK)	22	—	1	DON'T STOP (HEY HO)	FUNKAHAWLIKZ (BASIX)
10	7	16	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)	23	20	4	TAKE IT OFF	SAM THE BEAST (SIREN)
11	—	1	THE BELLS	COLOR ME BADD (GIANT/REPRISE)	24	17	3	DO THE BOOTY HOP	95 SOUTH (WRAP/ICIBAN)
12	13	5	A LITTLE LOVE	KOLORZ (SCOTTI BROS.)	25	19	8	NICE AND LOVELY	SHAGGY (VIRGIN)
13	—	1	BACK IN THE DAY	ILLEGAL (ROWDY/ARISTA)					

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 2, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	19	R. KELLY ▲ ² JIVE 41527 (10.98/15.98)	12 PLAY	1
★ ★ ★ No. 1 ★ ★ ★						
2	3	3	17	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279* (10.98/15.98)	DOGGY STYLE	1
3	4	4	36	TONI BRAXTON ▲ ³ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
4	7	6	21	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
5	2	—	2	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	2
6	5	5	13	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
7	6	2	3	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
8	9	8	6	ZHANE ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
9	8	7	16	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
10	11	9	23	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	6
11	12	12	19	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
12	10	11	29	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
13	NEW ▶	1	1	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	13
14	13	14	4	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK	13
★ ★ ★ GREATEST GAINER ★ ★ ★						
15	18	16	31	BABYFACE ▲ ¹ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
16	14	10	70	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
17	15	15	3	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
18	16	18	19	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
19	17	13	23	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
20	25	19	15	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
21	23	29	8	TOP AUTHORITY TRAK 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
22	19	17	4	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
23	22	22	18	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
24	27	31	16	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
25	24	21	44	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1
26	21	20	6	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	9
27	20	23	25	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
28	28	25	24	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
29	26	24	21	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
30	31	28	4	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	26
31	29	26	21	SHAQUILLE O'NEAL ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
32	30	27	70	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
33	32	34	4	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	32
34	34	41	5	SOUNDTRACK BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	34
35	42	47	25	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
36	33	32	11	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
37	38	40	66	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
38	37	30	39	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
39	36	35	21	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
40	48	45	11	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	40
41	41	33	30	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
42	39	38	13	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
43	35	37	15	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
44	NEW ▶	1	1	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	44
45	46	50	24	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
46	44	36	8	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
47	40	43	72	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
48	49	52	50	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11

49	43	39	23	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
50	45	44	31	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
51	51	49	14	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	47
52	NEW ▶	1	1	MARION MEADOWS RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT	52
53	50	48	26	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
54	47	42	9	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA	25
55	52	46	9	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	11
56	54	51	89	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
57	58	67	57	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
58	53	54	73	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
59	55	53	32	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
60	60	—	2	ETERNAL EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	60
61	69	69	31	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
62	59	64	19	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	54
★ ★ ★ PACESETTER ★ ★ ★						
63	74	65	23	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
64	61	60	26	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
65	67	59	18	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
66	57	62	41	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
67	64	61	26	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
68	68	63	35	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
69	65	58	39	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
70	NEW ▶	1	1	SOUNDTRACK MERCURY 518882 (10.98 EQ/16.98)	MI VIDA LOCA	70
71	79	75	17	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	71
72	62	56	19	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
73	73	76	33	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
74	RE-ENTRY	2	2	P.K.O. YOUNGSTA 2470 (9.98/15.98)	THAGOOD, THE BAD, THE MAFIA	74
75	63	57	4	SLAVE FEATURING STEVE ARRINGTON RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
76	71	70	25	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
77	80	86	60	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
78	66	66	19	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
79	70	71	31	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
80	75	73	5	GUESS WARNER BROS. 45481 (9.98/15.98)	GUESS	73
81	81	78	4	JOHNNIE TAYLOR MALACO 7472 (9.98/15.98)	REAL LOVE	76
82	82	80	10	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
83	76	81	7	VARIOUS ARTISTS TOMMY BOY 1077	BIG BLUNTS	76
84	78	68	22	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
85	86	79	27	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
86	77	72	7	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
87	83	85	33	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
88	92	84	53	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
89	88	97	45	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
90	RE-ENTRY	67	67	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
91	56	55	9	SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	55
92	NEW ▶	1	1	KOOL G RAP & D.J. POLO COLD CHILLIN' 5002* (10.98/15.98)	KILLER KUTS	92
93	72	77	8	FREDDIE JACKSON CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
94	84	74	4	HWA RUTHLESS 5506*/RELATIVITY (7.98/11.98) HS	AZ MUCH ASS AZZ U WANT	74
95	90	96	42	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
96	89	—	13	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	40
97	RE-ENTRY	10	10	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE	32
98	RE-ENTRY	30	30	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
99	RE-ENTRY	4	4	ODD SQUAD RAP-A-LOT 53866/PRIORITY (9.98/15.98)	FADANUF FA ERYBODY!!	66
100	85	82	18	COLOR ME BADD GIANT/REPRISE 24524*/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	20

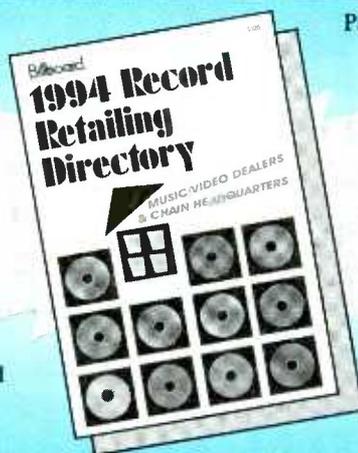
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most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

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Columbia Builds A Buzz On Nas' 'Illmatic'; A Tragic, Bloody Week On Staten Island

THE BUZZ on Nas, the newest rapper on Columbia's roster, is big and growing bigger. "We decided that in order for our marketing plan to be effective, we had to market to the 10% of the people who are trend-setters," says Ashley Fox, director of artist development at Columbia Records. "Producers, filmmakers... anyone with a big mouth who is passionate about music and credible. We figured the rest would follow suit."

"Illmatic" is the name of Nas' debut album, which is starting to ripple through Planet Rap. It's a colorful blend of events and experiences ("life, death, triumph, woe") as seen through his eyes. Its honesty and passion are palpable through and through. The title, says Nas, "is the sound of the type o' shit I'm on."

Nas' introduction to the world came via "Live At The BBQ," an acknowledged classic from Main Source's 1990 album "Breaking Atoms." He rhymed chorus-line style alongside Akinyele, Large Professor, and Joe Fatal. Next, in 1992, he dropped "Halftime," which was featured on the "Zebrahead" motion picture soundtrack.

That same year, Nas (who grew up in the Queensbridge housing projects in Long Island City, N.Y., which also nurtured Marley Marl, MC Shan, and Intelligent Hoodlum) recorded several songs with Large Professor, including "It Ain't Hard To Tell," the first single from "Illmatic," wherein he declares his status as da muhfgin' man. He got signed to Columbia based on the strength of a demo. To complete the album, Nas collaborated with other production scientists. They are Pete Rock, L.E.S., DJ Premier (from Gang Starr), and Q-Tip (from A Tribe Called Quest).

"Nas is an artist that we're putting everything behind," says Fox. "It might not look that way to the outside world, because we're doing things in a very nontraditional manner."

Fox says she was given autonomy from Columbia's senior executives to "do what has to be done to make the record happen." She created a "nu-

cleus team" of four people—including publicist Miguel Baguer, A&R exec Faith Newman, national director of rap promotion Tyesh Harris, and herself. The team met nightly, after the regular work day, to conceive the marketing plan for "Illmatic."

After mailing advance cassettes to the aforementioned tastemakers in November, the team initiated a fax campaign that ran for about six weeks. Then they focused their attention on securing early press. "You can't imagine how much press this kid has gotten as a solo artist," Fox says. "He graced the covers of The Flavor and Rappages, and he has been or will be featured in Vibe, The Source,



by Havelock Nelson

and Rolling Stone."

The label shipped a Ralph McDaniels-directed videoclip in late January, the same day as the 12-inch of "It Ain't Hard To Tell." Also, an electronic press kit featuring interviews with the producers who worked on the album was sent out. "What they have to say about Nas is touching and so real," Fox says.

Now Columbia is shifting back to marketing to the tastemakers. It will soon service a heavyweight Nas T-shirt to no more than 250 people. "The whole idea," Fox notes, "is to have people who don't already know Nas ask, 'Could I get that... Who is that kid?'"

IT'S ALL GOOD: Kool G. Rap is working on his new album for Cold Chillin'/Epic. It's slated for an early-summer release... Wu-Tang Clan's Loud/RCA album "Enter The Wu-Tang (36 Chambers)" was certified gold by the RIAA. According to a spokesman at Street Life/Scotti Bros., 12 Gauge's bassy party jam

"Dunkie Butt (Please Please Please)" has sold 500,000 units... Mobb Deep, formerly on 4th & Bway Records, has a new home: Loud/RCA... Mark Jackson of the Los Angeles Clippers and Kenny Smith of Houston Rockets hope to follow in the footsteps of Shaquille O'Neal, who records for Jive. The pair has completed a rap track together for a yet-to-be-determined label... King Just's "Warriors' Drums" (Black Fist) is a phat, fluid, flippy, dusty, and off-the-wall freestyle jam that's worth seeking out. It's straight from the depths of Shaolin (that's New York's Staten Island, homefolks). The B side, "Move On 'Em Stomp," also punches and kicks... The Source magazine's first annual Source Awards show is set to take place April 25 at the Paramount in New York. Comedian Bernie Mac (from the films "House Party 3" and "Above The Rim") and all-purpose personality Fab 5 Freddy will serve as hosts of the event. Ed Lover & Doctor Dre will co-host from an off-the-stage post, according to Dave Mays, publisher of The Source... Fang/Continuum rapper Fesu (that's Usef backwards) just recorded a track with underrated/underexposed soul legend Bobby Womack titled "Going Round N' Circles." It's the bluesy cry of a bitter ghetto bastard... The other week was a crazy and tragic one in Staten Island, N.Y. Three males connected to the borough's burgeoning rap scene died from gunshot wounds. First Dante Hawkins, the son of Wu-Tang Clan member U-God, was caught in the crossfire of a shootout March 12. Then, three days later, Darryl Route, the 27-year-old brother of Guy Route, who manages Virgin rapper Shyheim, was shot during an argument. Next, Two Cent, an associate of both Shyheim and Wu-Tang Clan, died from a bullet wound in the chest. Speaking of homicides as they relate to his hometown, Shyheim rhymes in "On And On," his debut single, "This happens everyday around my way, so I pray that I could live another day." Amen.



Domino In 'Da House. The Palace in Los Angeles was the site of Outburst/RAL/Chaos artist Domino's listening party for his self-titled album. Hanging out with Domino, center, was KKBT APD Michelle Santosuosso, left, and KKBT MD Harold Austin. His current single is "Sweet Potato Pie."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	10	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST 2 week at No. 1
2	2	1	8	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
3	3	2	11	WHATTA MAN ◆ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
4	4	4	18	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	10	19	9	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
6	14	—	2	GOT ME WAITING (C) UPTOWN 54815/MCA	◆ HEAVY D. & THE BOYZ
7	5	6	17	CANTALOOOP (FLIP FANTASIA) ◆ (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
8	6	7	7	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
9	9	17	4	PUMPS AND A BUMP (C) (D) GIANT 18218/REPRISE	◆ HAMMER
10	8	8	7	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
11	11	12	4	SOMETHING TO RIDE TO (C) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
12	7	5	8	IT'S ALL GOOD (C) (D) (T) GIANT 18271/REPRISE	◆ HAMMER
13	13	13	3	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	◆ A TRIBE CALLED QUEST
14	12	10	7	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
15	15	11	4	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
16	19	22	5	COMIN' ON STRONG (C) EASTWEST 98334/AG	◆ SUDDEN CHANGE
17	30	39	4	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
18	17	16	7	C.R.E.A.M. (M) (T) (X) LOUD 62766*/RCA	◆ WU-TANG CLAN
19	16	9	18	GETTO JAM ◆ (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
20	18	18	5	HEY D.J. (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
21	24	24	8	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
22	20	20	7	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIHT)
23	21	26	8	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGECELLO
24	22	14	18	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
25	31	30	6	IT AIN'T HARD TO TELL (C) (T) COLUMBIA 77385	◆ NAS
26	23	15	14	FAMILY AFFAIR (C) (T) ATLAS 855 232/PLG	◆ SHABBA RANKS
27	29	27	18	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
28	25	21	30	WHOOOP! (THERE IT IS) ▲ (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
29	NEW ▶	1		PAPA'Z SONG (C) (T) (X) INTERSCOPE 98303/AG	◆ 2PAC
30	36	—	2	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349*/CHAOS	◆ DOMINO
31	28	23	9	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
32	27	35	8	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
33	26	25	7	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
34	33	29	9	ZUNGA ZENG (C) (M) (T) (X) TOMMY BOY 599	◆ K7
35	32	28	20	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
36	34	31	21	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
37	NEW ▶	1		HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	◆ M.O.P.
38	37	34	14	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
39	38	32	15	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
40	47	45	16	I-IGHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
41	35	33	20	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
42	NEW ▶	1		BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5030/ARISTA	◆ ILLEGAL
43	NEW ▶	1		LOVE COMES & GOES (C) (T) CHEMISTRY 858 337/MERCURY	◆ ED O.G. & DA BULLDOGS
44	42	38	5	YEAH YEAH (C) (M) (T) LUKE 170	◆ THE NEW TWO LIVE CREW
45	41	40	18	COME BABY COME ◆ (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
46	40	46	3	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
47	RE-ENTRY	3		SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
48	44	44	17	REALLY DOE (C) (T) PRIORITY 53843	◆ ICE CUBE
49	39	37	18	BOOM SHAK A-TACK (C) (M) (T) DELICIOUS VINYL/EASTWEST 98373/AG	◆ BORN JAMERICANS
50	46	43	3	BANG BANG BOOGIE (C) BUST IT 8017	◆ DBG'Z

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

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THE PRETENDERS

(Continued from page 12)

"I missed him terribly," says Hynde. "Both he and I were floundering—and probably not playing well—and I needed something to kick me in the ass and inspire me."

Chambers, who moved on to play with Dave Stewart & the Spiritual Cowboys and maintains his role in the ongoing group Miss World with keyboardist Jonathan Perkins, agrees.

"I'd worked with various people and relocated to L.A., and looked for something that didn't really exist," says Chambers, who was in London when Hynde rekindled their musical relationship.

The reunion came at the behest of, oddly enough, Chicago band Urge Overkill. Hynde was in Los Angeles last August, mixing her new Ian Stanley-produced album with Bob Clearmountain, when a friend persuaded her to see Urge Overkill at a club gig.

"They were awesome, and when I met them afterwards, [drummer] Blackie Onassis said, 'I saw your drummer when we were playing in Germany.' I knew they had great respect for Martin, but [they] didn't ask why I wasn't working with him."

Still, Urge Overkill planted a nagging fixation on Chambers, and also influenced Hynde in more direct ways. The band asked her to come to a Las Vegas club gig and sit in. "I thought it could be fun, so I went and we did 'Precious,' and it was very exciting and felt like the original Pretenders," adds Hynde. "That's when Martin started creeping into my brain."

Eventually, Hynde contacted Chambers. "We went through one song, and it was the same feeling as when we first found him," says Hynde, recalling the Pretenders' early days. "No one has that swing and feel."

For Chambers, it was "kind of neat to come back after that space of time and be as good as we were at the start." But his presence only reinforced a feeling Hynde had since discovering Urge Overkill—that the new Pretenders album was "rock-light."

Having recently cut "Bold As Love" for the "Stone Free" Jimi Hendrix tribute with producer Stephen Street, the newly solidified Pretenders lineup quickly re-entered the studio with Street and cut four new songs: "Money Talk," "All My Dreams," "977," and "Love Colours."

"They kind of save the album's ass, in my estimation," says Hynde, "because it's like, 'Hello, people! This is actually a band!'"

Warner Bros. VP of publicity Liz Rosenberg, who says that "everybody in the company is slapping each other on the back" over the album, reports that major press, radio, and retail people will be brought to a Pretenders showcase in London prior to setting up an extensive interview schedule.

"It's so important to Chrissie for everyone to realize that the Pretenders are a live band that she doesn't want to do interviews until people see them perform," says Rosenberg. "Then she'll go out on a small club tour to reinforce the idea that this is what the band is about."

"I'm chomping at the bit," says Hynde. "Just get me on stage so we can do our fucking songs. Child-rearing has its moments, but there's nothing like living out of a suitcase, and believe me, I've looked!"



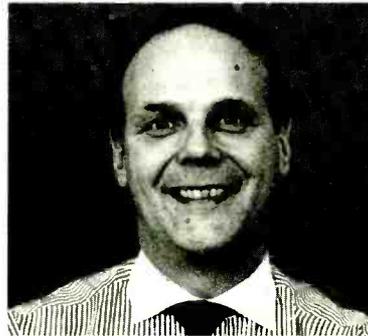
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Clivilles And Cole Retool C+C Music Factory

THE FACTORY GROOVES AGAIN: We recall with great clarity the first time we spoke with David Cole and Robert Clivilles about their brand new pet project, a rotating clique of up-and-coming singers and rappers called C + C Music Factory.

It was 1991, and the producers were handsomely decked out in oh-so-fashionable togs, chilling in the overstuffed chairs of a Columbia Records conference room, and looking every inch the dance music producers and remixers of the moment—which, in fact, they were. They had barely finished cutting tracks for their first album, yet they were already pondering the idea of international concert tours, copy-cat acts, and re-routing the direction of dance music at pop radio. Confident? Cocky? On the surface, perhaps. But as the wall-shattering command “everybody dance now!” fast filled dancefloors and airwaves around the world, visionary proved to be a more appropriate adjective.

It is three years later, and the mood at New York’s Electric Lady recording studio is similarly positive. A lot of heavy stuff has gone down since “Gonna Make You Sweat” topped the charts, and there is immeasurable pressure surrounding the top-secret tunes-in-progress that eventually will fill the second C + C Music Factory album. As the pair sit down for their first interview in over a year, they bypass the drama and occasional bad blood, opting instead for relaxed, good-humored vibes—and, of course, that familiar bravado.

First, there is the album’s vocal lineup. Zelma Davis has returned as the resident vamp, while longtime protégés Trilogy have stepped into the rap role vacated by Freedom Williams—but with a twist: They harmonize as well. The real zinger is the presence of Martha Wash, who has ended a lengthy, sometimes litigious fracas with Clivilles and Cole to perform on several songs.

“It was really important to me that we sit down and have a personal conversation before we got to work,” Cole says. “We talked, and let our feelings

out. By no means was it heated. We cleared up a lot. Five minutes later, she was in the booth wailing her butt off. It was fierce.”

Wash solos on “Takin’ Over,” a house romp that Clivilles says could be “the club anthem of the summer.” The track begins with a slow and soulful passage that Cole feels could stand on its own without ever breaking into the uptempo section. Wash also is featured with others on “Can You Dig,” a potential single that is cast in the now-classic C + C pop/hip-hop sound, and “Do You Wanna Get Funky,” another single contender that Clivilles has gleefully dubbed “a real booty song.”

While the pair’s reunion with Wash is sure to grab headlines, Cole and Clivilles say the real surprise of the album will be the potency of Davis’ performances.

“She did her homework,” Clivilles beams, pointing to her turn on the rhythmic street ballad “Take A Toke (I Got The Best Love You Ever Smoked)” as a vocal that “will surprise a lot of people. She took voice lessons, and has really grown in so many ways.”

The purpose of Bronx-bred male trio Trilogy in the C + C lineup, and on jams like the jazzy “All Damn Night” and the salsa/tribal-spiced “Borriqua Anthem,” as Clivilles sees it, is to bring “a harder edge to the sound. This year, rap is more real. You can’t front people and get over.”

Regardless of who is singing or rapping, the real glue of C + C Music Factory is the creative synergy and kinship that Cole and Clivilles share. Opposites in so many personal ways, the two spark when they work together in such a special way that they are continually looking for different projects to collaborate on. Not content to rest on the laurels of a recent Grammy win for their contributions to Whitney Houston’s mega soundtrack to “The Bodyguard,” their current agenda includes a deal with Sony Japan to launch G-Factory Records, a new dance music subsidiary that is designed to accommodate the team’s prolific output.

The first release on G-Factory will be “Clivilles & Cole Nightclubbing,

Volume One,” an album that is split in half between the pair’s remixes of nuggets by Dr. Buzzard’s Savannah Band and new material. Audrey Wheeler, Jocelyn Brown, and Debra Cooper, the rich and belting voice on “Pride (A Deeper Love),” will appear on the set, due out in Japan May 1. At this point, there are no firm plans for either the album or G-Factory to surface in the U.S., though Cole and Clivilles are optimistic that a deal will be set shortly.

“This is the kind of album where we can get totally loose,” Cole says. “It’s fun for us in a way that’s different than C + C Music Factory. It’s music for the head.” And if that is not enough, the duo also will soon focus on the long-delayed debut album by their Arista act, S.O.U.L. S.Y.S.T.E.M., with an eye toward autumn release. Front woman Michelle Visage has stepped out of the picture to follow solo aspirations, leaving the act to regroup with four lead singers.

“The idea is to create a more mature, song-oriented entity,” Cole says. “We want it to be more along the lines of our



by Larry Flick

work with Mariah Carey and Whitney Houston. We want this record to appeal to a wider and maybe older audience. It’s our chance to further prove our versatility.”

In the meantime, Cole and Clivilles are focused on completing the as-yet-untitled C + C Music Factory album, which they hope to have in stores by June.

“We’ve realized that the way to conquer the pressure of making another C + C album is to put it in the back of our minds and get on with actually making the record,” Clivilles says. “We want to take the sound a step further and change the vibe a little, make it a little harder. Whether people dig it or not—and I think they will—we’re proud of what we’re doing. We’re not compromising what we believe in.”

BEATS’N’PIECES: We’re bummed to note that John Trienis was a casualty of recent layoffs at EMI Records in New York. After a winning streak of five No. 1 club hits last year, he leaves his post as national director of dance music promotion on Tuesday (1). Trienis is mulling over several options, and expects to announce a new industry home soon. We hear that there are no plans to replace Trienis at EMI right now. With no one actively working dance music at the label, where does this leave such dance/rhythm-rooted acts as Judy Cheeks, Eternal, Pet Shop Boys, and Joi? ... On an upbeat note, popular U.K. indie Champion Records has signed a distribution deal with EastWest in the U.S., serving its dance/crossover department a tasty

plate of club morsels to dine on. First singles resulting from the deal are “Better Late Than Never” by Lafayette and “Love Come Home” by Our Tribe With Franke Pharoah, which is due out later this month. No firm word on whether the red-hot “Feel What U Want” by Christine W. will also be on EastWest ... David Morales’ sorely underappreciated debut, “The Program,” gets a new lease on life later this month when Mercury unleashes the ragga-tribal anthem “In De Ghetto” to clubs. Morales did the mixes himself—and quite nicely at that. Another of the set’s warmer moments, “Sunshine,” is being eyed for an urban radio push ... The “At Midnight: TK Dance Classics Remixed” collection is finally about to be issued on Fader/Chemistry Records. The album includes funky disco-era gems like “It’s Been So Long” by George McCrae, revamped by Judge Jules, and “Get Down Tonight” by K.C. & the Sunshine Band, brilliantly re-examined by Tom Moulton. Heavy props to Chemistry A&R dude Brian Chin for his fine production choices ... Given the massive success of Joe Roberts’ gorgeous recent single “Lover,” London/ffrr Records in the U.K. will launch a pop push behind his previous club hit, “Back In My Life,” to coincide with the shipment of the singer’s delicious full-length debut. London’s U.S. arm is going to work the project here, but has yet to settle on a street date. Get crackin’, folks! ... Starved for something new from Martha Wash? In the interim between solo and C + C Music Factory projects, seek out the Hollywood Records film soundtrack to “D2: The Mighty Ducks,” on which she offers a sassy reading of “Mr. Big Stuff.” Quite fun ... Finally, Jody Watley’s fab new single, “When A Man Loves A Woman,” is sure to nab a much larger club audience with the onset of savvy gay and lesbian remixes by Steve Wolfe, head of A&R at MCA Records in London. The title hook line is manipulated to say “when a man loves a man it’s a beautiful thing” (with the same done for women), amid a

Billboard Dance
HOT Breakouts
FOR WEEK ENDING APR. 2, 1994

CLUB PLAY

1. WORKER MAN PATRA EPIC
2. E LATOUR SMASH
3. COME ON AND DO IT FPI PROJECT MOONSHINE MUSIC
4. I WANT IT, I NEED IT (REAL LOVE) SAUNDRA WILLIAMS BOLD SOUL
5. GIVIN' IT UP INCOGNITO TALKIN' LOUD IMPORT

MAXI-SINGLES SALES

1. I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ CLASSIFIED
2. LOVE COMES AND GOES ED O.G. & DA BULLDOGS CHEMISTRY
3. BAKNAFFEK DAS EFX EASTWEST
4. WHAT'S UP DJ MIKO ZYX
5. RETURN TO INNOCENCE ENIGMA VIRGIN

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

storm of hip trance/house beats. Not only is this a boldly effective promotional move, but it is in keeping with the open-minded perspective that Watley has been known to factor into her songs.

PARTING GLANCES: Drag performer and vocalist Peter Giles succumbed to complications resulting from AIDS March 15 in New York.

Best known under the stage moniker Donna Giles, his high-pitched tones were last heard on the “Jackie 60” version of David Morales’ 1993 club smash “Gimmie Luv.” Performing and recording up to the end of his life, Giles recently completed a cover of the “Dreamgirls”/Jennifer Holiday track “And I Am Telling You I’m Not Going.” The record, produced by Eve Nelson and remixed by Stonebridge, will be released on the independent Downtown 161 Records this month.



Love & India. Enduring dance siren India, left, celebrated her recent birthday with a performance at New York’s Sound Factory Bar. The highlight of the gig was a rendition of “Love & Happiness,” her current hit with River Ocean on Strictly Rhythm Records. The legendary Tito Puente, right, also made a special appearance. Portions of the evening were shot for a future videoclip. (Photo: Tina Paul)

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★ 1 week at No. 1					
1	3	3	10	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
2	4	4	9	SO INTO YOU EASTWEST 95950/ATLANTIC	◆ MICHAEL WATFORD
3	2	2	10	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
4	5	7	8	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN & RUPAUL
5	1	1	9	I WANT YOU REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
6	6	9	8	DO YOU WANT IT SBK 58119/ERG	◆ LONNIE GORDON
7	10	19	6	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	◆ BARBARA TUCKER
8	9	15	7	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
9	14	21	7	WORK THAT BODY GREAT JONES 530 629/ISLAND	◆ CHANELLE
10	11	13	7	BLOW YOUR WHISTLE FFRR 120 017	◆ DJ DUKE
11	18	26	5	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
12	12	16	8	STAY EMI 58113/ERG	◆ ETERNAL
13	36	—	2	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
14	39	—	2	MOVING ON UP EPIC 77417	◆ M PEOPLE
15	8	12	8	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
16	22	24	6	X TRIBAL AMERICA 58035/IRS	◆ JUNIOR VASQUEZ
17	13	18	9	GROOVE THANG MOTOWN 4848	◆ ZHANE
18	29	37	4	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
19	7	6	9	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
20	15	5	10	I'M IN THE MOOD A&M 0461	◆ CE CE PENISTON
★★★ POWER PICK★★★					
21	33	44	3	DO YA COLUMBIA 77401	◆ INNER CITY
22	27	30	5	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
23	25	29	5	TAKE ME AWAY REPRISE 41309/WARNER BROS.	◆ BABBLE
24	40	45	3	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	◆ JOMANDA
25	21	11	12	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651	◆ ARETHA FRANKLIN
★★★ HOT SHOT DEBUT★★★					
26	NEW ▶	1	1	I BELIEVE PERSPECTIVE PROMO/A&M	SOUNDS OF BLACKNESS
27	17	8	11	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	◆ THE DAOU
28	41	42	3	BREAKDOWN FFRR 120 015	◆ ONE DOVE
29	31	35	5	BURNING LIKE THE SUN CONTINUUM PROMO	◆ RED RED GROOVY
30	16	14	10	GOING NOWHERE GO!DISCS IMPORT	◆ GABRIELLE
31	23	10	12	I WANT TO THANK YOU AREA 10 004	◆ LATRECE
32	28	25	8	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
33	42	47	3	WHEN YOU LOVE SOMEONE MAXI 2015	◆ DAPHNE
34	20	20	12	DREAM DRUMS EIGHT BALL ALBUM CUT	◆ LECTROLUV
35	38	40	3	NOTHING BETTER ORE MUSIC IMPORT	◆ COLOURBLIND
36	32	39	4	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
37	30	33	6	VICIOUS GAMES SMASH 440 812/ISLAND	◆ YELLO
38	NEW ▶	1	1	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	◆ ROBIN S.
39	48	—	2	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	◆ THE OVERLORDS
40	24	23	11	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
41	NEW ▶	1	1	GIN AND JUICE DEATH ROW/INTERSCOPE 95951/ATLANTIC	◆ SNOOP DOGGY DOGG
42	19	17	13	BEEN A LONG TIME COLUMBIA 77303	◆ THE FOG
43	45	—	2	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
44	44	41	3	I WANNA ROCK JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
45	NEW ▶	1	1	STOMP IMAGO 25035	◆ BIG FUN
46	26	22	15	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
47	35	34	6	OBSESSION AVENUE FOCH 15513/CRITIQUE	◆ FEM 2 FEM
48	43	36	5	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	◆ PASCAL'S BONGO MASSIVE I
49	34	31	10	ALL BECAUSE OF ME VIBE MUSIC 4006	◆ GEORGIE PORGIE
50	37	28	13	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1 ★★★ 1 week at No. 1					
1	4	3	7	C.R.E.A.M. (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
2	2	2	3	ELECTRIC RELAXATION (T) JIVE 42196	◆ A TRIBE CALLED QUEST
3	3	7	7	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
4	1	1	4	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
5	8	16	3	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	◆ ROBIN S.
6	7	6	7	GROOVE THANG (M) (T) MOTOWN 4848	◆ ZHANE
7	6	9	8	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
8	5	8	4	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
9	16	23	3	I'LL WAIT (M) (T) (X) ARISTA 1-2659	◆ TAYLOR DAYNE
10	9	4	10	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
11	11	10	19	WHY IS IT? (FUK OAT) (M) (T) (X) MAXI 2014	◆ SAGAT
★★★ HOT SHOT DEBUT★★★					
12	NEW ▶	1	1	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
13	18	—	2	SWEET POTATOE PIE (M) (T) OUTBURST/CHAOS 77349/COLUMBIA	◆ DOMINO
★★★ GREATEST GAINER★★★					
14	33	—	2	PLAYER'S BALL (M) (T) (X) LAFACE 1-4067/ARISTA	◆ OUTKAST
15	23	18	8	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
16	12	12	5	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
17	NEW ▶	1	1	GET YOUR HANDS OFF MY MAN (T) (X) TRIBAL AMERICA 58117/IRS	◆ JUNIOR VASQUEZ
18	24	—	2	LOVE & HAPPINESS (T) STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
19	15	15	3	I WANT YOU (T) (X) REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
20	21	27	3	BEAUTIFUL PEOPLE (T) STRICTLY RHYTHM 015	◆ BARBARA TUCKER
21	NEW ▶	1	1	EL TRAGO (THE DRINK) (M) (T) CUTTING 297	2 IN A ROOM MEETS THE WEP MAN
22	NEW ▶	1	1	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
23	32	28	7	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
24	25	22	18	I-IHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
25	RE-ENTRY	2	2	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ PRINCE
26	20	14	8	IT ALL COMES DOWN TO THE MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
27	19	40	6	DON'T GO BREAKING MY HEART (T) (X) MCA 54796	◆ ELTON JOHN & RUPAUL
28	13	26	5	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
29	14	20	10	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
30	28	17	12	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
31	22	21	4	JUST ANOTHER DAY (M) (T) MOTOWN 4850	◆ QUEEN LATIFAH
32	RE-ENTRY	13	13	BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
33	29	—	7	JOY (T) CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
34	39	37	8	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	◆ NAS
35	37	34	5	I CRIED THE TEARS (T) (X) BIG BEAT 10150/AG	◆ JOMANDA
36	30	—	2	BELIEVE IN LOVE (T) ELEKTRA 66227	◆ TEDDY PENDERGRASS
37	26	—	2	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
38	17	30	6	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	◆ ICE CUBE
39	44	47	4	ON AND ON (T) VIRGIN 38415	◆ SHYHEIM
40	RE-ENTRY	2	2	U SEND ME SWINGIN' (T) PERSPECTIVE 7449/A&M	◆ MINT CONDITION
41	36	—	4	I WANNA ROCK (T) JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
42	27	13	7	BECAUSE OF LOVE (T) (X) VIRGIN 38422	◆ JANET JACKSON
43	RE-ENTRY	12	12	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
44	50	46	7	I'M OUTSTANDING (T) (X) JIVE 42200	◆ SHAQUILLE O'NEAL
45	RE-ENTRY	6	6	YOU USED TO HOLO ME '94 (T) STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
46	NEW ▶	1	1	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) BEACON 10004/FOX	◆ SIMPLE E
47	48	42	4	STAY (M) (T) (X) EMI 58113/ERG	◆ ETERNAL
48	35	24	4	GOT TO GET IT (T) (X) 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
49	34	45	4	ZUNGA ZENG (T) (X) TOMMY BOY 599	◆ K7
50	NEW ▶	1	1	SOMETHIN' TO RIDE TO (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS

○ 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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if you ain't got it, you don't get it.

"get it, got it, groove"

FROM THE HOTTEST DANCE CAPITALS OF THE WORLD COMES THE FRESHEST HOUSE GROOVES IN YEARS WITH "GET IT, GOT IT, GROOVE," THE NEW DANCE COMPILATION FEATURING THE SMASH SINGLE FROM THE FOG BEEN A LONG TIME. PLUS THE #1 DANCE HIT I'M GONNA GET YOU BY BIZARRE INC, ARLINE BURTON'S SHOT IN THE DARK, THE K. LONDON PRODUCTION CLUB'S WHO'S GONNA LUV ME, (FEATURING GINA BRIGHT) AND MANY MORE. THE FOG APPEARS COURTESY OF MIAMI SOUL RECORDS, INC. • BIZARRE INC APPEARS COURTESY OF VINYL SOLUTION. • THE K. LONDON PRODUCTION CLUB APPEARS COURTESY OF K4B RECORDS.

Red Hot Lineup Set For AIDS Benefit Acts Pay Tribute To Influences On July Release

BY EDWARD MORRIS

NASHVILLE—Most of the recording has been completed for Mercury Records' "Red Hot + Country" album, which is set for release sometime in July. Proceeds from the album will go to a variety of AIDS relief organizations.

Tribute is the theme of the album, with the two dozen acts involved paying their musical respects to those who have inspired and influenced their own work.

This will be the fourth album in the "Red Hot" series. It follows "Red Hot + Blue," "Red Hot + Dance," and "No Alternative," all of which were AIDS fundraisers.

The artists, their cuts, and their objects of tribute are: Kathy Mattea, "Rock Me On The Water" for Jackson Browne; Dolly Parton, "You Gotta Be Me Baby" for George Jones; Mary-Chapin Carpenter, "Ballad Of Willie Short" for John Jennings; Radney Foster, "Close

Up The Honky Tonk" for Red Simpson and Buck Owens.

Also, Brooks & Dunn, "Folsom Prison Blues" for Johnny Cash; Mark Chesnutt, "Goodbyes Come Hard For Me" for Kenny Serratt; Nanci Griffith, "If These Walls Could Speak" for Jimmy Webb; Patty Loveless, "When I Reach The Place I'm Going" to acknowledge her Appalachian roots; and Sammy Kershaw, "I Know A Little" for Lynyrd Skynyrd.

Also, Johnny Cash, "Forever Young" for Bob Dylan; Billy Ray Cyrus, "Pictures Don't Lie" for Merle Haggard; the Mavericks, Carl Perkins, and Duane Eddy, "Matchbox" for Perkins; Vince Gill, Ricky Skaggs, Doc Watson, Randy Scruggs, and Earl Scruggs, "Keep On The Sunny Side" for the Carter Family; Marty Stuart, Jerry Sullivan, and Tammy Sullivan, "Up Above My Head/Blind Bartimus" in tribute to Stuart's gospel influences; Jimmie Dale Gilmore and Willie

Nelson, "Crazy" for Nelson.

A spokesman for the project says it is likely that Browne will lend his voice to Mattea's track, but that has not yet been confirmed.

John Carlin serves as executive producer of "Red Hot + Country," and Randy Scruggs is supervising musical producer.

According to a representative from the Red Hot organization in New York, all income from record sales—beyond the basic manufacturing and distribution expenses—will go to the charity, including all artist and publishing royalties.



Night To Hal. Marty Stuart, right, welcomes Hal Ketchum as a fellow member of the Grand Ole Opry. For his debut, Ketchum sang a duet with the legendary Ferlin Husky.

Stars Keep On Truckin' With Upcoming Promo Toy

BY STEVE TRAIMAN

NEW YORK—One of the hottest items in country music collectibles is likely to be the Buddy L Sonic Haulers assortment of three super-detailed replicas of the Kenworth Aerodyne 18-wheel "big rigs" that travel with the shows of Billy Ray Cyrus, Randy Travis, and Clint Black.

In an innovative licensing deal arranged through Paul Oursler of Nashville-based Music Concepts, the actual voice of each country star offers a personal message when a button is pushed on the open-sided "Try Me" package. There's also a four-color likeness of each star on

addition to the Randy Travis Gift Shop on Music Row. "As soon as they come out, we'll be carrying them, and the trucks should be a big hit," Travis says. "I'm excited about carrying what should be an instant collector's item and being part of this unique collectibles program that should appeal to all my fans and their kids."

Speaking for Billy Ray Cyrus, manager Jack McFadden notes that Cyrus "hasn't seen the final version yet, but he was really excited about the idea. The current tour will go on through the rest of the year, and we expect Great Entertainment Merchandise, our New York-based licensee, to add the trucks to Billy Ray's line as soon as they're available."

Clint Black's manager, Stan Mores of Mores Nanas Shea Entertainment, says, "We've been very involved with approval every step of the way since Paul came to us with the deal. He was great to work with. Some brokers aren't as sensitive to the artist's needs. It is [his or her] name and likeness that in effect creates the sale . . . I see these trucks as a very long-term way to help continue building country music awareness with both kids and collectors. The project has been endorsed by the Country Music Assn. and should keep building a new audience for Clint, Randy, and Billy Ray in a quality way."

Mark Nathan, Buddy L's director of marketing, says, "When I joined Buddy L about a year ago, I wanted to do something different and saw there wasn't much country in the toy vehicle market. But we use a lot of trendy colors that attract kids, the

(Continued on page 31)



the side of the 22-inch-long truck—and great sound effects. A turn of the key activates sounds of the engine starting and idling. The push of a button sounds the horn, and a push of the truck in reverse sounds the "beep-beep-beep" backup warning.

The first units are due to ship to retail outlets in May, and will be on Music City toy store shelves at a suggested list price of less than \$30 each in plenty of time for Fan Fair, June 6-10. All three artists say they are excited about the project, but each views the trucks' appeal in a slightly different way.

Travis and his manager, Lib Hatcher, see the truck as a natural

Too Much Is Never Enough For Tribute Sets Collections Keep Creativity Flowing, Minds Expanding

WORTH KEEPING: Are the country music labels turning out too many "special" albums for the market to bear—an excess of duet, various-artist, and good-cause collections? Let's see: We've had the "Honeymoon In Vegas," "Beverly Hillbillies," and "8 Seconds" movie soundtracks; Willie Nelson's star-saturated "Across The Borderline"; "Common Thread: The Songs Of The Eagles"; "Honky Tonk Angels"; and "Rhythm Country & Blues." Soon we will get multi-artist tributes to George Jones and Merle Haggard; the "Red Hot + Country" AIDS-relief set (see story, this page); another "Trio" album from Dolly Parton, Emmylou Harris, and Linda Ronstadt; and a Tammy Wynette duet assemblage that will include performances with Elton John, Sting, Cliff Richard, Aaron Neville, Smokey Robinson, Lyle Lovett, Wynonna, and Joe Diffie. No doubt there are other special projects of this nature simmering on Music Row.

Is it time to declare a moratorium on such packaging? Probably not—at least, not as long as the music is good and the artists are eager to perform it. And as long as it's not just a gimmick. Certainly, with each succeeding announcement of a new joint project, it will become more difficult to excite the media. This is a problem that will be exacerbated if the quality of music declines.

But the mere prospect of a decline is not a sufficient reason to halt a trend that offers great variety and value to record buyers. Each time someone buys an album primarily because it features a particular country artist—and, in so doing, gets the opportunity to hear other kinds of music by other artists—that person begins a provocative education, one that will first engage his or her imagination and then lead to other album purchases.

A corollary result, of course, is that these omnibus albums can jar and crack the belittling walls of formatting—against which most of us rage in private.

From a buyer's viewpoint, an imaginative mixture of artists and music within the same album is as natural and desirable as a well-programmed jukebox.

MAKING THE ROUNDS: Curb Records' Ronnie McDowell has written and recorded a song about the problems of crime in America that will be distributed to radio stations in all formats. Called "What's It Gonna Take," the song was inspired by the Jan. 30 slaying of four employees at a Taco Bell restaurant in Clarksville, Tenn. . . . Edgar Struble of Hendersonville, Tenn., will compose the music for the Kenny Rogers TV movie "MacShayne:

Final Roll Of The Dice." The movie will air on NBC-TV in April. Struble was Rogers' music director for 16 years . . . Nashville's Hallway has licensed two of its home video titles for broadcast on the Arts & Entertainment channel: "Willie Nelson: My Life" and "Remembering Patsy" . . . Laurie Lewis and her Grant Street band members Tom Rozum and Jerry Logan were injured in an automobile accident March 15 in Arizona. All are recovering well . . . The Country Music Assn. has donated \$50,000 to the Leonard Bernstein Center For Education Through The Arts in Nashville . . . SESAC has made a \$10,000 grant to the music business department of Nashville's Belmont University.

Our regular (and only) correspondent from Las Vegas, N.M., Jim Terr, sends us another song to demonstrate that not all country craziness resides on Music Row. Terr's offering is called "If I Can Save A Soul For Country (My

Life Has Been Worthwhile)" and tells the touching story of a rustic lad who seduces (artistically) a health-food store clerk by introducing her to the music of Mary-Chapin Carpenter, and then gradually leading her, via Lorrie Morgan, Clint Black, and Tom T. Hall, to George Jones. Terr clearly is a menace to musical serenity, and we advise purists in all

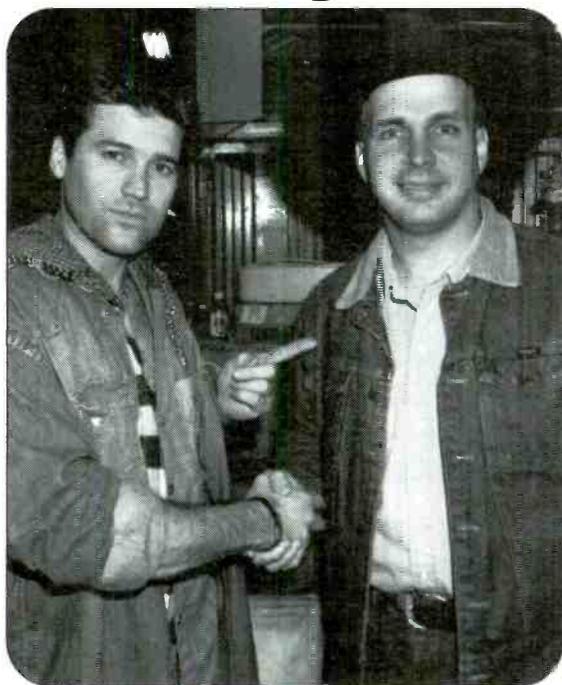
genres to keep their distance.

MARK YOUR CALENDAR: Hank Williams Jr. will give concerts in Tokyo and Oita, Japan, April 20 and 23, respectively. His appearances will be taped for a TNN special. The shows are sponsored by the Nippon Corp. . . . Alabama will stage its 13th June Jam June 11 in Fort Payne, Ala. In addition to the host act, Vince Gill, Diamond Rio, Aaron Tippin, Patty Loveless, Confederate Railroad, Michelle Wright, Neal McCoy, Lee Roy Parnell, Steve Wariner, Mark Collie, John Berry, Clinton Gregory, and Dallas County Line will perform. To date, the event has raised \$3 million for charities . . . Chicago's Museum Of Broadcast Communications and the Country Music Foundation will present "Country Music: On The Air," June 25-Sept. 30 at the Chicago Cultural Center. It will include the seminars "Cowboys And Crooners: Historic Perspectives Of Country Music" (July 7), "TNN: Then 'N' Now" (July 28), "Grand Ole Opry: Mother Church Of Country Music" (Aug. 18), "Country Coast To Coast" (Sept. 8), and "Music To Look At: Country Music Videos" (Sept. 29) . . . The International Bluegrass Music Assn.'s annual "World Of Bluegrass" will be held Sept. 19-25 in Owensboro, Ky.



by Edward Morris

Country Stars Make A Play For Radio At CRS



I Know Him. Billy Ray Cyrus, who opened the CRS with an early-morning performance, directs the attention to fellow best seller Garth Brooks. The latter was on hand to pick up an artist humanitarian award from Country Radio Broadcasters.



Jammers. A string of the label's finest strutted their stuff at the Arista Records Jam. Among them, from left, were Kix Brooks (Brooks & Dunn), Steve Wariner, Rodney Foster, Alan Jackson, label chief Tim DuBois, and Ronnie Dunn (Brooks & Dunn).



Giant Summit. Frolicking in the Giant Records suite during CRS were, from left, Tom Holliday, PD at WBWN, Bloomington, Ill.; Giant artist Deborah Allen; Giant/Nashville president James Stroud; VP of promotion Nick Hunter; and former baseball player Pete Rose.

It didn't matter whether you were a developing act or a superstar, the Country Radio Seminar in Nashville was the place to be March 2-5. A record number of radio personnel came to town to see country's prevailing talent in an almost around-the-clock series of concerts and showcases.



The Smile Squad. Following his featured performance on Unistar Radio Networks' "Acoustic Country" show, Warner Bros. recording artist Travis Tritt, third from left, takes time to celebrate. Joining him, from left, are Ken Kragen, his manager; Ed Salamon, Unistar; Pam Green, Unistar; and Bill Mayne, Warner Bros. Records.



The Cafe Crowd. MCA Records set up the MCA Cafe to introduce its artists to CRS registrants. Here are some of those who performed and attended. Standing, from left, are Robert Reynolds of the Mavericks, Mark Collie, Mac McAnally, Marty Stuart, Trisha Yearwood, Rodney Crowell, and Raul Malo of the Mavericks. Kneeling are Tim Closson of B105/Y96 Cincinnati; Larry Hughes, western regional promotion director, MCA/Nashville; Scott Borchetta, VP of national promotion, MCA/Nashville; and Kerry Wolfe of WMIL Milwaukee.



Full Plate. Mercury Records' Kathy Mattea, fourth from left, and Columbia Records' Ricky Van Shelton, second from right, entertained CRS registrants at the annual ASCAP luncheon. Also attending were, from left, Luke Lewis, president of Mercury/Nashville; Dave Nichols, executive director of Country Radio Broadcasters; Ed Salamon, CRB president; Merlin Littlefield, associate director, ASCAP; Connie Bradley, southern regional executive director, ASCAP; and Allen Butler, executive VP/GM, Sony Music.



McCoy's Buddy. Buddy Owens, left, of KNIX Phoenix congratulates Atlantic Records' Neal McCoy following his showcase performance at CRS.



Regrets. Doug Phelps, of Asylum Records' Brother Phelps, explains to the audience at the CRS New Faces show that his brother, Ricky Lee, is too ill to perform. The missing Phelps was sidelined by a ruptured appendix.



Nautical Nippers. Descending a staircase on the General Jackson showboat are the RCA Records execs and artists who threw a floating party for CRS registrants. In the front row, from left, are singers Martina McBride and Clint Black and RCA VP/GM Thom Schuyler. In the second row, from left, are David Gales, RCA's VP of label operations; singer Andy Childs; VP of A&R Garth Fundis; and Dale Turner, director of national country promotion.



The Joy/Rick Club. Columbia Records' Joy Lynn White, third from left, and Rick Trevino, far right, are surrounded by admirers. Shown with them, from left, are Nancy Richmond, Columbia southwest regional promotion manager; Greg Stevens from KRST Albuquerque, N. M.; and Sami Cruise from KOLT Albuquerque.



Dawdling With Doug. BNA Entertainment's Doug Supernaw pressed the flesh during the CRS artist-attendee reception. With him here, from left, are Chuck Thagard, BNA's director of national promotion; Frank Dawson of KAYD Beaumont, Tex.; Supernaw; Bob Moody of WPOC Baltimore; Country Radio Broadcasters board member Charlie Monk; and Mike Brophy of WXTU Philadelphia.

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING APR. 2, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	10	12	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
2	1	1	16	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
3	3	9	16	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 17802
4	7	12	10	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
5	2	4	16	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
6	10	17	13	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
7	13	16	9	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
8	14	15	13	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
9	5	2	13	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
10	9	14	11	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
11	16	19	12	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
12	15	18	7	ROCK BOTTOM T.BROWN (J.R.COBB,B.BUIE)	WYONNNA (C) (V) CURB 54809/MCA
13	20	24	8	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
14	22	23	12	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAH)	TANYA TUCKER (V) LIBERTY 17803
15	6	3	17	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
16	8	6	17	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
17	21	21	10	WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
18	25	28	8	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
19	27	30	6	ADDICTED TO A DOLLAR J.STROUD,D.STONE (D.STONE,R.HOOD,R.MADDOX,K.TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
20	29	35	5	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762
21	24	25	12	WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
22	28	29	9	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
23	12	5	17	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
24	19	13	17	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 54768
25	32	39	7	TRY NOT TO LOOK SO PRETTY P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
26	30	31	9	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)	DOUG SUPERNAW (V) BNA 62757
27	18	11	20	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
28	33	38	8	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
29	39	48	4	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	RANDY TRAVIS (C) (V) WARNER BROS. 18208
30	43	56	6	LOVEBUG T.BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT (C) (V) MCA 54819
31	36	41	6	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	◆ CLAY WALKER (V) GIANT 18210
32	26	20	16	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
33	31	34	11	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUART,B.DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
34	37	42	14	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
35	11	7	16	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
36	17	8	16	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	54	69	3	ROPE THE MOON S.HENDRICKS (J.BROWN,J.DENTON,A.BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
38	40	36	20	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
39	46	52	4	IN MY OWN BACKYARD J.SLATE,B.MONTGOMERY (A.SPOONER,K.K.PHILLIPS,J.DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
40	50	54	3	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
41	41	26	18	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
42	38	33	18	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767
43	44	46	7	OUTSKIRTS OF TOWN M.MILLER,M.MCANALLY (G.HUBBARD,D.CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
44	47	49	8	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
45	48	51	6	COMPANY TIME J.GUESS (M.MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
46	53	53	4	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
47	35	27	19	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
48	57	67	3	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
49	63	—	2	SPILED PERFUME S.FISHELL,P.TILLIS (P.TILLIS,O.DILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
50	56	58	3	MY NIGHT TO HOWL R.LANDIS (R.GILES,A.ROBERTS,C.BLACK)	◆ LORRIE MORGAN (V) BNA 62767
51	65	—	2	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
52	49	47	8	HONKY TONK SUPERMAN S.HENDRICKS (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 62755
53	51	45	20	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
54	58	59	5	ONCE IN A WHILE T.BROWN (S.DORFF,J.BETTIS)	◆ BILLY DEAN LIBERTY ALBUM CUT
55	60	63	4	NEVER BIT A BULLET LIKE THIS B.CANNON,N.WILSON (J.FOSTER,M.PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
56	59	57	5	BORN READY B.BECKETT (A.SHAMBLIN,D.GIBSON)	◆ JESSE HUNTER (C) (V) BNA 62736
57	61	64	5	JUST ONCE T.BROWN (D.L.MURPHY,K.TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
58	52	43	11	STONE COLD COUNTRY D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
59	70	—	2	EAGLE OVER ANGEL D.PHELPS,R.L.PHELPS (G.GUINN,Y.GUINN,J.PETERS)	◆ BROTHER PHELPS (V) ASYLUM 00012
60	NEW	—	1	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
61	NEW	—	1	SIMPLE LIFE J.LEO,M.WRIGHT (M.MCANALLY)	◆ ANDY CHILDS (V) RCA 62763
62	62	55	17	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
63	55	50	9	I LOVE YOU 'CAUSE I WANT TO H.EPSTEIN (C.CARTER,R.FOSTER)	◆ CARLENE CARTER (V) GIANT 18265
64	NEW	—	1	WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
65	64	62	10	IN MY NEXT LIFE J.STROUD (M.BARNES)	MERLE HAGGARD CURB PROMO SINGLE
66	NEW	—	1	LOOKIN' IN THE SAME DIRECTION J.CUPIT (K.MELLONS,D.DODSON,J.MELTON)	◆ KEN MELLONS (C) (V) EPIC 77390
67	NEW	—	1	LET THE PICTURE PAINT ITSELF T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (C) (V) MCA 54821
68	66	60	6	CLOSING TIME S.FISHELL,R.FOSTER (R.FOSTER,M.SAGER)	◆ RADNEY FOSTER (V) ARISTA 1-2652
69	NEW	—	1	JANIE'S GONE FISHIN' W.KIRKPATRICK (W.KIRKPATRICK)	◆ KIM HILL (C) (V) BNA 62793
70	68	65	19	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
71	NEW	—	1	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	TIM MCGRAW CURB ALBUM CUT
72	71	68	19	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
73	73	—	4	IF I HAD ONLY KNOWN T.BROWN,R.MCENTIRE (J.STANFIELD,C.MORRIS)	REBA MCENTIRE MCA ALBUM CUT
74	72	70	20	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
75	74	71	4	YOUNG LOVE M.LAWLER,H.SHEDD (C.JOYNER,R.CARTEY)	◆ TWISTER ALLEY MERCURY ALBUM CUT

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

HOT COUNTRY RECURRENTS

1	—	—	1	TAKE IT EASY J.STROUD (J.BROWN,G.FREY)	◆ TRAVIS TRITT WARNER BROS.
2	—	—	1	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH MERCURY
3	2	—	2	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB
4	1	1	3	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER GIANT
5	—	—	1	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE EPIC
6	3	2	5	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL WARNER BROS.
7	4	3	9	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
8	—	—	1	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN LIBERTY
9	7	6	13	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
10	9	7	27	CHATTAAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
11	5	4	4	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE EPIC
12	8	8	15	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
13	10	10	5	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB

14	6	5	6	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH RCA
15	11	11	19	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
16	12	9	7	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW BNA
17	13	15	16	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
18	15	16	10	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA RCA
19	14	18	22	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
20	16	13	13	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT MCA
21	17	14	11	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT MCA
22	18	12	5	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD MCA
23	19	19	20	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
24	23	20	20	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
25	24	23	11	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA

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

CLINT BLACK



- Nominated for 5 1994 Academy of Country Music Awards:
- Entertainer of the Year
 - Top Male Vocalist
 - Single Record of the Year
 - Top Vocal Duet
 - Album of the Year

**The Good Run
continues...**

- Over 7.5 million records sold
- 11 number one singles
- 15 top 5 singles
- 8 number one videos

“1993 Writer/Artist of the Year Award”
Nashville Songwriters Association
International

“1993 Top Country Songwriter”
Music Row Magazine

Congratulations from RCA-Nashville
and Mores, Nanas, Shea Entertainment


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Mores, Nanas, Shea
ENTERTAINMENT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1/GREATEST GAINER ***			
1	1	2	3	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1	
2	2	1	8	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (9.98/15.98)	KICKIN' IT UP	1	
3	4	4	9	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3	
4	3	3	23	VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/15.98)		1	
5	5	5	25	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
6	7	7	29	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
7	6	6	76	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
8	8	9	90	MARY-CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/13.98)	COME ON COME ON	6	
9	10	11	45	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	8	
10	9	8	56	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
11	11	10	81	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
12	13	13	19	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	12	
13	12	15	79	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
14	17	21	6	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	14	
15	14	12	52	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
16	15	16	33	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8	
17	16	17	25	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
18	21	19	7	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17	
19	20	14	8	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
20	18	18	99	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
21	19	20	45	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
22	22	23	36	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
23	23	25	4	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23	
24	24	22	48	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10	
25	25	27	184	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
26	27	26	136	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
27	26	24	71	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
				*** HOT SHOT DEBUT ***			
28	NEW		1	MARTY STUART MCA 10880 (10.98/15.98)	LOVE AND LUCK	28	
29	49	—	2	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29	
30	28	29	54	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
31	33	32	48	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17	
32	29	28	10	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19	
33	32	34	255	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
34	34	33	39	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
35	31	31	26	SUZY BOGDUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	
36	30	30	39	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
37	35	48	7	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	35	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
38	59	—	2	SUZY BOGDUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38	
39	41	39	54	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
40	38	37	96	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
41	36	35	23	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
42	43	38	32	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
43	39	36	21	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6	
44	44	41	42	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27	
45	40	43	132	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
46	42	40	103	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
47	58	65	48	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
48	48	44	22	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
49	37	46	5	WILLIE NELSON JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	37	
50	46	45	32	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
51	51	54	27	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50	
52	45	47	39	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
				*** PACESETTER ***			
53	72	—	2	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	53	
54	47	42	18	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20	
55	50	53	76	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15	
56	67	—	2	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	56	
57	54	52	21	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37	
58	52	57	10	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52	
59	56	55	110	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
60	57	56	149	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
61	55	50	16	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30	
62	61	58	83	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
63	53	49	20	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6	
64	62	59	66	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
65	63	66	30	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
66	66	62	158	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
67	60	51	20	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35	
68	64	60	82	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
69	70	61	78	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
70	68	64	119	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7	
71	69	69	8	LEE ROY PARNELL ARISTA 18739 (9.98/15.98) HS	ON THE ROAD	66	
72	71	67	48	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
73	73	70	51	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
74	RE-ENTRY		145	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
75	74	68	69	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47	

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING APRIL 2, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	1 week at No. 1 SUPER HITS	135
2	1	PATSY CLINE ▲ ² MCA 12* (7.98/12.98)	GREATEST HITS	150
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	150
4	5	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	39
5	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	150
6	9	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	148
7	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	148
8	17	ROGER WHITTAKER RCA 61972 (9.98/15.98)	DANNY BOY	2
9	8	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	148
10	6	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	33
11	—	DWIGHT YOAKAM ▲ REPRIS 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	11
12	11	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	56
13	10	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	27

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	26
15	14	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	10
16	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	120
17	13	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	149
18	—	GEORGE JONES GUSTO 380/IMG (8.98)	AT HIS BEST	1
19	15	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	12
20	18	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	13
21	16	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	27
22	21	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	102
23	20	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	122
24	22	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	11
25	19	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	24

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



by Lynn Shults

NOTCHING ITS FIRST NO. 1 with "My Love" (4-1) is **Little Texas**. The song was written by **Porter Howell, Brady Seals, and Tommy Barnes**, and was produced by **James Stroud, Christy DiNapoli, and Doug Grau**. The group debuted on the Hot Country Singles & Tracks chart in September 1991 with "Some Guys Have All The Love," which peaked at No. 8. The group's initial exposure drew a mixed response. Not all country radio programmers embraced Little Texas' visual imagery. To these doubters, the group's look and stage performances were more rock than country. But like **Sawyer Brown** and other artists who paved their own trails, Little Texas has prevailed. Cascading lead vocals and harmonies have led to three consecutive top five singles from the band's second album, "Big Time" (10-9 on Top Country Albums). The versatility of the group continues to impress: There have been two different lead vocalists on the three singles. **Tim Rushlow** sings lead on "What Might Have Been" and "God Blessed Texas," while **Brady Seals** takes his turn on "My Love," which he co-wrote. He also is the lead actor in the music video. **Del Gray, Duane Propes, and Dwayne O'Brien** complete the group. It is O'Brien who sings lead on "Peaceful Easy Feeling," from the compilation album "Common Thread: The Songs Of The Eagles" (2-2). With a No. 1 under its belt, it can now be said that Little Texas has hit the big time.

THE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is "Rope The Moon" (54-37) by **John Michael Montgomery**, followed by "Love Bug" (43-30) by **George Strait**; "Spilled Perfume" (63-49) by **Pam Tillis**; "Walking Away A Winner" (65-51) by **Kathy Mattea**; "If The Good Die Young" (13-7) by **Tracy Lawrence**; "I'm Holding My Own" (10-6) by **Lee Roy Parnell**; "Before You Kill Us All" (39-29) by **Randy Travis**; "A Good Run Of Bad Luck" (29-20) by **Clint Black**; "Life #9" (14-8) by **Martina McBride**; and "Try Not To Look So Pretty" (32-25) by **Dwight Yoakam**.

COMPILATION ALBUMS occupy four of the five top positions on the Top Country Albums chart. Holding at No. 1 is the week's Greatest Gainer, "Rhythm Country & Blues." "Best Of" by **Chris Ledoux** (72-53) wins the Pacesetter award, showing a 73% increase in sales over the previous week. Other compilations showing strong increases are "Greatest Hits" (59-38) by **Suzy Bogguss** and "Greatest Hits" (49-29) by **Billy Dean**.

THE DOMINANCE OF WEA labels on the singles chart continues. With "My Love" by **Little Texas** jumping from No. 4 to No. 1, the WEA-distributed labels have now held the No. 1 position on the Hot Country Singles & Tracks chart for 12 of the past 14 weeks. Atlantic leads the WEA assault with six weeks at No. 1, followed by Warner Bros. (5) and Giant (1).

THE NEW FACES SHOW at the Country Radio Seminar is always a boost for the artists who perform there. Reaping the benefit of a strong performance in front of what is arguably the industry's most influential audience is **Tim McGraw**, whose "Don't Take The Girl" debuts at No. 71 on the singles chart. McGraw's stunning New Faces performance of the song has converted to immediate BDS detections at monitored stations KFKF Kansas City, Mo., KKBQ Houston, KPLX Dallas, KRPM Seattle, KWKH Shreveport, La., KZSN Wichita, Kan., and WIVK Knoxville, Tenn.

Acts Added To FanFest '94 Lineup

NASHVILLE—FanFest '94 has added several more top acts to its talent lineup and added such nonmusic attractions as cook-offs and celebrity book signings. The event will take place May 4-7 at the Los Angeles County Fair & Exposition Complex in Pomona, Calif.

Newly signed acts include recent Grammy winner **Asleep At The Wheel**, **Toby Keith**, **Bonnie Nelson**, **Juice Newton**, **Carl Perkins**, **Lisa Stewart**, and **Turner Nichols**.

These performers join a talent lineup currently consisting of **John Anderson**, **Lynn Anderson**, **Baillie & The Boys**, **Boy Howdy**, **Mark**

Chesnutt, **Confederate Railroad**, **Lacy J. Dalton**, **Billy Dean**, **Marty Haggard**, **Tracy Lawrence**, **Johnny Lee**, **Martina McBride**, **Ronnie Milsap**, **John Michael Montgomery**, **Buck Owens**, **Collin Raye**, **Sawyer Brown**, **Dan Seals**, **Ralph Stanley**, **Doug Stone**, **Deag Supernaw**, **Leroy Van Dyke**, **Dwight Yoakam**, and **Zaca Creek**.

More acts will be added to the bill, organizers say.

Naomi Judd and **Travis Tritt** will autograph their autobiographies, and newcomer **Faith Hill** also will sign autographs during the four-day festival.

Other activities include a songwriting contest, barbecue and chili cook-off contests, a midway, and a celebrity rodeo. Artists, fan clubs, record labels, and vendors will feature their wares via a series of displays and booths. **Tyson Foods** is FanFest's chief sponsor.

Earthquake Relief, **Los Angeles**, will be given all profits from ticket sales, and the **Los Angeles Times Fund** will get a share of the other proceeds. In addition, the festival's organizers have agreed to contribute funds to a retirement home for country music performers.

Stuart Promotes New Album With Airfare Tie-In

NASHVILLE—MCA Records' **Marty Stuart** is promoting his newest album, "Love And Luck," and its first single and music video, "Kiss Me, I'm Gone," through a fare-discount tie-in with **American Airlines**.

Called "Kiss Me, I'm Gone To Music City," the promotion involves including discount coupons in the first 500,000 cassette and CD versions of the album. The album was released March 15.

Those who buy the album can purchase from one to four discount fares to Nashville from any of the 48 contiguous states serviced by **American Airlines** or **American Eagle**. The total discount value, according to the promotional literature, can be as much as \$300.

The promotion will be spotlighted via cover stickers and in-store signs. **Stuart** holds the honorary title of Nashville's "international ambassador of tourism," and appears in the promotional video "Dream, Dream, Dream," which the city's chamber of commerce airs on the **Nashville Network**, on **Country Music Television**, and throughout Europe. He also is featured in a current **Opryland/American Airlines** TV commercial.

STARS KEEP ON TRUCKIN'

(Continued from page 26)

country market is growing rapidly, and a lot of toys are being purchased by parents. There was a natural tie-in, with the collector's market as a major bonus."

According to **Oursler**, "Music Concepts has been in the country area for about 2½ years as a marketing/merchandising/licensing company, after my prior **NASCAR** involvement for about 8½ years. I create design concepts for merchandising programs and then find a manufacturer who can make and distribute the right product."

Oursler adds that he has licenses in the die-cast model and toy-vehicle areas for 45 artists, including **Travis, Black, and Cyrus**. Involved are such items as a die-cast **Road**

Champ Eagle tour bus and die-cast **Action Performance** 1/64th-scale bus banks, as well as airplanes and vintage car banks with **Spec-Cast**.

For the **Sonic Haulers** line, **Oursler** continues, "We were trying to focus on male country artists with a high public image who also are involved in touring."

Adds **Nathan**, "The concept of voice-licensed sound that actually takes each star's voice and puts it on an electronic chip makes it a truly innovative concept and adds uniqueness to the truck. We're testing the **Sonic Haulers** line with these three models and expect to expand it in the future, based on very positive interest from major accounts at the recent **Toy Fair**."

Jimmy Dean Co-Sponsoring Showdown

NASHVILLE—**Jimmy Dean Foods** has joined the **True Value** hardware chain to co-sponsor the chain's annual nationwide country music talent contest. Earlier co-sponsors with **True Value** were **Coca Cola** and **GMC Trucks**.

Under the terms of the **True Value/Jimmy Dean Country Showdown**, entrants compete at local and state levels to vie for the top national prize of \$50,000. More than 400 radio stations are involved in promoting the contest, and contest organizers estimate that about 4,000 acts participate each year.

This year, the **Showdown** finals will be taped Dec. 9 for television syndication at the newly renovated **Ryman Auditorium** in Nashville.

The **Showdown** is organized and administered by **Dean Unkefer** of **Special Promotions**, Nashville.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 19 **ADDICTED TO A DOLLAR** (Bekol, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)
- 29 **BEFORE YOU KILL US ALL** (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP
- 22 **BETTER YOUR HEART THAN MINE** (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP
- 56 **BORN READY** (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI)
- 68 **CLOSING TIME** (BMG, ASCAP/Muckleroy, ASCAP/Polygram Int'l, ASCAP/Vector Brothers, ASCAP) HL
- 45 **COMPANY TIME** (Beginner, ASCAP)
- 74 **CONFESSIN' MY LOVE** (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WB
- 46 **DADDY NEVER WAS THE CADILLAC KIND** (Maypop, BMI/Colgems-EMI, ASCAP) WB
- 71 **DON'T TAKE THE GIRL** (Eric Zanetti, BMI)
- 59 **EAGLE OVER ANGEL** (Gum Island Enterprises, BMI)
- 27 **GOODBYE SAYS IT ALL** (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL
- 20 **A GOOD RUN OF BAD LUCK** (Blackened, BMI) CPP
- 5 **HE THINKS HE'LL KEEP HER** (EMI April, ASCAP/Getarealob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL
- 41 **HEY CINDERELLA** (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP
- 44 **HONKY TONK CROWD** (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 52 **HONKY TONK SUPERMAN** (Acuff-Rose, BMI) CPP
- 48 **HOW CAN I HELP YOU SAY GOODBYE** (Reynsong, BMI/Burton B Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC)
- 11 **I CAN'T REACH HER ANYMORE** (Ray Stevens, BMI/Grand Avenue, ASCAP)
- 42 **I'D LIKE TO HAVE THAT ONE BACK** (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Kate Walker, BMI/O-Tex, BMI) HL/CPP
- 18 **IF BUBBA CAN DANCE (I CAN TOO)** (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL
- 73 **IF I HAD ONLY KNOWN** (Jana Stantunes, BMI/Bug, BMI/Alabama Band, ASCAP)
- 47 **IF IT WASN'T FOR HER I WOULDN'T HAVE YOU** (Songs Of PolyGram, BMI) HL
- 7 **IF THE GOOD DIE YOUNG** (Sony Tree, BMI/Almo, ASCAP) CPP/HL
- 24 **I JUST WANTED YOU TO KNOW** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WB
- 63 **I LOVE YOU 'CAUSE I WANT TO** (Tortured Artist, ASCAP/Sony Cross Keys, ASCAP/Polygram, ASCAP/St Julien, ASCAP) HL
- 6 **I'M HOLDING MY OWN** (Pookie Bear, ASCAP/Bug,

- ASCAP)
- 10 **INDIAN OUTLAW** (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
- 65 **IN MY NEXT LIFE** (Irving, BMI/Hardscratch, BMI) CPP
- 39 **IN MY OWN BACKYARD** (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL
- 32 **I SWEAR** (Morgan Active, ASCAP/Rick Hall, ASCAP) WB/CML
- 15 **I'VE GOT IT MADE** (Irving, BMI/Hardscratch, BMI) CPP
- 69 **JANIE'S GONE FISHIN'** (Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP)
- 57 **JUST ONCE** (N2D, ASCAP/Brian's Dream, ASCAP)
- 33 **KISS ME, I'M GONE** (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL
- 67 **LET THE PICTURE PAINT ITSELF** (Sony Tunes, ASCAP)
- 8 **LIFE #9** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 66 **LOOKIN' IN THE SAME DIRECTION** (Cupit Memanes, ASCAP/Ben Hall, ASCAP)
- 30 **LOVEBUG** (Glad, BMI/Blackjack, BMI)
- 1 **MY LOVE** (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
- 50 **MY NIGHT TO HOWL** (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Cianfro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP)
- 55 **NEVER BIT A BULLET LIKE THIS** (Zomba, BMI/Millhouse, BMI) HL/CPP
- 2 **NO DOUBT ABOUT IT** (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WB/HL
- 70 **NO MORE CRYIN'** (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WB/HL
- 54 **ONCE IN A WHILE** (Ensign, BMI/Galewood, BMI/John Bettis, ASCAP/WB, ASCAP) CPP/HL
- 43 **OUTSKIRTS OF TOWN** (Myrt & Chuck's Boy, ASCAP/Flying Fingers, ASCAP) HL
- 13 **PIECE OF MY HEART** (Umichappell, BMI/Web IV, BMI) HL
- 26 **RED AND RIO GRANDE** (J-Keys, ASCAP/Supernaw, ASCAP)
- 12 **ROCK BOTTOM** (BCL, BMI)
- 23 **ROCK MY WORLD (LITTLE COUNTRY GIRL)** (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WB
- 37 **ROPE THE MOON** (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP)
- 72 **SAWMILL ROAD** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL
- 62 **SHE NEVER CRIED** (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP
- 61 **SIMPLE LIFE** (Beginner, ASCAP)
- 49 **SPILLED PERFUME** (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI)
- 3 **STANDING OUTSIDE THE FIRE** (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
- 38 **STATE OF MIND** (Wordy, ASCAP) CPP
- 58 **STONE COLD COUNTRY** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
- 16 **THAT'S MY STORY** (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL
- 35 **THEY ASKED ABOUT YOU** (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
- 60 **THEY DON'T MAKE 'EM LIKE THAT ANYMORE** (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP)
- 36 **T.L.C. A.S.A.P.** (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP
- 9 **TRYIN' TO GET DIVER YOU** (Benefit, BMI) WB
- 25 **TRY NOT TO LOOK SO PRETTY** (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL
- 51 **WALKING AWAY A WINNER** (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI)
- 14 **WE DON'T HAVE TO DO THIS** (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 34 **WHAT A CRYING SHAME** (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 31 **WHERE DO I FIT IN THE PICTURE** (Linda Cobb, BMI/Lori Jayne, BMI)
- 21 **WHERE WAS I** (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 4 **(WHO SAYS) YOU CAN'T HAVE IT ALL** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
- 40 **WISH I DIDN'T KNOW NOW** (Songs Of PolyGram, BMI/Tokeco, BMI)
- 64 **WOMAN, SENSUOUS WOMAN** (Acoustic, BMI)
- 17 **WORDS BY HEART** (Englishtown, BMI/Warner-Tamerlane, BMI) WB
- 75 **YOUNG LOVE** (Lowery, BMI) CPP
- 28 **YOUR LOVE AMAZES ME** (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
- 53 **YOU WILL** (EMI Blackwood, BMI/Egypt Hollow, BMI/MY Choy, BMI/With Any Luck, BMI/Longitude, BMI) WB

Artists & Music

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	11	TWILA PARIS STARSONG 8805	7 weeks at No. 1 BEYOND A DREAM
2	2	23	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
3	9	3	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
4	4	69	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
5	8	3	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
6	5	19	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
7	3	25	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
8	6	23	CARMAN SPARROW 1387	THE STANDARD
9	17	3	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
10	24	3	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
11	16	19	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
12	10	7	VARIOUS ARTISTS BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2
13	15	47	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
14	12	23	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
15	14	23	WHITE HEART STARSONG 8277	HIGHLANDS
16	13	23	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
17	19	73	NEWSBOYS STARSONG 8251	NOT ASHAMED
18	11	11	PFR SPARROW 1403	GOLDIE'S LAST DAY
19	NEW▶		CLAY CROSS WORD 9728	MY PLACE IS WITH YOU
20	20	73	4 HIM BENSON 2960	THE BASICS OF LIFE
21	21	99	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
22	NEW▶		MICHAEL SWEET BENSON 2231	MICHAEL SWEET
23	30	7	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
24	25	43	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
25	31	117	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
26	NEW▶		TRUTH SPARROW 420	EQUATION OF LOVE
27	27	21	WAYNE WATSON DAYSPRING 4239/WORD	A BEAUTIFUL PLACE
28	18	81	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
29	22	61	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
30	7	3	VARIOUS ARTISTS MARANATHA 8758	PRECIOUS MEMORIES
31	40	25	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
32	26	19	GLAD BENSON 2227	ACAPELLA HYMNS
33	NEW▶		JIM COLE IMPACT 7510	MERCIFUL GOD
34	35	53	CARMAN SPARROW 1339	ABSOLUTE BEST
35	29	87	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
36	NEW▶		COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
37	37	7	POINT OF GRACE WORD 26014	POINT OF GRACE
38	23	151	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
39	38	89	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
40	32	5	HOSANNA! MUSIC INTEGRITY 705/SPARROW	TIMES OF WORSHIP

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



by Bob Darden

THE SPARROW CORP. made a significant move to strengthen its already formidable publishing division by acquiring gospel music publishing giant Meadowgreen Music.

Sparrow, which recently bought out BMG Music Publishing's half of a joint venture the firms had shared in the Christian music field, purchased Meadowgreen from well-known Nashville entrepreneur **Buddy Killen**. No purchase price was announced.

The voluminous Meadowgreen catalog includes a number of well-known contemporary Christian songs, including "Friends" and "Great Is The Lord" by **Michael W. Smith**, and songs by writers such as **Gary Chapman** and **Phil McHugh**.

Also included in the sale are the former Lexicon Music copyrights (currently cataloged under Bud-John Music), which feature a number of classics by writers like **Ralph Carmichael** and **Andrae Crouch**.

The announcement, made jointly by Sparrow co-chairman/CEO **Billy Ray Hearn** and Killen, partly offsets the impending termination of Sparrow's profitable distribution agreement with Integrity Music.

"We are buying a wealth of songs that have deeply affected the church around the world," Hearn says. "The collection contains at least 100 standards, and we will be able to immediately promote these copyrights through our special products division and our own record company."

Killen says he expects most of Meadowgreen's employees to be relocated within Buddy Killen Enterprises in Nashville.

"I had always planned to sell Meadowgreen when the time was right," Killen says, "and when Billy Ray made his offer, I felt the time was right. So I said 'OK,' and the deal was done. There wasn't any hassling or negotiating involved because I just knew that Billy Ray was the person I really wanted to have control of these copyrights."

ME A CULPA! I inadvertently left the name of Benson president **Jerry Park** off the list of board members of the newly formed Christian Music Trade Assn. in my last column. Park is not only one of the founding members, he also has been a powerful force in the CMTA's push toward having the SoundScan technology made available industry-wide.

The CMTA's membership is open only to organizations or companies involved in Christian music. Incidentally, the CMTA will be responsible for sponsorships and production of the Dove Awards telecast beginning in 1995.

FINALLY, THE LEGENDARY **Lou Adler** makes his first foray into kids/religious music with a crackerjack ensemble called **All God's Children**. Adler executive-produced the project, while **Maxi Anderson** and **Terry Young** produced. All God's Children features 23 singers between the ages of 8 and 18. Choreography for the multiracial group is by **Eartha Robinson**, assistant to TV star **Debbie Allen**.

The group's first release for Adler's Ode label was a two-song radio CD featuring a medley of "Precious Lord" and "Take My Hand Precious Lord."

Adler, of course, was the force behind the **Mamas & the Papas** and **Carole King**, and was a primary visionary behind the Monterey Pop Festival.

SPARROW GOSPEL



DARYL COLEY



TRAMAINE HAWKINS



THE CLARK SISTERS

CELEBRATING THE SOUL OF AMERICA

DARYL COLEY In My Dreams
ELECTRIFYING NEW SOUNDS FROM GOSPEL MUSIC'S PREMIER MALE VOCALIST.
Street Date: March 22, 1994

THE CLARK SISTERS Miracle
MIRACULOUS SOUNDS FROM GOSPEL'S MOST SOULFUL SISTERS.
Street Date: March 22, 1994

TRAMAINE HAWKINS All My Best To You
THE FIRST LADY OF GOSPEL'S FINEST MUSICAL MOMENTS,
CAPTURED IN HER GRAMMY-WINNING STYLE.
Street Date: March 22, 1994

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Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	41	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 27 weeks at No. 1
2	2	37	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	21	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	19	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	6	21	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
6	5	15	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
7	7	19	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
8	8	17	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
9	10	27	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
10	9	45	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
11	12	19	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
12	16	19	DOTTIE JONES BELLMARK 77005	ON MY OWN
13	11	39	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
14	27	3	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
15	14	27	JOHN P. KEE/VIP MASS CHOIR TYSOT 8800/JIVE	LILLY IN THE VALLEY
16	15	39	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
17	13	43	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
18	17	5	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
19	18	17	BISHOP P. S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
20	20	17	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
21	30	3	CHICAGO COMMUNITY CHOIR AMBASSADOR 7901425601	WE GIVE YOU PRAISE
22	21	13	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
23	22	5	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
24	25	3	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
25	19	29	RICHARD SMALLWOOD SPARROW 1352	LIVE
26	24	9	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
27	32	3	BOBBY JONES TYSOT 4041	BRING IT TO JESUS
28	26	33	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
29	NEW	▶	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
30	33	43	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
31	23	23	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
32	29	35	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
33	34	65	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
34	31	19	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
35	28	49	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
36	37	73	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
37	NEW	▶	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
38	36	33	WITNESS CGI 0102	STANDARD
39	NEW	▶	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
40	NEW	▶	KIM MCFARLAND CGI 1082	NEW LIFE

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

LOOK FOR THE LATEST RELEASES

Greater Emmanuel Mass Choir
"The Sun Will Shine Again"



STREET DATE APRIL 5

FROM



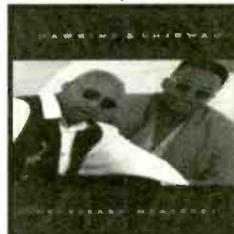
RECORDS

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MUSIC GROUP



Dawkins & Dawkins
"Necessary Measures"



STREET DATE APRIL 19

In the SPIRIT



by Lisa Collins

BACK TO BASICS: After a tumultuous, two-year period of restructuring (since the 1991 death of Gospel Music Workshop of America founder James Cleveland), executives of the world's largest gospel music organization are finally ready to get back to business. Last week's 27th annual Board Meeting, focusing on systems and services and attracting more than 2,000 aficionados, announcers, manufacturers, and delegates is proof.

"Last year's convention in Indianapolis was where we started to get back into the refinement of systems and services, and we want to continue on that note," states GWMA chair Al Hobbs. "Our nightly services, for example, which go from 6 p.m. until midnight, are now preregistration only, which makes for better utilization of our time. However, our biggest focus is on bridging the gap between the ministerial community and the singing community. We're looking at why the music can matriculate and often the singers, writers, and people in the creative gospel community can't. We want to find out if there are yet stereotypical things that prevent this kind of interfacing and the support from the church base that the gospel industry is seeking. Additionally, we want to sensitize people to greater support for gospel music since it plays such a vital role inside our African-American worship experience."

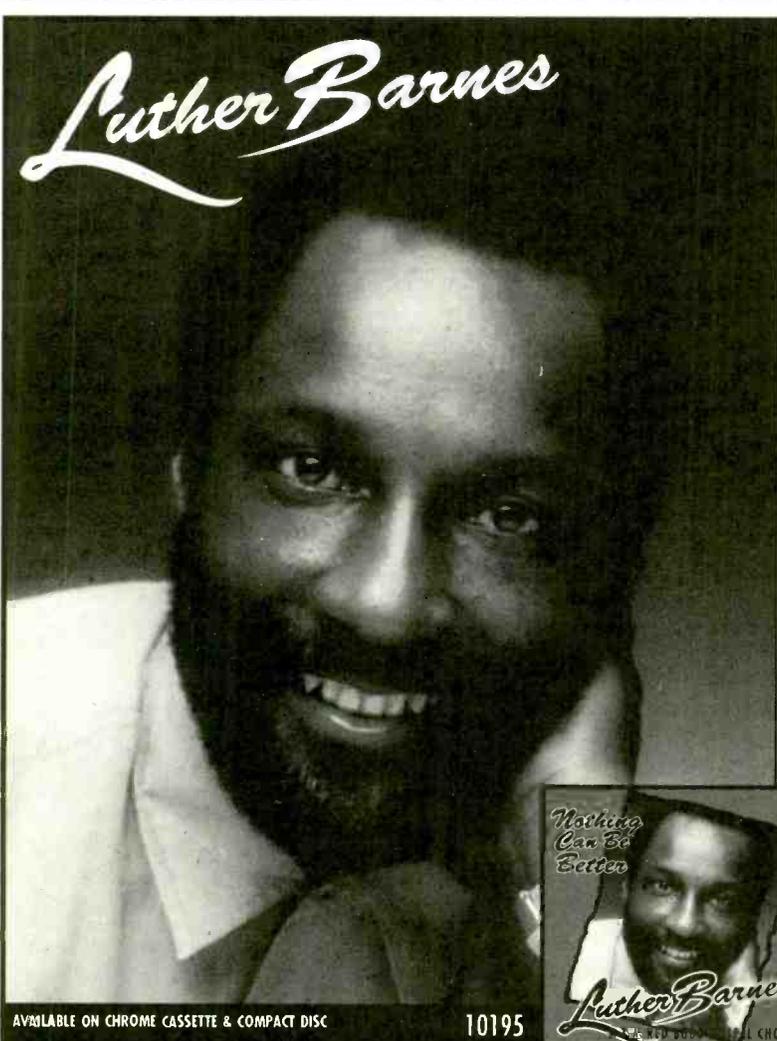
To that end, the group is spotlighting a new series of spoken-word seminars, scheduled daily (from 1 p.m.-4 p.m.) to attract influential churchmen from across the

country. Panel sessions will address directives that key on bridging the gap between the church and gospel communities.

The theme of the GMWA's upcoming annual convention (Aug. 13-20 in Atlanta) is "Celebrating The Year Of Gospel Music."

A LONG TIME COMING is how Walter, Lynette, and Edwin Hawkins feel about their first live recording as a family unit since 1980. Hard to believe, particularly since they haven't missed a beat, musically speaking. I sat in on the final dress rehearsal for the live project, whose sold-out dates piggybacked the GMWA's board meeting March 19-20 at the Calvin Simmons Theater in Oakland, and was mesmerized. Bringing together some old songs but mostly new ones written by Walter Hawkins, the album is scheduled as a summer release from Ocean Records under a new pact, recently signed with Walter Hawkins. But if the Hawkins family is out to prove anything, Edwin says, "It's just that despite our individual projects, people know that we are still very much together as a family."

SINGING GOSPEL'S PRAISES: Final competition dates for Quaker Oats' Voices Of Tomorrow Youth Gospel Choir Competition program have been announced. Now in its second year, the competition, hosted by Vicki Winans, invites outstanding choirs from six cities to compete for more than \$150,000 in cash and educational sponsorships. The finals—slated for Memphis (April 16), Raleigh/Durham, N.C. (April 23), Washington, D.C. (May 7), Philadelphia (May 9), Detroit (May 14), and Chicago (May 16)—will feature performances by Kirk Franklin, Yolanda Adams, DeLeon Richards, and Daryl Coley, all of whom serve on the Quaker Oats National Gospel Committee. The six winning choirs will appear on "Singsation!," the nationally syndicated gospel TV show.



The Billboard Charted History of Luther Barnes

Year Charted	Title	Catalog #
1983	When We All Get To Heaven	AIR 10058
1983	God Gave Us All He Had w/Sunset Jubilaires	AIR 10062
1984	He Cares	AIR 10075
1986	From The Soul w/Sunset Jubilaires	AIR 10106
1987	See What The Lord Has Done	AIR 10116
1988	Oh My Lord w/Sunset Jubilaires	AIR 10123
1988	So Satisfied	AIR 10135
1990	Still Holding On w/Sunset Jubilaires	AIR 10157
1991	An Invitation	AIR 10170
1993	Enjoying Jesus w/Sunset Jubilaires	AIR 10182
1994	Nothing Can Be Better	AIR 10195

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Latin Notas



by John Lannert

LMC TAKES SHAPE: For the first time in its history, Billboard's annual International Latin Music Conference will examine topics beyond the traditional market parameters of Spanish-language music. The 5th annual confab, set this year for May 16-18 at the Hotel Intercontinental in Miami, will focus on Brazil and on Latin jazz.

This exciting change of direction was established as a means of recognizing and discussing issues vital to the re-emergence of Brazil, Latin America's second largest record market, and Latin jazz, now under robust consideration as a possible new category for the 1995 Grammy Awards.

Further, more Brazilian artists than ever are recording in Spanish and looking to Latino countries for market expansion. Similarly, the number of Latin jazz albums has been on the rise, with some 75 Latin jazz albums being released in 1993. Some U.S. Latino radio stations even have dabbled (belatedly) in Latin jazz programming.

Apart from the panels, there will be musical showcases dedicated to Brazilian and Latin jazz musics. Artists confirmed, thus far, to appear are Brazilian saxophonist Leo Gandelman, Cuban trumpeter Arturo Sandoval, and mambo/descarga progenitor Israel "Cachao" López. In addition, Gandelman will sit in on the Brazil panel, along with Water Brother president Phil Rodriguez, a longtime promoter in South America.

Sandoval also has been confirmed to appear at the Latin jazz panels, along with Larry Rosen, president, GRP Rec-

ords; Ricky Schultz, VP/GM jazz and progressive music, Warner Bros; Dr. Jazz, president Dr. Jazz Productions; and Geoff Fisher, PD WLVE-FM Miami. Scheduled to participate in the music publishing panel, so far, are Ellen Moraskie, director Latin American region, Sony Music Publishing; Catherine Schindler, Latin division manager, West Coast peermusic; Bill Vélez, senior VP international, SESAC; and Frank Rittman, international business administrator, NMPA/Harry Fox Agency.

THE LATIN 50 EXPANDS: CD One-Stop reports that Puerto Rico's 12-store chain Casa De Los Tapes has signed on as a SoundScan reporter. Sales information from the company should start appearing on the Billboard Latin 50 in two weeks.

"MI VIDA... IS YOU?" Adolfo Angel Alba, creative driving force of Los Temerarios, is looking for a producer to take the pop ballad mega-act to Anglo territory. He currently is working on English lessons when not romancing Veronica Castro, of whom the main Temerario says he remains deeply enamored... Argentina's foremost dance label, Oid Mortales, is looking for a distrib/promo pact in the U.S. Several stateside R&B stations are picking up "Batucada," a recent hit in Spain for Oid's DJ Deró... Ricky Martin is booked as the only Latino artist scheduled to appear at the White Nights Cultural Festival, set to take place June 16-20 in St. Petersburg, Russia.

B-BOYZZ LINK WITH WHITNEY: The Barrio Boyzz are set to open for Whitney Houston's April 24 show at Hiram Bithorn stadium in San Juan, Puerto Rico... David Lee Garza has filed a publicity infringement suit against Coca-Cola, who now reportedly is willing to settle out of court... The second annual Texas Live!, a country/Tejano concert to be staged April 24 at the HemisFair Park in San

(Continued on page 65)

THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	39	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	2	19	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
★★★ GREATEST GAINER ★★★					
3	3	16	BRONCO	FONOVISIA 6015	PURA SANGRE
4	4	39	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
5	6	30	M. A. SOLIS Y LOS BUKIS	FONOVISIA 6002	INALCANZABLE
6	11	18	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
7	5	6	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
8	10	21	JERRY RIVERA	SONY 81150	CARA DE NINO
9	7	39	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
10	15	30	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
11	9	39	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
12	14	24	FAMA	SONY 81134	EN GRANDE
13	12	39	SELENA	EMI LATIN 42770	LIVE!
14	8	39	LUIS MIGUEL	WEA LATINA 92993	ARIES
15	13	39	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
16	17	4	BANDA MACHOS	FONOVISIA 6012	LOS MACHOS TAMBIEN LLORAN
17	25	8	LIBERACION	FONOVISIA 6014	LIBERACION
18	19	39	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
19	18	4	THE BARRIO BOYZZ	EMI LATIN 27344	DONDEQUIERA QUE ESTES
20	20	39	GIPSY KINGS	ELEKTRA 61390	LIVE!
21	21	8	REY RUIZ	SONY 81185	MI MEDIA MITAD
22	16	18	ANA GABRIEL	SONY 81152	LUNA
23	26	39	JULIO IGLESIAS	SONY 38640	JULIO
24	28	14	LOS REHENES	FONOVISIA 6006	LOS REHENES
25	23	39	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
26	27	24	VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA
27	34	20	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
28	35	4	BANDA VALLARTA SHOW	FONOVISIA 6016	EL TIRADOR
29	41	39	LA MAFIA	SONY 80925	AHORA Y SIEMPRE
30	33	11	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
31	29	39	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
32	43	15	RICK TREVINO	SONY 81105	DOS MUNDOS
33	38	39	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
34	45	39	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
35	22	9	RICARDO MONTANER	RODVEN 3063	EXITOS Y ALGO MAS
36	31	6	EDIE GORME/LOS PANCHOS	SONY 81176	24 GRANDES CANCIONES
37	44	39	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
38	37	3	MANA	WEA LATINA 72173	FALTA AMOR
39	40	38	JERRY RIVERA	SONY 80776	CUENTA CONMIGO
40	RE-ENTRY		BANDA MACHOS	FONOVISIA 9069	CON SANGRE DE INDI0
41	30	7	VICENTE FERNANDEZ	SONY 81190	20 DE COLECCION
42	36	32	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
43	24	4	LOS FUGITIVOS	RODVEN 3051	VANIDOSA
44	32	39	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
45	42	31	V. FERNANDEZ/R. AYALA	SONY 80628	ARRIBA EL NORTE...
46	RE-ENTRY		JULIO IGLESIAS	SONY 39568	MOMENTS
47	39	39	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
48	50	36	JULIO IGLESIAS	SONY 84304	HEY!
★★★ HOT SHOT DEBUT ★★★					
49	NEW ▶		CHARO	UNIVERSAL WAVE 1214	GUITAR PASSION
50	RE-ENTRY		CALI CARRANZA	JOEY 6119	PIDEME LA LUNA

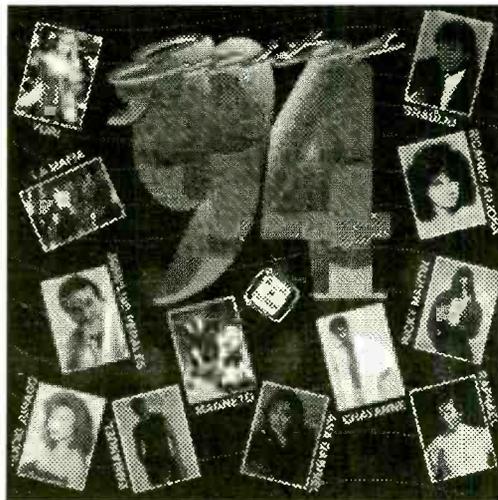
Albms with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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BMI's Latin Awards Gala

MIAMI BEACH, Fla.—BMI's Latin Awards ceremony, celebrating affiliate songwriters and publishers in the Latino market, was held March 10 at the Tropicana Club in Miami Beach. Citations of achievement honoring 50 of the most-performed songs on radio and TV were awarded during the dinner gala to more than four dozen songwriters and publishers.



After peermusic was named BMI's Latin publisher of the year, peermusic president/CEO Ralph Peer II, third from left, and members of his family gathered to accept the award. Pictured, from left, are Hiram Negron, manager, Peer Puerto Rico; Ramon Arias, Latin professional manager, Peer New York; Peer; Elizabeth Ann Peer; BMI president/CEO Frances Preston; Ralph Peer III; Elizabeth Peer; Mary Megan Peer; Kathy Spanberger, senior VP, peermusic; Catalina Schindler, Latin division manager, West Coast, peermusic; and Del Bryant, senior VP, performing rights and writer/publisher relations.



A.B. Quintanilla III, left, composer of three award-winning songs, received a certificate of achievement from BMI president/CEO Frances Preston, second from left. Looking on, from center, are Martin Bandier, chairman/CEO, EMI Music Publishing; Elias Andrade, manager, Latin operations, EMI Music Publishing; and Del Bryant, senior VP performing rights and writer/publisher relations, BMI.



Jose Maria Puro, center, honored for his composition "Tres Deseos," is congratulated by Francisco Aguilera, special assistant to the VP of SGAE, left, and Ekke Schnabel, BMI's senior VP, international.



BMI's awards for the song of the year, "Otro Dia Mas Sin Verde," went to writers Jon Secada, Miguel Morejon, and Gloria Estefan. Shown, from left, are Frances Preston, president/CEO, BMI; Secada; Morejon; Gloria Estefan; Emilio Estefan; and Del Bryant, senior VP performing rights and writer/publisher relations.



Gustavo Sanchez, award-winning writer of "Provocame," holds court with Frances Preston, BMI's president/CEO, left; Ellen Moraskie, director, Latin American region, Sony Music Publishing; and Diane Almodovar, BMI's director, Latin music.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	9	THE BARRIO BOYZZ Y SELENA EMI LATIN	*** No. 1 *** ◆ DONDEQUIERA QUE ESTES 2 weeks at No. 1
2	2	1	11	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
3	4	4	8	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
4	3	3	18	ANA GABRIEL SONY	◆ LUNA
5	5	5	9	LUIS MIGUEL WEA LATIN	HASTA EL FIN
6	6	11	8	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
7	8	7	8	PANDORA EMI LATIN	MI FRACASO
8	9	8	9	ALVARO TORRES EMI LATIN	ANGEL CAIDO
9	12	13	7	MAZZ EMI LATIN	EL JUEGO ES TUYO
10	7	12	8	REY RUIZ SONY	◆ MI MEDIA MITAD
11	10	6	10	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
*** POWER TRACK ***					
12	19	21	3	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
13	25	30	3	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
14	13	19	5	MANA WEA LATIN	LA CHULA
15	14	15	8	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
16	23	—	2	MIJARES MELODY/FONOVISIA	CORAZON SALVAJE
17	15	14	7	JERRY RIVERA SONY	◆ CARA DE NINO
18	18	27	3	YOLANDITA MONGE WEA LATIN	◆ A PESAR DEL TIEMPO
19	11	10	11	ROBERTO CARLOS SONY	◆ MUJER PEQUENA
20	17	17	9	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
21	22	22	5	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO
22	16	9	12	LOS FUGITIVOS RODVEN	◆ LA LOCA
23	21	29	4	LOURDES ROBLES SONY	◆ LO AMO
24	24	24	5	BACHATA MAGIC RODVEN	QUEDAN PALABRAS
25	26	31	3	ROCIO DURCAL ARIOLA/BMG	MI CREDO
26	28	33	3	BANDA VALLARTA SHOW FONOVISIA	PA' YO
27	33	34	3	EDGAR JOEL RODVEN	COMO SERA?
28	31	28	6	PAULINA RUBIO EMI LATIN	VUELVE JUNTO A MI
29	35	—	2	YURI SONY	AMIGA MIA
*** HOT SHOT DEBUT ***					
30	NEW ▶	1		PIMPINELA POLYGRAM LATINO/PGD	CON UN NUDO EN LA GARGANTA
31	27	23	7	FRANKIE RUIZ RODVEN	HABLAME
32	29	32	6	GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA	NO VIVIRE
33	NEW ▶	1		MARTA SANCHEZ POLYGRAM LATINO/PGD	◆ DESESPERADA
34	34	—	3	ROXIE Y LOS FRIJOLITOS RODVEN	ES HORA DE AMAR
35	39	36	5	OLGA TANON WEA LATIN	◆ VENDRAS LLORANDO
36	37	—	2	RAPHAEL SONY	SE MUERE POR MI LA NINA
37	30	18	18	YURI SONY	◆ DETRAS DE MI VENTANA
38	NEW ▶	1		SONORA DINAMITA FUENTES/SVEDISCO	EL APAGON
39	32	35	5	FERNANDITO VILLALONA CAMINO	NO PODRAS
40	20	16	7	GRUPO NICHE SD/SONY	◆ DUELE MAS

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by Is Horowitz

GRAY MATTER: Years ago, it used to be said at Juilliard, only half in jest, that singers, whatever their vocal ability, knew the least about music. They were followed closely on the ignorance scale by fiddle players. Pianists were the campus intellectuals.

Whatever grain of truth this old adage may have once held, it's no longer the case. Ignorance and musical knowledge are more evenly distributed among today's practicing performers.

In a perverse way, this is brought to mind by a significant contribution to scholarship initiated by baritone **Thomas Hampson**, a longtime **Mahler** enthusiast. Puzzled about discrepancies between orchestral and piano accompaniment in the Mahler song literature, he has sponsored research that sheds new light on the composer's intentions. His Teldec recordings illuminate the findings.

Due in May is Hampson's second album based on a new critical edition of many of the Mahler songs he has been working on with his musicological collaborator, **Dr. Renate Hilmar-Voit**. With **David Lutz** at the keyboard, Hampson sings a group of early Mahler songs in their original piano settings and, for added perspective, in orchestral arrangements by **Luciano Berio**.

There's more to come in the Mahler series on Teldec, but it represents just one phase of the label's continuing involvement with an artist who moves so securely from genre to genre.

Only a month ago, Hampson recorded the baritone solo in **Vaughan Williams'** "A Sea Symphony," with **Andrew Davis** and the **BBC Symphony Orchestra**. Also in the can is his role as the Count in a new Teldec recording of **Mo-**

zart's "Marriage Of Figaro" directed by **Nikolaus Harnoncourt**.

Due for May release is an all-**Copland** disc in which Hampson shares solo duties with soprano **Dawn Upshaw**. **Hugh Wolff** conducts the **St. Paul Chamber Orchestra**.

GOING ON RECORD: **Dvorak's** "Stabat Mater" is the first work to be recorded under a new agreement between Delos and the **New Jersey Symphony**. **Zdenek Macal** conducted, with **Kaaren Erickson**, **Claudine Carlson**, **John Aler**, and **John Cheek** as soloists. Probably coupling is the composer's "Biblical Songs."

Other recent sessions found the label adding to its **David Diamond** discography with the composer's "This Sacred Ground." As usual, performers were the **Seattle Symphony** under **Gerard Schwarz**. Additional Delos sessions this month initiate an album of American music by the **Los Angeles Guitar Quintet**. A new work by LAGQ member **Andrew York** will be cut, as well as "Labyrinth On A Theme Of Led Zeppelin," a piece by **Ian Crouse**. Another March project had the Delos crew focusing on a Renaissance program with New York's **Ascension Music Chorus**, led by **Dennis Keene**.

SOUTHERN HOSPITALITY: **Michael Torke** and **Anthony Davis** were commissioned by the Atlanta Committee for the Olympic Games Cultural Olympiad to compose works celebrating the **Atlanta Symphony Orchestra's** 50th anniversary. The Torke and Davis pieces, respectively, will open and close the orchestra's 1994-95 season under music director **Yoel Levi**.

The Cultural Olympiad is devoted to bringing attention to the arts and culture of the American South. Its activities culminate in summer 1996 with an Olympic Arts Festival.

ON TARGET: The sound of anti-aircraft guns can be heard clearly over the music, but **Wanda Landowska** missed nary a beat as she recorded a **Scarlatti** sonata in a Paris studio in March 1940. That sonata, plus 23 others recorded by the legendary harpsichordist from 1934-1940, is programmed on a new EMI Classics disc.

CAN ZAP MAMA GO POP?

(Continued from page 12)

patterns. She returned to Belgium and formed Zap Mama, which was signed to Belgian-based Crammed Disk. Luaka Bop licenses the releases for North American distribution.

According to Evelev, the group's debut sold 75,000-100,000 units in the U.S. For the second release, he's aiming for 125,000-150,000 copies.

The key to winning new converts is the act's live show, says Warner Bros. product manager Peter Standish. "The way to really understand Zap Mama is to see them [perform]," he says. "They are mesmerizing. That's how we got them on 'Arsenio Hall.' People from the show came down to a concert and were blown away. They know how to work a crowd."

Last year, Zap Mama played several dates with 10,000 Maniacs to broaden its audience beyond the typical world music crowd. This year, in addition to playing many dates as headliners this summer and fall, Zap Mama also will share bills, on separate occasions, with Bobby McFerrin, Milton Nascimento, and Luaka Bop founder David Byrne.

On the road, Zap Mama will be performing some material from its new album. Partially recorded in New York, "Sabsylma" takes its title from the first names of Zap Mama's three principals, Daulne, Sabine Kabongo, and Sylvie Nawasadio. Rounding out the group are singers Sally Nyolo and Marie Afonso.

It's informed by their experiences over the last few years. "For No One," for example, is about people who are corrupted through power or money or fame. "When I sing this song, I remember certain artists who change their direction. They have good direction and then they change," says Daulne. "Or people I grew up with as a child. I meet them again as adults, and they follow a very strange way. My vision is not their vision."

On a lighter note, album track "Mr. Brown" pays homage to one of the group's musical heroes, James Brown.

Although there will be no singles serviced *per se*, the bouncy, funky title tune will be the first emphasis track.

Among the radio formats targeted will be National Public Radio, contemporary jazz, album alternative, and college. "NPR is where we're counting on them getting a lot of support, as they did with the first record," says Warner

Bros. VP/GM of jazz and progressive music Ricky Schultz, who will oversee the push at NPR, contemporary jazz, and album alternative.

"In truth, outside of NPR, the first record got limited support," Schultz adds. "But as in the development of any artist's career, I think we succeeded in bringing them to the attention of people at these other formats. Anyone who came into contact with the first project will feel more familiar with the group."

Zap Mama is an instant add at University of Santa Monica's KCRW. "Zap Mama blend contemporary and traditional European and African music. You don't find examples of this sort of hybrid that work as well as Zap Mama. So when they come along, it's cause for celebration," says Chris Douridas, KCRW's MD.

Douridas says KCRW began playing Zap Mama's debut as an import in April 1992. The station played every cut from the album, which held down the No. 1 post at the station for weeks.

To guide stations less familiar with Zap Mama, the various Warner Bros. promotion departments are collaborating on a five-song sampler that will go to various formats followed by the full release. Other outlets, more familiar with the group, will get the whole album straightaway.

Zap Mama also will get exposure through a Coca-Cola commercial the group made that will air in North America and Europe.

When first asked to sing in the commercial, Daulne said no. "But we do like Robin Hood," she says. "I thought there is money there that can go to help people. I see poor people and think, 'Maybe one day when Zap Mama is over, I can help people.' Then I thought, I can help people now." The band's money from the commercial will go toward building a school in Africa.

Evelev also had initial doubts about the commercial. "You always hope that the artistry of the act comes through and they don't become a cartoon so that people continue to take them seriously," he says. "That said, a lot of people don't focus on the radio or music magazines or record stores, and it's very hard for them to find out about music. You hope something like this comes along and they search it out."

THE FARM

(Continued from page 13)

much more in tune with what the Farm are about, and that's bound to make a difference."

The first emphasis track from "Hullabaloo" is "Messiah," which Sire will send to modern rock and college radio April 19. The song sets allusions to Branch Davidians leader David Koresh and fallen evangelists Jim Bakker and Jimmy Swaggart to a driving power-pop tune that Klein says is destined to return the Farm to alternative airwaves.

"I hosted a 'Juke Box Jury' at [February's] Gavin Seminar that was made up of modern rock programmers and music directors," Klein adds. "One of the tracks I played was 'Messiah,' and they went crazy for it, so that made me feel pretty confident about our chances."

"Messiah" seems bound to upset

some evangelical Christians with lyrics like "Our father who art in Heaven/Coming over on a 747... Bank accounts in seventh heaven." But for Hooton, "Messiah" is as much personal reflection as social commentary. "We're in an era of prophets, and pop stars are considered some of the biggest," he notes. "You know, Koresh's main goal in life was to be a rock star, and he even had a band called Messiah. When I read that, it made me look at things from a new angle, and I was fascinated by this morbid dark side of being a rock star."

As "Messiah" goes to radio, Sire is previewing "Hullabaloo" at retail with "Comfort," a song the label has placed on the film soundtrack "Naked In New York," which was released March 22.

Jazz BLUE NOTES



by Jeff Levenson

BEEP, BEEP, BOP: From out over the cosmos (this is satellite technology, you know) comes news that yet another cable network devoted exclusively to jazz is planning to dish, throb, and pulse its way into your homes later this year. The 24-hour network, scheduled for a September launch, is a joint venture between two companies: the Los Angeles-based WorldJazz and the Japanese-based Clipping Point. Operating under the name WorldJazz, the channel will offer a programming mix of concerts, interviews, and retrospectives, including productions taken from the American Public Broadcasting System and the BBC. The venture maintains that **Oscar Peterson** and **Branford Marsalis** have been approached to be chairman and co-chairman, respectively, but their confirmations are still pending.

If WorldJazz takes off (and there are still plenty of details the company has yet to provide), it will mean that cable viewers with a bad jazz jones will be able to channel-surf between two stations. BET is planning to launch its network, BET On Jazz, in October; it appears to have the edge over WorldJazz in terms of operational togetherness. More details as they rebound past.

JAZZ ICONS (And Marketing Strategies) Die Hard: Just received **Etta James'** latest, "Mystery Lady: Songs Of Billie Holiday," on Private Music, and thought, "Hmmm, another tribute to Billie." That makes three in recent months, what with **Miki Howard's** "Miki Sings Billie" and **Terence Blanchard's** about-to-be-issued "In My Soli-

tude." How many of these have there been, anyway, in the history of jazz recordings? Tough question. Blew a call to the Institute of Jazz Studies at Rutgers University. Won't bore you with the computer read-out of releases containing the words "Billie Holiday" in the title, but the list of tributes includes works by **Abbey Lincoln**, **John Hicks**, **Teddy Wilson**, **Carmen McRae**, **Johnny Griffin**, **Zoot Sims**, **Chet Baker**, **Mal Waldron**, and **Doc Cheatham**. Amazing place, that Institute. (For the record, the IJS wants us to know that **Joe Wilder's** latest, "No Greater Love" on Evening Star, contains two tracks dedicated to Lady Day. Just two tracks is cheating, by our ground rules, but we make the ground rules, so the mention stays.)

PLENTY OF STRINGS ATTACHED: Verve Records, never known for its abundance of rostered guitar players, now has three it wants to talk about. **Marc Whitfield**, late of Warner Bros., apparently has found a new home at the label, where he can be his traditional bad self; newcomer **Evan Marx**, late of the group **Fattburger**, will set up digs with Verve Forecast, where he can be as contemporary as he wants to be; and the ultra-cool **Allan Holdsworth**, whose lateness isn't really an issue (since I'm running out of clever things to say), will hang with either Verve's traditional imprint or its contemporary one, depending on the kind of music he creates. Nice work if you can get it.

ONE MORE: After some (much, none, all of the above) speculation regarding where **Herbie Hancock** is going to be hanging his hat, the answer is Verve. Hancock has a techno-friendly release scheduled for June, "Dis Is Da Drum," which I'm told sounds **Headhunters**-ish; the album will be issued under the Mercury/Verve imprint, in direct contrast to the label's more straight-ahead releases, which will be issued under the Verve/Mercury imprint. Got it? Flip, flop, fly.

Reform-Minded Kobayashi Quits JASRAC Board

BY STEVE McCLURE

TOKYO—Songwriter Asei Kobayashi has resigned from Japan's performing rights society JASRAC's board of directors just one month after joining it, charging that the society hasn't sufficiently reformed itself following the recent controversy over an interest-free loan from JASRAC to a nonprofit foundation.

"Nothing has changed—the same old attitudes are there," says Kobayashi, who earlier this year led the fight to stop a 7.77 billion yen (\$70 million) loan to the Koga Music Foundation.

That money was to be used to construct a building to house the foundation, as well as JASRAC, but Kobayashi and other dissident JASRAC members objected to its interest-free nature, as well as the lack of open bidding for the construction contract, a provision in the deal whereby JASRAC's rent was to rise 5% every two years over the deal's 30-year term, and what they claimed was the excessive cost of the building (Billboard, Feb. 26).

JASRAC chose a new executive team after Kobayashi's group mounted a well-publicized campaign against the deal, and pledged to renegotiate with the Koga foundation.

But Kobayashi says the new team, led by president Ray Nakanishi and chairman Toshiro Mayuzumi, is continuing the back-room style of doing business that characterized the previous JASRAC regime.

Specifically, he objects to Nakanishi's Feb. 21 meeting with Koga representatives, saying that after the recent controversy, JASRAC's dealings with the foundation should be out in the open.

"It's not good enough to discuss this matter with Koga and then ask for after-the-fact approval," says Kobayashi.

But at a press conference held here March 16, Nakanishi said he met with Koga representatives merely to introduce himself, and not to hold formal talks regarding the JASRAC-Koga deal.

"It's really too bad that Mr. Kobayashi has resigned," said Nakanishi, expressing a sentiment echoed by other JASRAC officials attending the press conference.

"The policy of the new JASRAC is to have the investigation and construction committees decide whether the former officials are guilty (of any wrongdoing in the Koga affair)," Nakanishi said. "We're waiting for the committees to report, but Mr. Kobayashi wants action now."

Added Mayuzumi, "I'm surprised. Mr. Kobayashi gets so emotional."
(Continued on page 43)

MCA's Euro Expansion Continues 10 Subsidiaries Expected By Year's End

BY DOMINIC PRIDE

LONDON—MCA Music Entertainment is not stopping to catch its breath in the race to catch up with the other five majors, setting itself a target of opening 10 new companies in Europe before the end of the year.

Plans are afoot for four more subsidiaries before the end of the year, adding to the six European companies being rolled out this month.

MCA also has added three directors to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sony Music U.K., joins as senior VP of business and administration (Billboard, March 26). Meir Malinsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was director of marketing for Sony Electronic Publishing in Europe. Boyd Muir joins from EMI as VP, Finance.

Announcing the appointments, MCA Music Entertainment International president Jorge Larsen said, "We have embarked on an ambitious expansion program, which will bring the number of affiliates from the current four in Japan, Canada, U.K., and Germany, to 10 on April 1, with more to follow in the months to come. To plan and monitor this rapid growth, we need experienced executives in key positions at our headquarters."

Bowen headed the Columbia label at Sony Music U.K. until he was promoted to his business development position in 1991. His most recent post at Sony involved overseeing the Sony/Pace joint venture that runs the National Bowl at Milton Keynes venue, and the Whitfield Street Studios (formerly the Hit Factory) in London. It is seen as an MCA coup to recruit a CBS/Sony veteran with such experience.

Larsen says, "Tim's had a multifaceted background; that's useful in such a small operation as ours, [since] we can't have a specialist for everything."

Malinsky's experience as head of special marketing at Sony Music France will come in useful, Larsen adds. "The days of simple one-to-one re-releases are almost gone. We need new ways and ideas for the tired old consumer."

Larsen says the MCA appointments at a senior level are now complete, although more hirings will take place among middle management.

It is thought that Austrian and Swiss companies will be spun off from the German operation, and Norway and Denmark are logical candidates once the company in Sweden is established.

Most of the staff is now in place for the official opening of MCA companies in France, Holland, Belgium, Spain, Italy, and Sweden.

MCA Music Entertainment Scandinavia managing director Gert Holmfred has put together his staff for the Stockholm office, which opens officially April 5.

The executive lineup includes some industry veterans and others plucked from other record companies. The post of marketing director MCA goes to Stefan Andreasson, former marketing director of pop music at PolyGram Sweden; the product manager will be Fredrik Olsson, former A&R manager at Swedish label Planet Records; Hans Andersson, who has worked as MCA marketing manager under BMG for several years, will continue in this ca-

capacity, while Martin Ingestrom, currently MD of MCA Publishing Sweden, will have double responsibilities as A&R director and publishing manager as of July 1.

Promotion manager Anna Moore comes to MCA from Andersen Consulting AB. Stig Waldemarsson has been appointed to head special markets.

Holmfred, former president of Dan-

(Continued on page 42)



The Team. Richard Ogden, center, poses with lieutenants Andy Stephens, left, and Andy McNaughtan, who between them comprise the Sony Music International marketing team.

Billboard Names Five New International Correspondents

LONDON—Billboard is adding to its network of international correspondents to cover territories that are becoming more valuable to the international music and entertainment business.

Five new writers become correspondents April 1, covering Norway, Finland, India, Turkey, and Poland.

Antti Isokangas will cover the Finnish music business. As a music writer and broadcaster for Helsinki's RadioMafia, Isokangas has a broad knowledge of both Finnish and international music.

Anil Chopra is Billboard's correspondent in India. Before turning his hand to writing, Chopra was involved in the Indian music business with CBS and with his own companies.

Erik Valebrokk, based in Oslo, will cover Norway. He is a writer for one of the largest daily newspapers, Dagens Naeringsliv. He takes over from Kai Roger Ottesen, now working at Scandinavian Records.

Based in Istanbul, Adrian

Higgs will cover the growing Turkish music business. Higgs is a writer for several consumer and business publications, including The Wall Street Journal.

Riek Richardson joins as Polish correspondent in Warsaw. As well as contributing to Billboard, U.S.-born Richardson is a regular business and entertainment contributor to The European.

Dominic Pride, Billboard's European news editor, says, "The international music business is voting with its feet, and has taken firm steps into these territories in recent months. It's now clear that music from any of these countries has potential which stretches far beyond national boundaries. Each of these correspondents brings with them a knowledge of the country they cover, its music business, and, most importantly, the rich diversity of music on offer."

Billboard is also pleased to welcome back as a correspondent Fernando Tenente in Portugal, who has now recovered from an illness.

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South Korea Plans To Open Market To Japanese Fare

■ BY BYUNG HOO SUH

SEOUL—Japanese pop recordings and movies may land in South Korea some time this year, after being banned for almost half a century.

The Culture/Sports Ministry is known to have set up step-by-step measures to grant open access for Japanese pop culture. The ban has existed since 1945, following Korea's liberation from Japanese colonial rule (Billboard, Nov. 6, 1993).

According to the ministry's outline, Japanese singers will be allowed to perform in their language at international song festivals and bilateral cultural exchange events to be staged here. That will be followed by permission for unrestricted public performance by Japanese artists and the sale of Japanese pop recordings.

Earlier this year, public reference to this highly sensitive subject was made by South Korea's ambassador in Tokyo, Gong Ro Myung. Subsequently, concrete outlines from the Culture/Sports Ministry surfaced prior to President Kim Young Sam's

scheduled visit to Japan this month.

Until now, the unhappy history of Korean-Japanese relations and its legacy of bitter national sentiments have been cited as the major obstacle to the free influx of Japanese pop culture. Despite progress toward normalization, however, opponents remain among local politicians, academicians, and (mostly) conservatives, who fear an adverse effect on the younger generation.

For their part, music industry executives feel that the Kim administration will push ahead with its plans one way or another. Normalization of relationships between the two nations' music industries should help resolve the matter of unpaid music copyright fees and eliminate the disguised plagiarism of pop compositions.

Many Korean pop songs have been produced in Japan on karaoke laserdiscs without the official approval of Korean copyright holders, while some Japanese songs have been published in Korea as local compositions.

Sound City Fetes U.K. Pop Live Shows, Workshops Highlight Fest

LONDON—Sound City '94 is a week-long celebration of U.K. talent to be held April 4-9 in Glasgow, featuring live shows, radio broadcasts, school visits, and music business workshops and seminars open to the public. It is sponsored by the British Phonographic Industry, BBC Radio One FM, the Musicians Union, and the Glasgow City Council.

Radio One FM will broadcast from the event, with shows by hosts John Peel, Mark Goodier, Pete Tong and Johnny Walker, and concerts at the Tramway club taped for later broadcast. Scores of artists will perform at clubs, theaters, and retailers around

the city. Here are artists scheduled at the principal venue, the Tramway, at press time:

MONDAY, April 4: *The Charlatans, Hole, Whiteout, Kristen Hersh & Throwing Muses, Tindersticks.*

TUESDAY, April 5: *Therapy?, Kerbdog, Kaliphz, Buffalo Tom, and a headliner to be announced.*

WEDNESDAY, April 6: *M-People, Iognito, Qui-3, Jamiroquai, Urban Species.*

THURSDAY, April 7: *Inspirial Carpets, Credit To The Nation & Chumbawumba, Baby Chaos, the Boo Radleys, and Oasis.*

FRIDAY, April 8: *The Brand New Heavies, K-Klass, Fluke, Underworld, the Sandals.*

SATURDAY, April 9: *Texas, Gin Blossoms, Horse, Ed Alleyne-Johnson.*

newslines...

EASTERN GERMANY'S only CD plant has been saved from closure. The Pilz plant in Albrechts, in the eastern state of Thuringia, has been saved from bankruptcy by a last-minute package from a consortium, including banks and a local investment group attached to the state government. The owner, the Munich-based Pilz group, has been facing financial difficulties.

NATION RECORDS dance group Transglobal Underground is the latest British act signed outside the U.K. by Sony Music's licensed repertoire division. Sony LRD managing director Jeremy Pearce also has announced the promotions of Mark Tattersall, previously LRD head of marketing, to the post of international marketing director, and Stuart Middleton, previously financial controller for A&R and publishing at Sony Music, to finance and administration director at LRD.

THE U.K.'S Performing Right Society is to conduct an independent review of its governance structures. Tom Clarke, DBM professor of corporate governance at Leeds Business School, is to review the way the society communicates to its membership. The report should be presented to the PRS council in September.

Bolton Finally Makes It Big Down Under

■ BY GLENN A. BAKER

SYDNEY—It took a long time for Sony Music and promoter Michael Coppel to entice Michael Bolton to Australia for a full-scale concert tour. But when they finally landed him, the two parties worked together so effectively that the tour's momentum carried his album "The One Thing" to No. 1. Sales exceeded 100,000, surpassing the platinum mark of 70,000 units, by the time Bolton left the country.

"Michael now has a tremendous base to work from, and the door is open for him to return whenever he wants," says Coppel, who presented the romantic balladeer with his band

in seven sell-out concerts from Sydney to Perth between Feb. 23 and March 9. Attendance totaled 80,000. Australian guitar star Tommy Emmanuel was the support act.

Australia is fiercely loyal to the acts it takes to heart and Bolton, with his charity softball games, hospital visits, nightly meet'n'greet, locally recruited choirs, wide musical appeal, and enthusiastic personality, has planted all the seeds to become a new Billy Joel or Elton John in antipodean eyes.

"I'm a man on a mission," remarked Bolton in Adelaide as news reached him that "The One Thing" had hit No. 1 and the single "Said I Loved You . . . But I Lied" had

reached No. 2. "It's about establishing myself, once and for all in this country, as a major artist as deeply and permanently as I possibly can. I want to be able to come here, time and time again, and have a powerful and close relationship with a mega-audience."

With women outnumbering men four to one in his concert audiences, Bolton has easily reached his target audience in Australia, while giving himself some room for market expansion. "There is a backlash from the male audience, sometimes a lot of resentment," says Bolton. "I'm not just winning over women or having a female audience of a certain level or
(Continued on page 65)

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Former U.S.S.R. Holds Perils, Possibilities

PolyGram Ventures Into Russia

■ BY DOMINIC PRIDE

LONDON—PolyGram has become the first international major to set foot in the potentially vast but perilous Russian market. Through a joint venture with Moscow-based entertainment company Biz Enterprises, PolyGram—until recently one of the less adventurous players in Eastern Europe—has secured a foothold in what has, until now, been a no-go area for the multinational corporations.

PolyGram is investing in 51% of PolyGram A/O, while the minority stake will be held by its managing director, Boris Zosimov, Biz Enterprises' founder. PolyGram is effectively buying the record and publishing operations of Biz, and has an option to acquire the Russian company's direct-mail business. Biz—in which U.S. publisher Dirk Ziff has a 10% stake—also has magazines, newspapers, and a concert promotion agency.

The Russian subsidiary will work on the full PolyGram group catalog, and Zosimov says the list of top priorities will be little different from elsewhere, including the likes of Elton John, Bryan Adams, Dire Straits, and Ace Of Base. Full promotional campaigns will be rolled out, and Zosimov is confident that the marketing investment will result in sales. "It's easy to sell 100,000 copies of an album here," he says. "They're mostly on cassette, and vinyl will stay for three or four years, but CD is growing very fast."

Reliable figures are difficult to obtain, but one market research company claims that CD ownership in Moscow has risen from 3% to 9% of all homes in one year.

"People think of Russia as a poor country, but in the stores we see people buying a CD for \$25 or spending \$100 on a Tom Jones ticket," Zosimov says. "These are people who aren't rich; they're just middle class, people who have their own businesses."

CDs will be imported from PolyGram's plant in Hanover, Germany, while cassettes and vinyl will be made locally. Prices to dealers are \$9-\$11 for a CD, with retail prices above \$20. Dealer prices for vinyl are \$2, \$1.50 for cassette.

Says Zosimov, "Our most expensive CD will be \$11.50—we're doing that to fight the pirates. If we go any lower, the pirates will simply put their prices down."

Music sold by direct mail has proved to be popular in Russia. Biz has come to an agreement with the Russian postal system, offering financial incentives for better-quality delivery, and Zosimov says the shrinkage rates are now down to 2%-3%.

Zosimov claims that PolyGram has gotten a six-month head start on its competitors by entering the Russian market. It lagged behind BMG, EMI, and Warner Music in the race to get into Hungary and the Czech Republic, and it has yet to enter Poland. Copyright reform is due in Russia this summer, and it is thought that other majors will unveil their Russian game plans in the summer and fall.

As Russia started to embrace the idea of market economies in the late '80s, there was great hope for a rapid transition to capitalism and huge opportunities for Western business in a country of 180 million. However, the optimism faded when the nation plunged into internal conflict.

MCA'S EUROPEAN EXPANSION CONTINUES

(Continued from page 40)

ish indie Scandinavian Records, says that the promotion department is already up and running.

"Being that MCA is new in the market as a separate record company, it's important that we are already out there making things happen before the office opens. Otherwise, we'll be operating in a vacuum and constantly trying to catch up."

Among top priorities for the new MCA company is "Rhythm Country & Blues," a compilation of standards sung by country and R&B artists. A&R, says Holmfred, is a priority for next year.

In France, a team has been assembled under director general Gerard Wood, former MCA label manager at BMG. The Paris-based office will be in

the 8th arrondissement of the capital.

Seven staffers have been named so far, including promotion director Jean-Michel Cantitrot, former head of the French EMI-Chrysalis label; strategic director Christian de Tarlé, formerly with Sony Music; and financial director Alain Cadier.

Staffing of the Benelux operations under Kees van Weijen also is complete, and in the next two weeks the staff of 16 will move into premises in Holland's record and radio hotbed, Hilversum, and in Brussels.

MCA's Dutch staff under Van Weijen consists of 10 employees. Senior staff include marketing manager Richard van der Veen; former controller Adri Twigt, retired from Polydor; and press and promotion head Desiree van

Melodiya's Status Declining

■ BY VADIM YURECHENKOV

MOSCOW—Since the advent of a market economy in Russia, the former state-run colossus Melodiya Records has been dwindling in importance and status.

Melodiya is still the only state-run enterprise in the national industry, but is now just one of some 30 labels in the territory that was the Soviet Union.

The company, which had been supervising all record business until the U.S.S.R. disintegrated in 1991, ran between seven and 10 recording studios, five pressing facilities and duplicating factories, plus a CD plant—all of which are now independent companies.

Melodiya ran into conflict with its former subsidiary, Ryssky Disk (Russian Disc), in 1992, when a major part of Melodiya's large classical catalog was being illegally used by Rysky, which had retained Melodiya's recording archives. These included masters and tapes, which were used for a short space of time. The dispute has now been successfully resolved, and Melodiya is again in possession of its unique treasure of recorded material by Russian—and some foreign—classical talents dating from the '20s through the late '80s.

Melodiya now distributes its products through partners and distributors in Europe, including French label Vogue—acquired by BMG in 1991—and Melodiya America Inc., a New York-based distributor.

Koch International also distributes Melodiya product through a deal signed five years ago.

Today, Melodiya's output is far below that of three years ago and is split between the domestic and international markets, according to Sergei Vikholainen, Melodiya A&R executive. He expresses his company's concern over the "degrading" quality of compact discs replicated by the Moscow-based Mozg facility. Mozg previously was the property of Melodiya and started production in January 1990 via a contract with German-based Ancla Marketing GmbH. Anclas' managing director, Volker Schiersh, quickly attracted financial and technical support from several German and Scandinavian firms.

To export finished CD product to its distributors, Melodiya clearly requires top-quality manufacturing. The recently launched CD replication facility is based in the Urals and is run by the Urals Electro-Mechanical Plant Co., which has a 6 million-unit annual capacity. It is now the only realistic CD manufacturing partner for handling Melodiya orders, says Vikholainen.

Last year, Melodiya produced 40 titles, totaling 300,000 CD units, for distribution in the Commonwealth of Independent States. Production of CDs for export is seen as a looming problem for Melodiya, though plans to place orders with CD manufacturers abroad may yet fall into place. The A&R chief says a phonogram manufacturers association recently was set up in Moscow, uniting some 15 labels, of which 12 are Moscow-based and the others based in other CIS states. They are all independents with the exception of Melodiya, which is officially state-run, operating under Russia's state property committee.

Horssen.

Says van Wiejen, "I'm pleased to say that most of these staff are experienced record company people. We didn't have any difficulty finding staff, especially considering we didn't place any ads. Within two weeks of local trade magazine Muziek & Beeld reporting about my arrival, I had more than 30 cv's on my desk."

MCA has already started promotional work in Holland, where staffers have been working on the Beck single "Loser." In Belgium, general manager Koen von Bockstahl has been working with the Posies, who have played dates in the country.

Assistance in this story provided by Ken Neptune in Stockholm and Philippe Crocq in Paris.

Hut/Vernon Yard In U.S.; A Golden Carillo Moment

WITH PLANS for the release in coming months of a number of albums from Hut Records in London, the label's America counterpart, Vernon Yard, is establishing Hut U.S./Vernon Yard as a distinct logo for these acts.

The Auteurs' second album, "Now I'm A Cowboy" (Music To My Ears, Billboard, March 26), will be the inaugural release on Hut U.S./Vernon Yard, with American debuts from **These Animal Men** and **S*M*A*S*H** to follow late this spring, according to **Keith Wood**, head of Vernon Yard.

"Essentially, I decided to create Hut U.S. to recognize the great repertoire **David Boyd** has been signing" in Britain, says Wood.

Boyd, as general manager of Hut U.K., has been one of the first indie label execs in the U.K. to recognize the potential of bands such as **These Animal Men** and **S*M*A*S*H**, which have been gaining much attention on Britain's live music scene in recent months with an energy and attitude that recalls the punk and new wave bands of the 1970s (Billboard, March 19).

Both Vernon Yard and Hut are owned by Virgin Records but enjoy the cachet and creative buzz of indie labels. In America, Wood notes, the Hut U.S. bands, like their Vernon Yard counterparts, may be channeled through either the major-label pipeline of Cema or the independent avenue of Caroline Records. For example, one of Vernon Yard's recent American signings, the L.A. band **Maids Of Gravity**, will go through Cema, while another, **Low** from Duluth, Minn., will go via Caroline.

Meanwhile, the progress of **Verve**, the first Hut U.K. band picked up by Vernon Yard for America, continues apace, with the band set to perform on the second stage of this summer's Lollapalooza festival.

And don't expect **S*M*A*S*H** or **These Animal Men** to be the only other British bands coming across on Hut U.S. in the coming year. "All these bands have suddenly appeared on the horizon," says Wood, "and deals are on the table."

IT TAKES TWO: She sings in a dramatic soprano, like a rock'n'roll angel, while her body language and simple onstage props—a straight-backed chair, a scarf, a few hats—bring theatricality to every song. He accompanies her with intense, propulsive acoustic guitar, while his gruff voice melds magically with hers. Their chemistry is undeniable. Their self-penned songs stand with the best adult rock of the day.

The American duo of **Annie Golden** and **Frank Carillo** played London recently as part of a Euro-

pean tour to showcase their "Toxic Emotion" album on Holland's Silenz Records. The presence on Silenz Records of **Golden Carillo**, as the duo bills itself, is a great example of European labels' ability to nurture American talent outside the pop mainstream—the kind of unique artists who sadly slip through the A&R cracks of U.S. labels. Although Golden Carillo is based in the New York area, its recordings have not been released in the U.S.—until now. Silenz USA this spring will release "Toxic Emotion" in America, highlighted by the Lennon/McCartney classic "If I Needed Someone." The song from one great partnership deserves this performance from another.



by Thom Duffy

REMEMBERING Ronson: A **Mick Ronson** memorial concert on April 29 at the Labatt's Hammersmith Apollo in London will precede the May 10 Epic Records release of "Heaven And Hull," the album Ronson was working on at the time of his death last April 30. Expected at the gig: **Bill Wyman**, **Joe Elliot**, **Ian Hunter**, **Mick Jones**, and others. Proceeds will go to Lennox Children's Cancer

Fund, the Macmillan Nurses, and the Mick Ronson Covered Stage, to be built in Queens Gardens, Hull, the guitarist's hometown.

MUSHROOM MOVES: Australia's Mushroom Records recently boosted responsibilities for several staffers. National promotions manager **Sue McAullay** heads a new division to focus on specific projects and initiatives of the Mushroom Group. Promotion managers **Jo Wilson** in New South Wales and **Sarah Morgan** in Victoria take on greater responsibility for day-to-day promotion efforts in their regions. **Jo Corbett** has been promoted to promotions assistant in New South Wales. Production manager **Andrew Meadows** has been named A&R coordinator, replacing **Linda Williams**, now at Mushroom U.K., and **Paul Shanahan** succeeds Meadows as production coordinator.

BORDER CROSSINGS: **Bryan Adams** continues his current international tour with five shows beginning April 3 at the 6,000-seat SuperBowl in Sun City, South Africa... Chicago bluesman **Otis Rush** plays dates in Dublin, Edinburgh, and London beginning April 16 to showcase a new album, "Ain't Enough Coming' In."

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

Juno Awards Celebrate Canadians' Embrace Of Cultural Roots

(Continued from page 1)

fan-voted Canadian entertainer of the year during the March 20 awards ceremony, held at the O'Keefe Centre. Additionally, the Rankins' multiformat hit "Fare Thee Well Love" was honored as single of the year.

"I didn't think it'd be such a big deal, but I'm really taken aback by all of this," a visibly overwhelmed Jimmy Rankin confided backstage.

The only other multiple winner at the event was A&M singer/songwriter Jann Arden, whose somber style is a distinctive trait in a culture that has produced such rapidly rising international talents as Arista/Nettwerk's Sarah McLachlan and WEA/Quinlan Road Ltd.'s Loreena McKennitt. Arden captured the best new solo artist trophy, and her single "I Would Die For You" also earned a best video award for director Jeth Weinrich.

National appreciation of the stunning success of powerful pop vocalist Celine Dion was apparent in her Juno win as female vocalist of the year, but excitement with the achievements of ethnic acts dominated the proceedings. James Keelaghan took the best roots-traditional album category for his Green Linnet/Festival record "My Skies"; Francoise Perusse won best-selling francophone album for Traffic/MCA's "Album Du Peuple Tome 2"; and first-time winner Colin Linden triumphed in the

best blues-gospel album slot for his Sony Canada release, "South At Eight, North At Nine."

Robbie Robertson, whose mother is a Mohawk from Canada's Six Nations Iroquois community, presented the first annual award for best music of aboriginal Canada to Lawrence Martin for his "Wapistan" album from Wawatay/EMI. (Robertson announced in an earlier Canadian Music Week lecture that he is immersed in a Turner Broadcasting documentary/recording project concerning the indigenous music of North American tribes.)

Hosted by stylish New Brunswick singer/showman Roch Voisine—who won male vocalist of the year—the Junos were pretaped for the first time and telecast to a national audience of 1.5 million.

The proceedings included impressive performances by Voisine, Dion, and the Rankins, as well as blues and aboriginal medley segments, but the emphasis in terms of awards remained on Canada's hottest new faces, with the Holly Cole Trio's "Don't Smoke In Bed" winning best contemporary jazz album, the Waltons victorious as best new group, Snow taking the best reggae recording trophy for "Informer," Charlie Major winning country male vocalist of the year, and Cassandra Vasik gaining country female honors. And in an upset win, I Mother Earth's



Robbie Robertson, left, presents Lawrence Martin with the Juno for best music of aboriginal Canada recording.

"Dig" beat out Rush's "Counterparts" for best hard rock album. Moreover, dozens of short film segments on such promising newcomers as Lori Yates, Zen Bungalow, and Natalie McMaster, all from Canadian

Music Week showcase stages, provided considerable zest to the program.

The Junos also featured a comprehensive Hall Of Fame tribute for 19-year rock veterans Rush. The segment on the legendary band, which ran 18 minutes, included interviews with band members Geddy Lee, Alex Lifeson, and Neil Peart; concert footage; and celebrity clips from Kim Mitchell (saying he was surprised the trio would even show up at such an event), Barenaked Ladies, Sebastian Bach, Vernon Reid, Ben Mink, and actor Mike Myers. Lifeson's young son Justin took a wry swipe at the band's longevity by congratulating his father on "making it into the Hall Of Farts."

"Without music, we would have to get a life. Without an audience, we would have to get a job," asserted

Peart in his acceptance speech. Despite the accolades, Rush did not win any of its three Juno nominations for group of the year, producer of the year, and best hard rock group.

While accepting her award, Quebecer Dion took a polite swipe at the Canadian Academy of Recording Arts and Sciences, which, for technical reasons, excluded such high-profile Canadians as four-time Grammy winner David Foster (Dion's producer) and Bryan Adams from 1994 Juno consideration.

"I'd like to thank David Foster, who I think is the best producer in the world—including Canada," Dion said in her brief speech. Continuing, she added, "I also think Bryan Adams is the best in the world—including Canada."

(Continued on page 61)



Honors In Ontario. Billboard editor in chief Timothy White, left, presents Nettwerk Productions president Terry McBride with Billboard's 1994 International Business Achievement Award as Billboard's Canadian correspondent Larry LeBlanc looks on at ceremonies in Toronto during Canadian Music Week. The decade-old Nettwerk organization's diverse production/management/label roster includes rising star Sarah McLachlan. The 1994 Billboard International Creative Achievement Award winner was Ontario artist Loreena McKennitt, whose "The Mask And The Mirror" album, the followup to her globally successful "The Visit," has just been issued in Canada by WEA/Quinlan Road Records. (Photo: Tom Sandler)

KOBAYASHI QUILTS

(Continued from page 40)

tional."

Nakanishi and the new JASRAC executive succeeded in freezing a 2.3 billion yen (\$20.5 million) payment that was to be made to the foundation Feb. 28. The future of the building—work on which has already started—remains in doubt pending further negotiations between the two bodies.

"I'm going to keep watching JASRAC so they don't make another absurd contract to do something under the table," says Kobayashi. "I'm trying not to be angry. I know

it will take a while to reform JASRAC, slowly but surely."

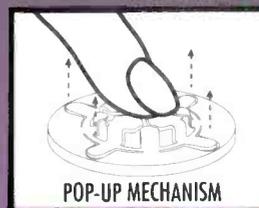
Kobayashi says he has now set his sights on JASRAC's next general election, set for September 1995. He says he wants to get more young songwriters involved in the activities of the society, which he says is dominated by an old-boy network. "Every member of JASRAC should wake up and open their eyes," Kobayashi says.

There was no immediate word regarding who might replace Kobayashi on the JASRAC board.

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HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 3/28/94

THIS WEEK	LAST WEEK	SINGLES
1	2	TADA NAKITAKUNARUNO MIHO NAKAYAMA KING
2	5	AI GA UMARETA HI MIAKO FUJITANI NIPPON COLUMBIA
3	1	HEY HEY OOKINI MAIDO ARI SMAP VICTOR
4	6	HARUKA NA HITOE MARIKO TAKAHASHI VICTOR
5	4	DON'T LEAVE ME B'Z BMG VICTOR
6	3	NINGYO NOKKO SONY
7	7	OH MY LITTLE GIRL YUTAKA OZAKI SONY
8	NEW	GAMBA RA NAKUCHA NE LINDBERG TOKUMA JAPAN
9	8	KONO ANIN OYOGITUKARETEMO ZARD POLYDOR
10	NEW	CROSS ROAD MR. CHILDREN TOYS FACTORY
ALBUMS		
1	1	B'Z THE 7TH BLUES BMG VICTOR
2	NEW	LINDBERG LINDY WINGDING TOKUMA JAPAN
3	4	TRF WORLD GROOVE AVEX TRAX
4	9	VARIOUS ARTISTS NOW 1 TOSHIBA EMI
5	6	MARIKO TAKAHASHI VOICE VICTOR
6	7	YUTAKA OZAKI 17 SAI NO CHIZU SONY
7	10	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
8	5	TAKAKO OKAMURA AFTER TONE III FUN HOUSE
9	2	RURIKO KUBOU ROUGH CUT DIAMOND EPIC
10	NEW	CORNELIUS THE FIRST QUESTION AWARD POLY STAR

AUSTRALIA (Australian Record Industry Assn.) 3/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
2	3	POWER OF LOVE CELINE DION EPIC
3	2	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM
4	6	WITHOUT YOU MARIAH CAREY COLUMBIA
5	4	SAID I LOVED YOU ... BUT I LIED MICHAEL BOLTON COLUMBIA
6	9	SING HALLELUJAH DR. ALBAN BMG
7	11	DUM DA DUM MELODIE MC VIRGIN
8	5	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM/BMG
9	7	GIVE IT UP CUT 'N' MOVE EMI
10	8	FEELIN' ALRIGHT EYD MCA/BMG
11	10	ASSHOLE DENIS LEARY POLYDOR/POLYGRAM
12	12	ANYTHING CULTURE BEAT COLUMBIA
13	19	THINGS CAN ONLY GET BETTER D:REAM WARNER
14	NEW	LOSER BECK GEFLEN/BMG
15	15	CAN WE TALK TEVIN CAMPBELL WARNER
16	18	THE POWER OF LOVE BEVERLY COLOSSAL
17	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY
18	13	WHAT'S MY NAME? SNOOP DOGGY DOGG WARNER
19	16	MOVING ON UP M PEOPLE BMG
20	20	HEY MR. D.J. ZHANE EPIC
ALBUMS		
1	3	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	MICHAEL BOLTON THE ONE THING COLUMBIA
3	NEW	MOTLEY CRUE MOTLEY CRUE WARNER
4	2	SOUNDGARDEN SUPERUNKNOWN A&M
5	13	CULTURE BEAT SERENITY COLUMBIA
6	7	DIG DEEPER PHONOGRAM
7	8	SALT-N-PEPA VERY NECESSARY POLYDOR/POLYGRAM
8	4	BRYAN ADAMS SO FAR SO GOOD A&M
9	5	TORI AMOS UNDER THE PINK WARNER
10	9	CELINE DION THE COLOUR OF MY LOVE EPIC
11	10	DOOBIE BROTHERS LISTEN TO THE MUSIC WARNER
12	NEW	EAST 17 WALTHAMSTOW LONDON/POLYGRAM
13	NEW	CALIGULA ROBENESQUE PHONOGRAM/POLYGRAM
14	12	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
15	6	HOODOO GURUS CRANK BMG
16	14	PEARL JAM VS. EPIC
17	11	MONKS OF SANTO DOMINGO GREGORIAN CHANTS EMI
18	NEW	U2 ZOOROPA ISLAND/POLYGRAM
19	16	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFFEN/BMG
20	15	JANET JACKSON JANET VIRGIN

NEW ZEALAND (RIANZ) 3/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL
2	NEW	GANGSTA LEAN D.R.S. EMI
3	2	BREATHE AGAIN TONI BRAXTON ARISTA
4	5	DON'T LOOK ANY FURTHER M-PEOPLE deCONSTRUCTION/BMG
5	4	HERE I STAND BITTY McLEAN FESTIVAL
6	NEW	TWIST AND SHOUT CHAKA DEMUS & PLIERS POLYGRAM
7	8	STAY U2 ISLAND/POLYGRAM
8	6	WE AIN'T GOIN OUT LIKE THAT CYPRESS HILL SONY
9	NEW	MOVIN' ON UP M-PEOPLE BMG
10	NEW	SPOONMAN SOUNDGARDEN POLYGRAM
ALBUMS		
1	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
2	1	ALICE IN CHAINS JAR OF FLIES SONY
3	3	THE POLICE GREATEST HITS A&M
4	7	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION/BMG
5	2	CYPRESS HILL BLACK SUNDAY SONY
6	5	BRYAN ADAMS SO FAR SO GOOD A&M
7	6	TONI BRAXTON TONI BRAXTON ARISTA
8	10	NZ CAST RECORDING JESUS CHRIST SUPERSTAR POLYGRAM
9	NEW	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
10	NEW	PEARL JAM VS. SONY

CANADA (The Record) 3/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE POWER OF LOVE CELINE DION EPIC/SONY
2	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
3	4	GETTO JAM DOMINO COLUMBIA/SONY
4	2	SAID I LOVED YOU ... M. BOLTON COLUMBIA/SONY
5	7	GROOVE THANG ZHANE MOTOWN/PGD
6	6	JUST KICKIN' IT XSCAPE EPIC/SONY
7	3	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD
8	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY
9	8	STAY ETERNAL EMI/CEMA
10	9	UNDERSTANDING XSCAPE COLUMBIA/SONY
11	11	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
12	14	INSANE IN THE BRAIN CYPRESS HILL QUALITY
13	13	HERO MARIAH CAREY COLUMBIA/SONY
14	10	FAMILY AFFAIR SHABBA RANKS EPIC/SONY
15	15	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD
16	17	AIN'T GOING OUT LIKE THAT CYPRESS HILL COLUMBIA/SONY
17	19	SKIP TO MY LU LISA LISA EMI/CEMA
18	NEW	DREAMS THE CRANBERRIES ISLAND/PGD
19	12	I'M IN THE MOOD CECE PENISTON A&M/PGD
20	NEW	CHOOSE COLOR ME BADD GIANT/WEA
ALBUMS		
1	NEW	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
2	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
4	4	ACE OF BASE THE SIGN ARISTA/BMG
5	1	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
6	9	BECK MELLOW GOLD DGC/UNI
7	5	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY
8	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
9	12	TONI BRAXTON TONI BRAXTON ARISTA/BMG
10	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
11	6	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
12	13	VARIOUS ARTISTS AWESOME 3 POLYTEL
13	10	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY
14	17	SALT-N-PEPA VERY NECESSARY NEXT PLATEAU
15	11	TORI AMOS UNDER THE PINK EAST/WEST/WEA
16	16	AEROSMITH GET A GRIP GEFFEN/UNI
17	14	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
18	NEW	NINE INCH NAILS THE DOWNWARD SPIRAL INTERSCOPE/WEA
19	15	SASS JORDAN RATS AQUARIUS/MCA
20	NEW	SOUNDTRACK REALITY BITES RCA/BMG

GERMANY (Der Musikmarkt) 3/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	OMEN III MAGIC AFFAIR ELECTROLA
2	2	IT'S ALRIGHT EAST 17 LONDON/METRONOME
3	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	4	MOVE ON BABY CAPPELLA ZYX
5	9	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
6	5	HAPPY PEOPLE PRINCE ITAL JOE featuring MAR EAST WEST
7	6	RETURN TO INNOCENCE ENIGMA VIRGIN
8	NEW	LOOK WHO'S TALKING DR. ALBAN ARIOLA
9	7	RIGHT IN THE NIGHT JAM & SPOON SONY
10	12	SOMEWHERE OVER THE RAINBOW MARUSHA POLYDOR
11	8	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED ZYX
12	NEW	INSIDE YOUR DREAMS U 96 MOM
13	11	THE SIGN ACE OF BASE METRONOME
14	10	IS IT LOVE TWENTY 4 SEVEN FEAT. STAY ZYX
15	17	KATZEKLO HELGE SCHNEIDER ELECTROLA
16	14	TAKE CONTROL D.J. BOBO EAMS
17	15	WHOOPI! TAG TEAM EDEL
18	19	BABE TAKE THAT RCA
19	13	GET-A-WAY MAXX INTERCORD
20	NEW	WITHOUT YOU MARIAH CAREY COLUMBIA/INTERCORD
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	4	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
3	2	PHIL COLLINS BOTH SIDES WEA
4	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	8	SOUNDTRACK PHILADELPHIA SONY
6	10	TAKE THAT EVERYTHING CHANGES RCA
7	5	MICHAEL BOLTON THE ONE THING SONY
8	7	ACE OF BASE HAPPY NATION METRONOME
9	6	ENIGMA THE CROSS OF CHANGES VIRGIN
10	NEW	KUNZE HEINZ RUDOLF KUNZE. MACHT MUSIK WEA
11	9	BEAUTIFUL WORLD IN EXISTENCE WEA
12	11	ZZ TOP ANTENNA GEFLEN/RCA
13	14	EAST 17 WALTHAMSTOW LONDON/METRONOME
14	12	AEROSMITH GET A GRIP GEFFEN
15	13	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
16	16	PUR SEILTANZTRAUER INTERCORD
17	17	HELGE SCHNEIDER ES GIBT REIS, BABY ELECTROLA
18	19	PRINZEN ALLES NUR GEKLAUT ARIOLA
19	18	RICHARD MARX PAID VACATION EMI
20	20	DIE TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN

ITALY (Musica e Dischi) 3/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE RHYTHM OF THE NIGHT CORONA DWA
2	2	STRANI AMORI LAURA PAUSINI CGD
3	4	PASS THE TOILET PAPER OUTHERE BROTHERS TIME/DOWNTOWN
4	3	COME MAI (REMIX) 883 F.R.I
5	7	MOVE ON BABY CAPPELLA MEDIA
6	8	FADE TO GREY DATURA TRANCE
7	6	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
8	NEW	PENSO POSITIVO JOVANOTTI SOLELUNA/MERCURY
9	9	ANIMALACTION PARAJE EXPANDED/DFC
10	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
ALBUMS		
1	1	VARIOUS SANREMO '94 RTI MUSIC
2	3	LAURA PAUSINI LAURA CGD
3	2	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
4	4	BRYAN ADAMS SO FAR SO GOOD A&M
5	5	VARIOUS SUPERSANREMO COLUMBIA
6	7	GERARDINA TROVATO NON E' UN FILM RTI MUSIC/SUGAR
7	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
8	NEW	ANDREA BOCELLI IL MARE CALMO DELLA SERA RTI MUSIC/SUGAR
9	9	ALEANDRO BALDI TI CHIEDO ONESTA RICORDI
10	6	LITFIBA COLPO DI CODA EMI

SPAIN (TVE/AFYVE) 3/12/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE SIGN ACE OF BASE POLYDOR/POLYGRAM
2	1	RIGHT IN THE NIGHT JAM & SPOON SONY
3	3	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
4	6	POEM WITHOUT WORDS TERMINAL MAX MUSIC
5	7	A PITAR D.J. ROMAN MAX MUSIC
6	4	ANYTHING CULTURE BEAT SONY
7	5	LA TIA ENRIQUETA CHIMO BAYO BLANCO Y NEGRO
8	NEW	RIGHT IN THE NIGHT K.U. MAX MUSIC
9	9	HEART OF GLASS D. YOU BLANCO Y NEGRO
10	NEW	OVERDOSE CASSEOPAYA MAX MUSIC
ALBUMS		
1	1	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODEON
2	2	MICHAEL NYMAN THE PIANO VIRGIN
3	3	GLORIA ESTEFAN MI TIERRA EPIC
4	5	BRYAN ADAMS SO FAR SO GOOD A&M
5	4	CHICAGO THE HEART OF CHICAGO WARNER
6	8	ENIGMA THE CROSS OF CHANGES VIRGIN
7	7	MARIAH CAREY MUSIC BOX SONY
8	9	AMISTADES PELIGROSAS LA ULTIMA TENTACION EMI/ODEON
9	6	WILLY DEVILLE LIVE TABATA
10	10	AEROSMITH GET A GRIP GEFFEN

NETHERLANDS (Stichting Mega Top 50) 3/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA AXIS/RED BULLET
2	3	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
3	2	IK WIL NIET DAT JE LIEGT PAUL DE LEEUW VARAGRAM/SONY
4	5	GET-A-WAY MAXX INTERCORD/DURECO
5	4	IT'S ALRIGHT EAST 17 LONDON
6	NEW	LOOK WHO'S TALKING DR. ALBAN DR. REC/ARIOLA
7	9	BREATHE AGAIN TONI BRAXTON ARISTA
8	6	WHOOPI! (THERE IT IS) TAG TEAM CLUB TOOLS/RED BULLET
9	NEW	MADCHEN LUCILECTRIC SING SING/ARIOLA
10	NEW	RIGHT IN THE NIGHT JAM & SPOON R&S/PIAS
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	PAUL DE LEEUW PLUGGED VARAGRAM
3	4	ACE OF BASE HAPPY NATION POLYDOR
4	5	TAKE THAT EVERYTHING CHANGES RCA
5	3	AEROSMITH GET A GRIP GEFFEN
6	6	SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI CLASSICS
7	9	BRYAN ADAMS SO FAR SO GOOD A&M
8	7	ENIGMA THE CROSS OF CHANGES VIRGIN
9	10	BONNY TYLER GREATEST HITS COLUMBIA
10	8	LAURA PAUSINI LAURA PAUSINI CGD/WARNER

HONG KONG (IFPI Hong Kong Group) 3/13/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG WAIT FOR YOU UNTIL MY HEARTACHE POLYGRAM
2	3	ALAN TAM ALAN TAM AT CARNIVAL POLYGRAM
3	1	NOODLE CHENG ON STAGE BMG
4	NEW	LINDA WONG LOVE IN MY WHOLE LIFE IS NOT ENOUGH POLYGRAM
5	6	FAYE WONG FAYE BEST CINEPOLY
6	2	NICKY WU LOVING INTO THE FUTURE WARNER
7	4	VARIOUS RED HOT HITS UNITED POWER POLYGRAM
8	5	KAREN TONG MA JENNESSE, JE NE LA REGRETTE PAS POLYGRAM
9	NEW	WILLIAM SO "HO! GAL" CINEPOLY
10	7	VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN 2 POLYGRAM

HITS OF THE U.K. (Music Week) 3/26/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DOOP DOOP CITYBEAT
2	3	THE SIGN ACE OF BASE METRONOME/LONDON
3	4	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN MARIAH CAREY COLUMBIA
4	2	WITHOUT YOU MARIAH CAREY COLUMBIA
5	NEW	U R THE BEST THING D:REAM FXU/MAGNET
6	5	GIRLS AND BOYS BLUR FOOD
7	9	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
8	15	WHATTA MAN SALT-N-PEPA Ifrr
9	11	SHINE ON DEGREES OF MOTION Ifrr
10	NEW	DRY COUNTY BON JOVI VERTIGO
11	12	I BELIEVE MARCELLA DETROIT LONDON
12	8	RETURN TO INNOCENCE ENIGMA VIRGIN
13	6	RENAISSANCE M-PEOPLE deCONSTRUCTION
14	NEW	SLEEPING IN MY CAR ROXETTE EMI
15	NEW	DREAM ON DREAMER BRAND NEW HEAVIES ACID JAZZ/Ifrr
16	16	THE WAY YOU WORK IT EYD MCA
17	NEW	I BELIEVE SOUNDS OF BLACKNESS A&M
18	27	WHISPERING YOUR NAME ALISON MOYET COLUMBIA
19	18	LINGER THE CRANBERRIES ISLAND
20	NEW	COULD IT BE I'M FALLING IN LOVE WORLDS APART BELL/ARISTA
21	NEW	HOT LOVE NOW! (EP) THE WONDER STUFF POLYDOR
22	NEW	ONLY TO BE WITH YOU ROACHFORD COLUMBIA
23	26	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA
24	14	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED PWL
25	13	VIOLENTLY HAPPY BJORK ONE LITTLE INDIAN
26	20	THINGS CAN ONLY GET BETTER D:REAM FXU/MAGNET
27	NEW	SHAPES THAT GO TOGETHER A-HA WARNER BROS
28	10	BREATHE AGAIN TONI BRAXTON LaFACE/ARISTA
29	7	PRETTY GOOD YEAR TORI AMOS EAST WEST
30	NEW	THE HOLLOW MAN MARILLION EMI
31	23	GOOD AS GOLD THE BEAUTIFUL SOUTH GO! DISCS
32	NEW	SOMEONE TO SHOVE SOUL ASYLUM COLUMBIA
33	25	MOVE ON BABY CAPPELLA INTERNAL
34	NEW	SKIP TO MY LU LISA LISA CHRYSALIS
35	17	ROCKS/FUNKY JAM PRIMAL SCREAM CREATION
36	22	LOSER BECK GEFFEN
37	30	LET'S FACE THE MUSIC AND DANCE NAT 'KING' COLE EMI
38	21	DON'T GO BREAKING MY HEART ELTON JOHN WITH RUPAUL ROCKET
39	33	AGAIN/I WANT YOU JULIET ROBERTS COOLTEMPO
40	28	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
ALBUMS		
1	NEW	MORRISSEY VAUXHALL AND I PARLOPHONE
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	NEW	ACE OF BASE HAPPY NATION METRONOME/LONDON
4	3	ENIGMA THE CROSS OF CHANGES VIRGIN
5	5	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
6	7	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
7	14	BJORK DEBUT ONE LITTLE INDIAN
8	NEW	LEVEL 42 FOREVER NOW RCA
9	18	MONKS' CHORUS SILOS CANTO GREGORIANO EMI CLASSICS
10	NEW	CAPPELLA U GOT 2 KNOW INTERNAL DANCE
11	2	ELVIS COSTELLO BRUTAL YOUTH WARNER BROS
12	17	ROBERTA FLACK SOFTLY WITH THESE SONGS - THE BEST OF ATLANTIC
13	6	CHICAGO THE HEART OF CHICAGO REPRISE
14	22	TORI AMOS UNDER THE PINK EAST WEST
15	12	STING TEN SUMMONER'S TALES A&M
16	4	SOUNDGARDEN SUPERUNKNOWN A&M
17	NEW	MOTLEY CRUE MOTLEY CRUE ELEKTRA
18	16	DINA CARROLL SO CLOSE A&M
19	25	TONI BRAXTON TONI BRAXTON LaFACE/ARISTA
20	15	MEAT LOAF BAT OUT OF HELL II VIRGIN
21	8	THE PROCLAIMERS HIT THE HIGHWAY CHRYSALIS
22	NEW	CARTER THE UNSTOPPABLE SEX MACHINE STARRY EYED AND BOLLOCK NAKED CHRYSALIS
23	NEW	D:REAM D:REAM ON VOL I FXU/MAGNET
24	21	CHAKA DEMUS & PLIERS TEASE ME MANGO
25	13	MARIO LANZA THE ULTIMATE COLLECTION RCA
26	23	TAKE THAT EVERYTHING CHANGES RCA
27	10	INSPIRAL CARPETS DEVIL HOPPING COW/MUTE
28	NEW	URBAN COOKIE COLLECTIVE HIGH ON A HAPPY VIBE PULSE-B
29	34	CYPRESS HILL BLACK SUNDAY RUFFHOUSE/COLUMBIA
30		

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 3/26/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	MOVE ON BABY CAPPELLA INTERNAL
2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
3	3	RETURN TO INNOCENCE ENIGMA VIRGIN
4	4	THE SIGN ACE OF BASE MEGAMETRONOME
5	15	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	6	WITHOUT YOU MARIAH CAREY COLUMBIA
7	5	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
8	7	IT'S ALRIGHT EAST 17 LONDON
9	12	DOOP DOOP CLUBSTITUTE
10	9	OMEN III MAGIC AFFAIR ELECTROLA
11	8	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
12	11	GET-A-WAY MAXX BLOW UP
13	16	LOOK WHO'S TALKING! DR. ALBAN CHEIRON
14	10	BREATHE AGAIN TONI BRAXTON LAFACE
15	13	ANYTHING CULTURE BEAT DANCE POOL
16	14	THINGS CAN ONLY GET BETTER D.REAM MAGNET
17	NEW	RENAISSANCE M-PEOPLE deCONSTRUCTION
18	NEW	DON'T GO BREAKING MY HEART ELTON JOHN & RUPAUL ROCKET
19	20	BABE TAKE THAT RCA
20	18	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
ALBUMS		
1	3	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	2	ENIGMA THE CROSS OF CHANGES VIRGIN
4	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	5	PHIL COLLINS BOTH SIDES VIRGIN
6	6	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
7	11	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI
8	8	AEROSMITH GET A GRIP GEFEN
9	7	ZZ TOP ANTENNA RCA
10	NEW	ELVIS COSTELLO BRUTAL YOUTH WARNER
11	13	MICHAEL BOLTON THE ONE THING COLUMBIA
12	9	TAKE THAT EVERYTHING CHANGES RCA
13	NEW	SOUNDTRACK PHILADELPHIA EPIC
14	10	TORI AMOS UNDER THE PINK EAST WEST
15	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
16	15	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
17	14	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
18	12	ACE OF BASE HAPPY NATION MEGAMETRONOME
19	16	RICHARD MARX PAID VACATION CAPITOL
20	18	THERAPY? TROUBLEGUM A&M

IRELAND (IFPI Ireland) 3/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	THE SIGN ACE OF BASE LONDON
3	NEW	DOOP DOOP CITYBEAT
4	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
5	3	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
6	5	RETURN TO INNOCENCE ENIGMA VIRGIN
7	4	YOU MADE ME THE THIEF OF YOUR HEART SINEAD O'CONNOR ISLAND
8	NEW	RENAISSANCE M-PEOPLE deCONSTRUCTION/RCA
9	NEW	NO LAGER MAD JOCKS featuring JOCKMASTER B.A. SMP
10	NEW	STORM 4TH DIMENSION LIQUID
ALBUMS		
1	5	FRANCES BLACK TALK TO ME DARA
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
4	4	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
5	NEW	MORRISSEY VAUXHALL AND I PARLOPHONE
6	NEW	VARIOUS A WOMAN'S HEART DARA
7	NEW	MONKS CHORUS OF SILOS CANTO GREGORIANO EMI
8	3	ENIGMA THE CROSS OF CHANGES VIRGIN
9	7	GARTH BROOKS NO FENCES CAPITOL
10	NEW	VARIOUS SOUL DEVOTION POLYGRAM TV

DENMARK (IFPI/Nielsen Marketing Research) 3/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	NEW	SLEEPING IN MY CAR ROXETTE EMI
3	3	RETURN TO INNOCENCE ENIGMA VIRGIN
4	6	GET-A-WAY MAXX SCANDINAVIAN
5	10	JAR OF FLIES ALICE IN CHAINS SONY
6	2	JUNGLEDYRET DIVERSE SONY
7	4	LOOK WHO'S TALKING DR. ALBAN EMI/MEDLEY
8	NEW	PROMISE MAN BASIC ELEMENT EMI
9	8	RIGHT IN THE NIGHT JAM & SPOON SONY
10	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
ALBUMS		
1	1	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
2	2	TV.2 VERDENS LYKKELIGSTE MAND PLADECOMPAGNIET
3	4	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
4	3	RANDY CRAWFORD VERY BEST WARNER
5	6	ENIGMA THE CROSS OF CHANGES VIRGIN
6	7	AEROSMITH GET A GRIP GEFEN
7	NEW	SOUNDGARDEN SUPERGARDEN POLYGRAM
8	5	LARS LILHOLT BAND I KONG PUKKELRYGS LAND ELAP/CMC
9	8	DIVERSE AH ABE! SONY
10	NEW	SORT SOL GLAMOURPUSS SONY

SWITZERLAND (MEDIA CONTROL Switzerland) 3/20/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA PHONOGRAM
2	3	IT'S ALRIGHT EAST 17 POLYGRAM
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	4	RIGHT IN THE NIGHT JAM & SPOON SONY
5	5	RETURN TO INNOCENCE ENIGMA EMI
6	6	CELEBRATION GENERATION WESTBAM POLYGRAM
7	7	U GOT 2 LET THE MUSIC CAPPELLA PHONOGRAM
8	8	TAKE CONTROL D.J. BOBO FRESH
9	NEW	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
10	NEW	LOOK WHO'S TALKING DR. ALBAN BMG
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	GOTTHARD DIAL HARD BMG
3	NEW	CAPPELLA U GOT 2 KNOW PHONOGRAM
4	5	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI
5	3	ZZ TOP ANTENNA RCA
6	4	ENIGMA THE CROSS OF CHANGES EMI
7	6	AEROSMITH GET A GRIP GEFEN
8	NEW	RICHARD MARX PAID VACATION EMI
9	NEW	ACE OF BASE HAPPY NATION U.S. VERSION POLYGRAM
10	7	D.J. BOBO DANCE WITH ME FRESH

SOUTH AFRICA (IFPI South Africa) 3/19/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/TEAL TRUTONE
2	3	MARIAH CAREY MUSIC BOX COLUMBIA/GALLO GRC
3	7	TONI BRAXTON TONI BRAXTON ARISTA
4	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	6	TWENTY 4 SEVEN SLAVE TO THE MUSIC TRANSISTOR
6	5	MICHAEL BOLTON THE ONE THING COLUMBIA/GALLO GRC
7	4	VARIOUS MONSTER HITS VOL. 3 TUSK
8	10	ENIGMA THE CROSS OF CHANGES VIRGIN
9	NEW	STEVE HOFMEYER TRIBUTE VOL. 2 EMI
10	8	KENNY G BREATHELESS ARISTA

NORWAY (VERDENS GANG Norway) 3/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SE ILDEN LYSE SISSEL KYRKJEBØ STAGEWAY/POLYGRAM
2	3	RETURN TO INNOCENCE ENIGMA VIRGIN
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
4	4	RIGHT IN THE NIGHT JAM & SPOON SONY
5	9	WITHOUT YOU MARIAH CAREY SONY
6	8	LOOK WHO'S TALKING! DR. ALBAN ARISTA
7	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN SONY
8	10	MOVE ON BABY CAPPELLA MCA
9	NEW	SLEEPING IN MY CAR ROXETTE EMI
10	7	BREATHE AGAIN TONI BRAXTON BMG
ALBUMS		
1	3	SISSEL KYRKJEBØ INNERST I SJELEN STAGEWAY/POLYGRAM
2	NEW	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
3	1	MANFRED MANN THE VERY BEST OF ARCADE
4	NEW	VARIOUS MEGA DANCE 2 ARCADE
5	2	VARIOUS EVEN MORE POWER BALLADS EVA
6	8	ERIKSEN THE WATER IS WIDE MAJOR/BMG
7	2	TRINE REIN FINDERS KEEPERS EMI
8	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
9	4	MARIAH CAREY MUSIC BOX COLUMBIA
10	9	VARIOUS MORE DANCE SONY

BELGIUM (IFPI Belgium/SABAM) 3/11/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE ON BABY CAPPELLA RED BULLET
2	2	RIGHT IN THE NIGHT JAM & SPOON RSLBR
3	3	LA SOLITUDE LAURA PAUSINI CGD
4	7	IT'S ALRIGHT EAST 17 LONDON
5	4	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
6	5	DON'T BE SILLY DEF DAMES DOPE GAME
7	8	TAKE MY LOVE GOOD SHAPE DINO
8	6	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
9	NEW	GET-A-WAY MAXX INTERCORD
10	NEW	THERE'S NO EASY WAY ROCH VOISINE RCA
ALBUMS		
1	1	LAURA PAUSINI LAURA PAUSINI CGD
2	5	JULIAN CLERC CE N EST RIEN EMI
3	3	BRYAN ADAMS SO FAR SO GOOD A&M
4	9	VANESSA PARADIS LIVE REMARK
5	NEW	CAT STEVENS THE VERY BEST OF ISLAND
6	NEW	MC SOLAAR-FROSE COMBAT POLYGRAM
7	7	TORI AMOS UNDER THE PINK EAST WEST
8	10	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
9	NEW	PAVAROTTI JE T AI DONNE MON COEUR DECCA
10	8	WILLIAM SELLER ALBION PHILIPS

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: One of the crucial Kiwi groups, **Straitjacket Fits**, has disbanded after a seven-year career that produced a series of fine albums and many memorable shows. The band, signed originally to the Flying Nun label, was a longstanding favorite on the college radio and indie-rock circuit. According to front man and songwriter **Shayne Carter**, the band had simply reached the end of its natural life, although in retrospect he feels that signing to Arista in 1991 was a mistake. The major label was supportive, he says, but did not understand the left-field rock market in which the band operated. Carter is nevertheless proud of what Straitjacket Fits achieved, particularly on its albums "Hail," "Melt," and "Blow," adding, "I'm philosophical about the fact that the band never took off in America. The bottom line is the music. Things stick or they don't. We made some good records, it was a good band, and, as **Arnie [Schwarzenegger]** said, 'I'll be back.'" At Flying Nun, although there was understandable disappointment at the loss of such a fondly regarded band, there were



other reasons to be cheerful. Label boss **Roger Shepherd** has moved to Mushroom Records' London office to keep a closer eye on the growing European market for the Nun sound, and new album releases are scheduled from the label's cornerstone acts **David Kilgour** ("Sugar Mouth"), **Tall Dwarfs** ("Three EPs"), and **Bailter Space** ("Vortura"). Also imminent is a new EP from **Pop Art Toasters**, the Flying Nun "supergroup" featuring singer/songwriter **Martin Phillipps** (ex-Chills), Kilgour (ex-Clean), bassist **Noel Ward**, and drummer **Mike Dooley** (ex-Toy Love, ex-Snapper). **GRAHAM REID**

SPAIN: Asparagus rock rules! Although in this country you might have expected the orange or olive to be adopted as the symbol of a weekend rock festival, it was asparagus that 10,000 fans from all corners of the country were waving at a recent event in the huge trade fair hall in the southern city of Granada. It all began six years ago in the asparagus-producing village of Huetor Tajar near Granada, when a local rock concert was first staged in the village to celebrate the harvest. The event has since expanded, and this year it featured 16 acts led by London-Irish band **the Pogues** (asparagus and Guinness anyone?) along with leading Spanish acts including **Siniestro Total**, **Del Tonos**, **Martirio**, and **Soziedad Alcoholic**. Organizers say the event, which unofficially launches the summer festival season here, will be even bigger next year. **HOWELL LLEWELLYN**

IRELAND: "HMV Unplugged—The Acoustic Sessions" is an album of live recordings by all the acts that performed at the summer 1993 sessions at the HMV store in Dublin's Grafton Street. The 14 tracks are by **the Pale**, **Don Baker**, **Something Happens!**, **the Quarrymen**, **Eleanor McEvoy**, **the Frames**, **Forget Me Nots**, **Aslan**, **My Little Funhouse**, **the Blue Angels**, **Soon**, **the Mississippi Mermaids**, **the Harvest Ministers**, and **the Golden Horde**. The proceeds will go to the Variety Club of Ireland children's charity. "HMV Unplugged" will be available soon in HMV's U.S. and Canadian outlets. **KEN STEWART**

NORWAY: Toten is a rural area not far from Lillehammer, but otherwise off the beaten track. It is where the band **Vagabond** lives and works on a small 17th-century farm in the woods. Featuring ex-TNT members **Ronni Le Tekrö** (guitar), **Morty Black** (bass), and TNT associate **Dag Stokke** (keyboards) alongside ex-Stage Dolls drummer **Steinar Krokstad** and the relatively unknown singer **Jorn Lande**, Vagabond has just released its self-titled debut on EMI. Both TNT and Stage Dolls gained international momentum in the 1980s, but according to Tekrö, a guitarist renowned for his innovative playing style, "This is a new beginning. With TNT, we made all the mistakes in the book, as well as a few that we invented ourselves. We are tired of being forced into radio formats and such, and with Vagabond we do exactly as we please." The group members neither know how to label the music nor care to try, but the result is an explosive album clearly influenced by '70s British rock acts such as **Queen**, **Manfred Mann's Earthband**, **Led Zeppelin**, and **Pink Floyd**. "Vagabond" is released through EMI in Scandinavia and Japan. A national tour is scheduled this month, and the band plans to play European festivals this summer. **ERIK VALEBROKK**

JAPAN: The reggae scene here is definitely irie, mon, if two recent releases are anything to go by. Tokyo outfit **Audio Active's** eponymous album on Alfa Records, which benefits greatly from the patented ON-U production sound of **Adrian Sherwood** and **Skip McDonald**, is much more underground, spacey, and adventurous than most of the reggae-oriented music that has come out recently on major labels here. Plus it takes guts to put out a song called "Free The Marijuana" in Japan—just ask **Paul McCartney**. Audio Active, whose album has also been released in the U.K. on Massive Records, seems to have a thing about Hendrixes—the group covers **Nona Hendryx's** "Space Children" along with **Jim's** "Burning Of The Midnight Lamp." However, it is another Alfa release that offers the best introduction to the wild and wacky world of Japanese reggae. "Mambo Presents Yentown Dreadbeats" is a compilation put together by Audio Active's **Daisuke Omura** and licensed to Alfa here and Mambo Records in Australia and the U.K. Standout tracks include **Rankin Taxi's** politically charged "Shinzuru Mono Wa," which calls on the people to turn Emperor Akihito's central Tokyo palace grounds into a public park; the late, lamented **Mute Beat's** "Still Echo (melodica version)" featuring **Augustus Pablo** on said instrument; and **Naniwaman's** "Jenny," which proves that Japanese-language ragga works. **STEVE MCCLURE**



Audiobook Makers Ponder CD Forays Record Store Penetration Is Key Factor

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Since their introduction into the marketplace, audiobooks have mainly been available on cassette. But with music CD sales steadily increasing, some audiobook publishers have begun experimenting with the format.

One motivating factor is the desire to penetrate record stores. As Dove Audio president Michael Viner notes, "CDs are where record stores are at now, so this is a way of getting their attention. We can't ask to be in record stores without having the proper for-

mat." Dove has moved aggressively into the format since releasing its first CD title a year and a half ago; the company currently offers 30-35 titles on CD and plans to have 90-100 by the end of 1994, Viner says.

Jim Brannigan, president of the Audiobook Publishers Assn., agrees that CD titles "may be what finally opens up the record store market for spoken-word audio." He adds that while record stores have become somewhat more receptive to spoken-word audio, bookstores are still the dominant retail outlet for this product.

Jenny Frost, VP and publisher at Bantam Doubleday Dell, says that when a title is available in both formats, record stores will order equal quantities of each, while bookstores order 95% cassettes.

However, that does not mean a spoken-word title on CD will sell as well as its cassette counterpart. Perhaps because audiobooks are primarily sold in bookstores—or because most audio-

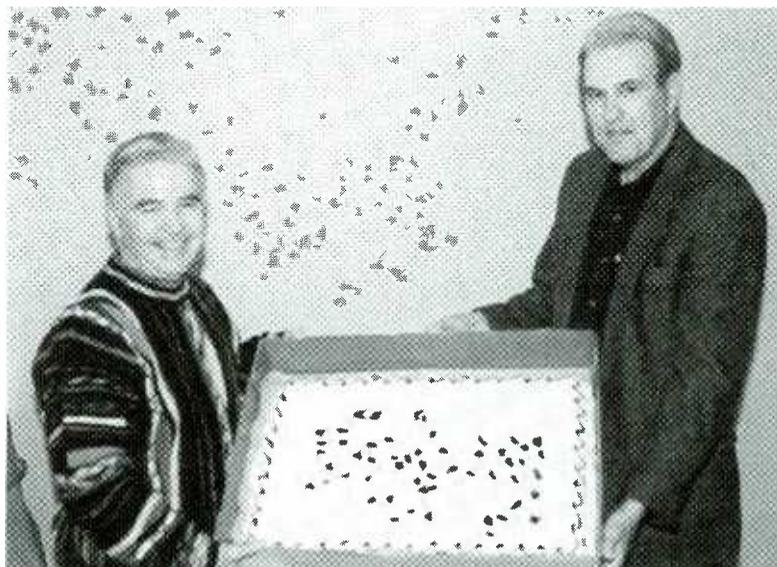
book customers are accustomed to cassettes—a typical spoken-word title available in both formats will sell about 2,000-3,000 units on CD, compared with 20,000 on cassette, says Brannigan.

Another hindrance to CD sales is price: A typical audiobook on two 90-minute cassettes retails for \$15.95-\$17.95, while the same book on three CDs will cost \$29.95 or more.

Bob Lewis, president of the Mind's Eye, believes the main hindrance to CDs is their maximum length of about 70 minutes. "If you have a book on two 90-minute tapes, it takes three CDs. When they develop CDs with more capacity, you'll see a tremendous surge of books on CD," he says.

Audiobook publishers who do release titles on CD choose those titles carefully. The prime candidates for CD release are classic literature titles or prestigious nonfiction titles (such as Stephen Hawking's "A Brief History Of Time" on Dove), which are envi-

(Continued on page 49)



Goodbye And Good Luck. Dart Distributing president Merrill Kirsch, right, thanks newly retired singles buyer Tom Prenevost for his many contributions to the music industry at a party in Prenevost's honor. Prenevost began his career in the early 1950s with an independent electronics/appliance distributor of Columbia Records. He went on to work at Pickwick International and Great American Music. A few years ago he joined Dart, directing the start-up of a professionally operated singles department for Dart's rack customers, and eventually took over responsibility for all company advertising.

Zoom Goes Pop With Sandiego

■ BY SARI BOTTON

NEW YORK—In promoting its new Carmen Sandiego record, "Carmen Sandiego Out Of This World," Zoom Express—producer of the earlier "Where In The World Is Carmen Sandiego?"—has been posing a new question to its retail accounts: Where, in the store, will Carmen Sandiego be housed?

Any merchants who might be stumped by this query needn't be stumped too long, as Zoom Express, a joint venture with BMG under the BMG Kidz umbrella, also provides the answer: Place it in the pop department.

The first record, released in November 1992, had been positioned mainly as a "family" album, housed in children's departments in record stores. But Zoom Express and BMG's distribution arm are making a big push to effect a crossover at retail—to reach older kids and even adult consumers with the new recording, a move that is expected to broaden its sales potential to two or three times the 175,000-unit volume that "Where In The World Is Carmen Sandiego?" posted.

The vehicle driving Ms. San-

(Continued on page 51)

Military Clientele Doesn't Fatigue Texas Retailer

■ BY BOB DARDEN

KILLEEN, Texas—When your record store is just a stone's throw from the gates of the largest army base in the free world, the sight of soldiers in full camouflage and fatigues trooping in and out becomes pretty matter-of-fact in time.

But David and Naomi Spriggs, owners of Renaissance Records, never get



Owners Naomi and David Spriggs stand outside Renaissance, a Killeen, Texas, institution for 18 years.



tired of seeing any of Fort Hood's 40,000 soldiers. And when they're gone—as tens of thousands were during the Persian Gulf War—then the Spriggs have no recourse but to take a long vacation.

For the past 18 years and through several locations, Renaissance Records has been a landmark in this sprawling Central Texas town.

David Spriggs founded Renaissance shortly before leaving the army himself in 1976. For the first six months, it carried only used records while Spriggs chased a career with punk band the Ideals (which once shared the stage with Iggy Pop). He says the business really turned around in 1980 when he met frequent shopper Naomi—and later married his best customer.

"It was about that time that I discovered that I'd realized all of my life's

dreams—being a DJ, playing in a band, and owning a record store," Spriggs says. "I'd found Utopia in Killeen, Texas."

The Spriggs moved to their current location, just a mile from Fort Hood's busy east gate, in 1991. This incarnation of Renaissance Records previously was an old restaurant/bar, complete with wood floors, paneling, dance floor, bar, and fireplace. Despite remodeling and building all of their own wooden racks, the Spriggs kept all of the wood.



Renaissance is an all-wooden music store, located in a building that originally was a barbecue restaurant and later was a dance hall.

"We just like the smell of wood," Naomi says. "It reminds us of our first store, a tiny, yellow, wooden house in a suburban neighborhood."

Renaissance's distinctive rustic exterior and wooden furnishings belie the up-to-date urban charm inside. The walls are lined with posters and signed publicity photographs. A carefully programmed 24-CD stereo constantly plays selected tracks—reprogrammed every few days by David himself. ("No one touches it but me," he says.)

David says the 6,000-square-foot store did \$2 million in sales last year, despite a harrowing gauntlet of competition that includes one of the largest post exchanges in the country, three smaller independents, and two major chains (Trax and Camelot) in a nearby Killeen mall.

"In any army town, your military PX is going to be your biggest competitor," David says. "We beat 'em with selection, knowledge, and speed. They beat us in price. As a result, 90%-95% of our customers are in some way related to Fort Hood, whether they're soldiers,

(Continued on next page)

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TOP REGGAE ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	1	9	PROMISES & LIES VIRGIN 88229	UB40 9 weeks at No. 1
2	3	9	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
3	2	9	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
4	4	9	QUEEN OF THE PACK EPIC 53763*	PATRA
5	5	8	BIG BLUNTS TOMMY BOY 1077/	VARIOUS ARTISTS
6	6	9	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
7	7	9	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
8	9	9	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
9	8	9	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
10	10	9	PURE PLEASURE VIRGIN 87953	SHAGGY
11	13	8	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
12	11	9	DON DADA COLUMBIA 52435	SUPER CAT
13	12	7	DANCEHALL MASSIVE NOVEMBER 1106	VARIOUS ARTISTS
14	RE-ENTRY		X-TRA NAKED EPIC 52464	SHABBA RANKS
15	14	9	ROUGH & READY VOL. II EPIC 57203	SHABBA RANKS

TOP WORLD MUSIC ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	1	17	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS 13 weeks at No. 1
2	4	21	ISLAND ANGEL GREEN LINNET 11137	ALTAN
3	3	13	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
4	5	39	BANBA ATLANTIC 82503	CLANNAD
5	2	19	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
6	NEW ▶		N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
7	8	53	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
8	14	3	HOPE TRILOKA 7203	HUGH MASEKELA
9	12	51	ANAM ATLANTIC 82409/AG	CLANNAD
10	11	33	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
11	NEW ▶		ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
12	13	3	ANDADAS XENOPHILE 4009/GREEN LINNET	INTI-ILLIMANI
13	6	5	I CHING POINT MUSIC 442 037/PLG	UAKTI
14	7	19	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
15	10	37	THE SOURCE HANNIBAL 1375/RYKODISC	ALI FARKA TOURE

TOP NEW AGE ALBUMS™

★★ No. 1 ★★

1	1	29	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA 23 weeks at No. 1
2	NEW ▶		LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	YANNI
3	2	23	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
4	4	121	SHEPHERD MOONS ▲² REPRISE 26775/WARNER BROS.	ENYA
5	6	37	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
6	5	5	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
7	8	25	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
8	3	27	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
9	9	252	WATERMARK ▲² REPRISE 26774/WARNER BROS.	ENYA
10	10	19	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
11	13	17	CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
12	NEW ▶		WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
13	14	35	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
14	7	49	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
15	11	9	SOMEWHERE IN A DREAM REAL MUSIC 7000	HISHAM

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

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/LABEL	ARTIST
16 THE HIGHER OCTAVE COLLECTION	VARIOUS ARTISTS HIGHER OCTAVE
17 MAGIC THEATER	SHADOWFAX EARTH BEAT/WARNER BROS.
18 SACRED RITE	MICHAEL STEARNS HEARTS OF SPACE
19 EOLIAN MINSTREL	ANDREAS VOLLENWEIDER SBK/ERG
20 HUMAN RITES	SPOTTED EAGLE NATURAL VISIONS
21 NOUVEAU FLAMENCO	OTTMAR LIEBERT HIGHER OCTAVE
22 NARADA DECADE	VARIOUS ARTISTS NARADA
23 IMPRESSIONS	CHIP DAVIS AMERICAN GRAMAPHONE
24 DECEMBER	GEORGE WINSTON WINDHAM HILL
25 WINTER SONG	JOHN TESH GTS

MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page)

dependents, retirees, or base employees. But that's probably true of many businesses in Killeen. Remember, Fort Hood is the only two-division base in the U.S."

Still, the Spriggs have taken their hits through the years. In 1987, the Army sent 20,000 Fort Hood soldiers to West Germany for NATO training exercises for more than a month. And during the worst six months of the Gulf crisis, they say business fell by more than 45%.

But in addition to the sheer number of soldiers, the Spriggs say military personnel make their presence felt in other ways at the store.

"For one thing, they have distinctive tastes," Naomi says. "Many have been everywhere, know what's hot, and know what they want. For the past 18 years, we've stocked this store to tailor

to their tastes. And over the past few years, those tastes have definitely taken a turn toward urban contemporary music."

To keep up with their customers, the Spriggs have nine clerks. All of them have to be generalists, but several have specialties as well. One clerk moonlights as a DJ at both a local dance club and a Killeen radio station.

"Our ordering is based on gut instincts, experience, and demand," David says. "We listen to the public. If we don't have it, we get it overnight and put it into stock. We've had a pretty good track record of having urban hits before they've exploded in the charts. And once a song's a hit, we keep it deep and we keep it long. It's very important to keep those kinds of songs in abundance. People remember when you're

(Continued on page 50)



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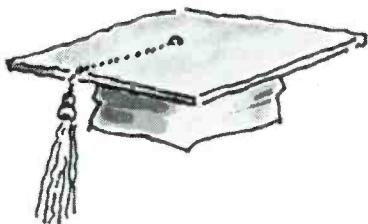
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NARM Mellows Out As Big Issues Fail To Surface

FROM NARM WITH LOVE: As these words are being written, the 36th annual National Assn. of Recording Merchandisers convention, held March 19-22 in San Francisco, is in full swing. While most attendees seem to be thoroughly enjoying themselves, the confab already is being labeled the mellowest in years. As one distribution executive puts it, "Between the lack of movement on source tagging, the record clubs, and all other forms of direct marketing going on, I came here expecting to get beat up, so I brought my football equipment." But no major issue has emerged, and attendees seem to be just going through the paces. Still, the convention was packed with live performances and could hardly be described as quiet. According to NARM, 58 acts were to play by the end of the convention, which NARM labeled its biggest ever, with nearly 3,300 registrants and 128 exhibitors.

LIKE ANY LARGE convention, some things run smoothly here and some things abide by Murphy's Law. This year, the trade show ran kind of like a river, through various corridors, rooms, and levels of the San Francisco Marriott. In addition to the confusing set-up, the exhibitors on the second level of the Atrium, away from most of the convention's action, had another problem on their hands. For some reason, that part of the hotel was pumping heat way beyond what was needed, making it extremely uncomfortable. Before the end of the show, **Pam Horowitz**, NARM's executive VP, informed exhibitors in the Atrium Hall that they would have a credit for next year's confab—which will be held in San Diego at the Marriott Convention Center. For the first time in recent memory, the convention will take place in February, on a Wednesday through Saturday (22-26). The next year, the convention moves back into March, convening on the 22nd in Washington, D.C.

NEW LOOK: The new officers lineup for NARM has **Scott Young**, Wherehouse Entertainment chairman/CEO, as president; **Ann Loeff**, Spec's Music president, as VP; **Barney Cohen**, Valley Record Distributors chairman, as treasurer; and **Bob Schneider**, Western Merchandisers executive VP, as secretary. Filling out the board of directors are **Arnie Bernstein**, president of the music store division for the Musicland Group; **Rachelle Friedman** of J&R Music World; **John Salstone**, VP at M.S. Distributing; **Steve Strome**, president at Handleman Co.; and new members **Stan Goman**, senior VP at Tower Records; **George Dean Johnson**, president of Blockbuster's domestic consumer division; and **David Lang**, president of Compact Disc World. **Mary Ann Levitt** of Record Shop has retired from the board. **Chuck Ruttenberg**, longtime legal counsel for NARM, also announced his retirement.

AND THE ENVELOPE PLEASE: George's Music Room in Chicago won the independent retailer of the year award in the single store category, while CD Superstore in Durham, N.C., won in the small chain category. HMV U.S.A., based in Stamford, Conn., won the small retailer of the year award; Kemp Mill Music in Beltsville, Md., won as mid-size retailer of the year; and Camelot Music in North Canton, Ohio, won large retailer of the year.

In the wholesale community, Valley Record Distributors in Woodland, Calif., was one-stop of the year, while Western Merchandisers in Amarillo, Texas, won the rackjobber award.

And, for the first time, NARM handed out supplier awards, with Virgin Records scooping up label of the year and PolyGram Group Distribution winning distributor of the year. Congrats to all.

OUT And About: Once again, the BMG

Distribution product presentation was, how shall I say, mind expanding—with stun-gun flash explosions and a 3D laser light show so out there that it probably re-ignited any hallucinogens taken by NARM attendees back in the '60s... The choice of the Marriott was widely given a thumbs down by attendees, even though the elevators were efficient and it was possible to get an outside telephone line, two elements of hotel facilities generally overwhelmed by NARM conventions. But the hotel's ability to withstand the NARM onslaught wasn't enough to overcome its biggest deficiency: It lacked the main ingredient by which music conventions are judged—none of its public spaces worked as a schmoozatorium. More than one attendee complained that because the lobby was so poor for schmoozing, they failed to encounter people that they were expecting to run into.

FIRE ZONE: The PGD Zone, an empty space in the hotel converted to a hi-tech nightclub by PolyGram Group Distribution, was an immediate home run, even before the showcases began. More than one wag suggested that when NARM leaves town, the hotel should leave the club intact because its hi-tech decor makes it the best-looking club in town. But despite its design and good music, one aspect of the PGD Zone left a bad taste in some attendees' mouths. There often was a line to get in, which got on a lot of people's nerves once they saw that the club wasn't full.

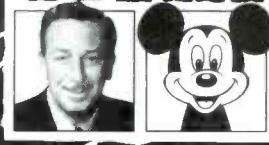
Curt Eddy, PGD's VP of field marketing, says he understands how that appearance might cause resentment, but says PGD wasn't guilty of the snobbery often associated with hot clubs. "We weren't trying to be jerks about it," he said. "It's just that the fire marshal, who was stationed at the entrance, kept vacillating about the capacity," which, depending on his whim, ranged from 350-450 in the early going.

RETAIL TRACK
by Ed Christman



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Getting Ready For NAIRD; Alvin's Back With A Blast From His Past

PLANNING AHEAD: It's never too early to get your ducks in a row for the annual National Assn. of Independent Record Distributors & Manufacturers convention. This year, NAIRD is huddling May 11-15 at the Palmer House Hilton, in DI's hometown of Chicago.

The program slate for the convention this year includes, once again, a full day of beginners' "crash course" panels on legal issues and contracts, production and manufacturing, distribution, retail, and promotion; a "legends" panel; one-on-one distributor-label meets; special-interest workshops; and regular panels on foreign marketing, alternative marketing, new technologies, recording technologies, retail sales, and budgeting for advertising and promotion.

Gazing into the crystal ball, one predicts that highlights of the formal sessions may be the panels on the future of regional distribution and the trend towards nationalization. Bring your boxing gloves.

As usual, NAIRD climaxes with the Indie Awards gala May 14. This year, for the first time, awards voters will be able to access nominated finalists via a telephone system, "Touch-Tunes." Up to three minutes of music by each finalist in all 32 music categories will be available. Hence, no more voting in the dark.

Finally: If you'll be in the Windy City just to schmooze, we'll note that May is a terrific time to take in an afternoon game at Wrigley. Go Cubs!

MINING THE INDIES: A very useful tool for the independent has turned up in an unlikely place: the lat-

est issue of the record collector's magazine *Goldmine*. The March 18 edition of the 20-year-old publication contains a 48-page pull-out supplement that runs down dozens of indie labels, complete with phone and FAX numbers and contacts, and will be of service to distributors and retailers looking for a quick resource. The issue proper also is recommended, as it contains features on such imprints as C/Z, Black Top, Matador, Bar/None, and Green Linnet.

One note, though: Feature subject Verve Records, an independent label at its birth 50 years ago but for many years part of the PolyGram system, is really out of place lumped in with the contemporary indies covered. Otherwise, good show.

QUICK ONES: Aureus Records is the handle for a new label out of Cape Cod, Mass., and New York; former CBS senior VP of A&R **Lennie Petze**, whose productions included albums by **Cyndi Lauper**, is serving as president, partnered with songwriter **Al Tapper**. The label's first signings include hip-hop artist **Sweeney**, rock acts **XXL** and **Eden**, reggae performer **Daniel Rae Costello**, and metal act **Cactusland**. Aureus also has established two publishing companies, Crystal Taj Music and Taperzee Music... Chicago's Waterdog Records, home of such rock acts as **the Bad Examples** and **Frank Allison & the Odd Sox**, is opening a Michigan office Friday (1); contact **Karie Dorsten** in Ann Arbor at 313-741-5845... SST/Cruz/New Alliance/Issues Records in Lawndale, Calif., has named **Belva Pierce** as publicist and **Dorian Cummings** as promotion



by Chris Morris

man. Pierce was formerly an independent publicist; Cummings arrives from Zoo Entertainment... Caliber Records in Studio City, Calif., has snared R&B singer **Howard Hewett**, formerly with Elektra, with a long-term contract. The label also has inked Canada's **West End Girls**. The Girls and Hewett will be united on a cover of **Peaches & Herb's** "Reunited," set for inclusion on the girl group's June debut release... Blue Planet Records has been established in Telluride, Colo., by **Craig Ferguson**, director of Planet Bluegrass, the company that mounts the annual Telluride Bluegrass Festival. **Steve Szymanski** will head up the label. Naturally, Blue Planet's first release will be "Planet Bluegrass," a two-CD set of performances from the 1992 Telluride fest. Artists include **Bela Fleck & the Flecktones**, **Shawn Colvin**, **Mary-Chapin Carpenter**, **Emmylou Harris**, **Poi Dog Pondering**, and the legendary **Ralph Stanley**. The album hits in April.

FLAG WAVING: On his new High-tone album "King Of California" (out April 15), **Dave Alvin**, long one of DI's favorite performers, goes back to his roots—mostly, his own roots. The album—produced by guitarist

Greg Leisz, a former member of Alvin's old band **the Allnighters** and long a mainstay of **k.d. lang's** touring group—contains beautiful acoustic band and solo versions of such blues classics as **Whistling Alex Moore's** "East Texas Blues" and **Memphis Slim's** "Mother Earth," as well as **Tom Russell's** striking "Blue Wing."

But the majority of the album features intimate rerecordings of numbers Alvin first cut with **the Blasters** (the great L.A. roots band that still features his brother **Phil**), **X**, and the **X** folk offshoot **the Knitters**. Some tunes originally appeared on Alvin's now-out-of-print Epic debut, "Romeo's Escape."

Why remake the songs? Says Alvin, "One, I can sing 'em better now. After **Joe Ely** recorded 'Every Night About This Time,' I got a little pissed—I wanted a version that was

comparable."

Also, the deletion of "Romeo's Escape" forced Alvin's hand, he says. "Some of those songs are staples of the show. I do 'em, especially when I do acoustic gigs, and people want to get copies."

In the case of some **Blasters** numbers like "Bus Station," he adds, "They're entirely different approaches, and I could put in the lyrics that got left out."

Alvin, who is paired on "King Of California" with such duet partners as **Syd Straw** and label mate **Rosie Flores**, currently is on the road with a band that includes keyboardist **Rick Solem**, drummer **Bobby Lloyd Hicks of the Skeletons**, and former **Tex & the Horseheads** bassist **Greg Boaz**. On April 10, the group embarks on a European tour; East Coast dates are planned for May.

AUDIOBOOK MAKERS PONDER CD FORAYS

(Continued from page 46)

sioned as a permanent addition to a home library; limited-edition collectible titles and gift sets; full-cast dramatizations with music and special effects, which benefit from improved sound quality; best-sellers, such as **Dove's** "The Bridges Of Madison County," which are popular enough to do well in any format; children's releases, which frequently are listened to at home; and music-related titles, which are aimed at music buyers and record stores.

An example of the latter is **Ice-T's** "The Ice Opinion," released on cassette in February and CD in March. "The Ice Opinion" is the first-ever CD release for audiobook company the Pub-

lishing Mills, but publisher **Jessica Kaye** says, "It was actually the easiest decision we've ever had to make. Ice-T's market is CDs. People go to record stores to buy Ice-T, and we wanted to make this available to his fans." The company also is releasing the autobiography of **Charley Pride**, and is considering putting that on CD as well. Similarly, spoken-word titles put out by record companies—such as **Henry Rollins' "The Boxed Life"** on Imago or the "Jack Kerouac Collection" on Rhino Word Beat—are put out on CD as a matter of course.

Spoken-word label **Gang Of Seven** is (Continued on next page)

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AUDIOBOOK MAKERS PONDER CD FORAYS

(Continued from preceding page)

unusual in that all its releases are put out on both cassette and CD. The label positions its titles as artistic pieces created expressly for audio. "The object of the label is not to make disposable programs. These programs are meant to be literate, but also entertaining; we're trying to capture the essence of extemporaneous speech," says president Will Ackerman, adding that two-thirds of the label's sales are on CD. He says the consumers of his label's material generally have CD players,

and that CD players are becoming more common in cars. Gang Of Seven authors include Spalding Gray, Linda Barry, and Kevin Kling.

Although Dove Audio and Gang Of Seven have embraced the CD format, most audiobook publishers are proceeding cautiously. Simon & Schuster Audio, which has released 500 spoken-word titles, offers only four on CD: Patrick Stewart's one-man show "A Christmas Carol," seen as a holiday classic for the home; Stephen King's

"The Mist," a dramatization in "3-D sound," with numerous sound effects; and two "Star Trek" titles, also in 3-D sound. "You put headphones on, you think you're on the Enterprise," says VP/publisher Seth Gershel. The latest "Star Trek" title, "Transformations," was written expressly for audio—there is no book attached to it.

But these CD releases are exceptions, says Gershel. "We took titles that we knew would be timeless, or where the dynamic range was really

important. Most of what we do is mobile, for the car or Walkman, so for the most part we'll stay with cassette."

Likewise, of Bantam Doubleday Dell's 450 spoken-word titles, only five are available on CD: three E.B. White titles and two Shakespeare dramatizations by Kenneth Branagh and the Renaissance Theater Company. "In these cases, from a marketing standpoint, CD was an interesting option," says BDD's Jenny Frost. "We wanted to convey the message that this pro-



Shown above are CD audiobook releases from Dove Audio, Simon & Schuster, Gang Of Seven, and the Publishing Mills.

gramming should be permanent, that these are titles with enough special artistic merit that you might sit in a living room and listen to, rather than simply in a car." But overall, "We're not at a point where we're going to move into CD as a secondary format," she says. "It's just for select titles."

Brannigan predicts that CD releases will become more common, but will do so gradually. "Our predominant customer is still the commuter, and until there are CD players in 82% of cars and three CD players per home, the way cassette players are now, cassettes will be our dominant format."

MILITARY CLIENTELE

(Continued from page 47)

sold out—or, worse, if your clerks haven't heard of a hit song. We're also able to react quicker than something like the PX, which has a huge chain of command to follow. We're able to detect potential hits and get them overnight, if need be. I don't wait to the first of the month to stock new or catalog items. My customers saw it on MTV and want it now."

The Spriggs say that they currently sell about 60% urban product and 30% rock, with various other genres splitting the remaining 10%. Unlike at many Texas retailers, country music has never been a big item at Renaissance.

Renaissance buys, trades, and sells used CDs. David says that 20%-30% of the profit margin comes from used-CD sales. Another 10% of the store's overall profits come from a wide range of merchandise, including new and used music videos, T-shirts (particularly Metallica and Cypress Hill), and especially sunglasses. Naomi says Renaissance sells "dozens and dozens" of sunglasses each month.

"This part of Texas lagged behind the rest of the nation in switching from cassettes to CDs because we were already so heavily into cassettes," David says. "A military man has to be ready to go in a few days' notice. He can't lug around lots of heavy albums, so the soldier quickly switched to cassettes from vinyl. They were slower to switch from cassettes to CDs, because CD players haven't always been as portable. That's changing with the wide accessibility of in-car CD players, so we've devoted

(Continued on next page)

Vital Reissues

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In this spotlight, Billboard highlights past music's energizing effect on today's industry. From catalog to box sets, this markets activity is escalating, while its reach is expanding.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	2	BOB MARLEY AND THE WAILERS ▲ ¹ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND 20 weeks at No. 1	139
2	3	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	150
3	1	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	150
4	5	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	150
5	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	127
6	11	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	104
7	7	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	150
8	8	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	150
9	9	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	149
10	12	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	148
11	6	DANZIG ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	11
12	16	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	148
13	21	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	17
14	17	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	150
15	14	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	150
16	13	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	147
17	10	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	141
18	15	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	82
19	29	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	6
20	18	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	150
21	20	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	136
22	24	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	5
23	19	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	59
24	22	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	133
25	47	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	11
26	—	NEIL YOUNG ▲ ³ WARNER BROS. 2277* (7.98/11.98)	HARVEST	10
27	25	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	132
28	27	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	123
29	26	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98/HIS)	GISH	9
30	30	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	114
31	31	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	56
32	35	SADE ▲ ³ EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	34
33	23	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	24
34	—	BARRY WHITE ● CASABLANCA 822782/PLG (7.98/11.98)	GREATEST HITS VOLUME 1	1
35	40	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	29
36	32	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	27
37	—	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	10
38	36	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	146
39	33	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	29
40	48	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	58
41	44	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	51
42	—	BILLY JOEL ▲ ⁷ COLUMBIA 34987 (5.98 EQ/9.98)	THE STRANGER	13
43	—	SADE ▲ ³ EPIC 40263 (7.98 EQ/11.98)	PROMISE	3
44	—	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 9914 (5.98/9.98)	BRIDGE OVER TROUBLED WATER	1
45	45	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	136
46	34	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	140
47	—	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	61
48	39	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	18
49	38	GUNS N' ROSES ▲ ¹⁰ GEPHEN 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	146
50	28	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	24

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. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

ZOOM FINDING A PLACE AT POP FOR CARMEN SANDIEGO

(Continued from page 46)

diego to her new in-store location is the presence of tracks by alternative pop artists XTC and They Might Be Giants, featured alongside others by television cast members Greg Lee and Lynne Thigpen and the New York a cappella group (and regular "Carmen Sandiego" guests) Rockapella.

They Might Be Giants perform "Why Does The Sun Shine? (The Sun Is A Mass of Incandescent Gas)," a number that it often plays live to its adult audiences. XTC offers "Cherry In Your Tree," which comes off an album of "bubblegum music" that front man Andy Partridge never got to release.

"David Yazbek, a good friend of mine and a producer of the album, knew that I had all these bubblegum songs," Partridge says. He notes that his song, while seemingly sweet and innocent, packs double entendres in its lyrics that will probably register with adults. "It's sort of like a nursery rhyme, and all the best nursery rhymes were really about adult issues, like sex and death."

"We're going to take this out of the niche of being a children's record," says Rick Bleiweiss, senior VP of marketing for BMG. "By treating it as a pop record, we're going to try to extend the demographics on this to every nook and cranny, as far as it will go, so it captures its natural base, and then any other bases it can reach. In order to do that, we need to let pop consumers know the record is in the store, even if they don't have occasion to go into the children's section. If it's in the pop section, they can easily become aware of it."

His marketing strategy, Bleiweiss says, entails enlisting BMG's mainstream and college-level product development coordinators to educate their retail accounts about the product's new positioning, through mailings and presentations; appealing for prime real estate within pop departments; and pushing for in-store play,



XTC and They Might Be Giants are among the acts featured on the new Carmen Sandiego album. Pictured here are XTC members Andy Partridge, left, and Colin Moulding.

especially of the XTC song.

Greg Brodsky, VP of sales and marketing for Zoom Express, believes that appealing to a broader audience will pay off handsomely. "We're expecting at least two to three times what we did on the first album, once we cross over into the pop market," he says of the new release, which bows Tuesday (29). He adds that Zoom Express is considering testing cooperative print advertising efforts with some of its retailers in certain markets, to further boost sales.

Brodsky says his company sees the album's placement in pop departments as natural, since the property, which was first introduced as a video game by Broderbund Software in 1985 and later spawned the popular PBS geography game show, tends to capture an audience of older children and even adults.

"Children's departments tend to carry merchandise that appeals to kids who are 8 and under, and our base is made up mainly of kids who are 9 to 15," Brodsky says. "Kids in that age group are already going to 'Wayne's World' movies and listening to pop music. Our buyer from Handle-

man compared it to the appeal of 'Ren & Stimpy.' He told us he's going to buy about one-third of the product as traditional kids' units of blister-packed cassettes, but the other two-thirds as cassettes and CD jewel boxes to be shelved in pop departments."

Rick Cohen, BMG's senior VP of sales, notes another issue that must be considered in positioning the release. "We know that as kids get older, they start to have their own money," he says, "or at least it becomes more their decision, rather than their parents', as to what they're going to purchase."

The album's producers and distributors expect it to be popular among parents, as well as their contemporaries without kids, thanks to the XTC and They Might Be Giants tracks, which are expected to receive airplay on college and alternative radio stations.

"There's definitely a dual audience for this product," says Brodsky, noting that, remarkably, adults without children comprise 28% of the 8 million-member audience for the "Carmen Sandiego" TV game show.

He says that the first record, which featured five cuts by Rockapella, made a bit of a mark in the pop arena. "The theme song of the show, recorded by Rockapella, was serviced as a CD single to top 40 radio, and it got a decent amount of airplay," Brodsky says.

The challenge, he adds, is in either appealing to a new buyer, or convincing children's buyers that "Carmen Sandiego" does not belong exclusively in their area. "A lot of buyers tend to get territorial," he says. "All accounts are different, but it's an issue that has to be addressed in each case. But so far, I haven't had a buyer say to me, 'No, this goes in the children's section,' after it was clearly explained to them."

MILITARY CLIENTELE DOESN'T FATIGUE RETAILER

(Continued from preceding page)

more of our resources to CDs."

Renaissance also keeps 7,000-8,000 cassette singles in stock. When the store moved to its present location, the Spriggs custom-built a number of cassette single racks.

"I think a lot of stores are missing the boat on cassette singles," Naomi says. "Once we saw them building in the late '80s, we jumped on them in a major way. The PX couldn't react that quickly to them, especially the urban cassettes. It still can't. We even print our own flyers with a weekly update of what's selling locally."

Except for occasional specials and budget items, Renaissance has a single pricing policy: \$8.99 for all cassettes, \$14.99 for all CDs.

The bulk of their purchases come from Southwest Wholesale in Austin ("Gee, I love those guys. They're the best," David gushes) and Big State in Dallas ("They've never let us down.").

But the most interesting part of their business, David says, has been the curious love-hate relationship with the record labels, particularly over the used-CD issue.

The Spriggs buy heavily into local



The interior of Renaissance features a wooden floor, ceiling, and walls, with custom wooden racks built by the Spriggs.

and cable television, particularly MTV, BET, and "The Arsenio Hall Show," although David says that co-op money is only a small portion of his TV advertising budget. Renaissance also maintains a strong presence on area urban contemporary stations, particularly KIIZ-FM Killeen.

As for how the name Renaissance Records was chosen, he says, "Well, my favorite group in the old days was the Yardbirds, and Keith Ralf helped found the group Renaissance. Plus,

'renaissance' means a rebirth of sorts. My original store strictly took old records I'd found at flea markets and sales and gave them a new spin. So, I kind of took both meanings of the word. It was a connection and a tribute from the beginning. Occasionally someone new comes to Killeen and thinks we're a classical or new age store, but once they walk in they know differently. So I'm proud of the name, proud I picked it, and proud we're both still around 18 years later!"

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

★ MORRISSEY

Vauxhall And I
PRODUCER: Steve Lillywhite
Sire 45451

Morrissey's never been the kind of artist to inspire gushing sentiment, but then he's never made a solo album that harks back to his best work with the Smiths. The opening chords of "Now My Heart Is Full" waste no time establishing the gorgeous tone, with chiming guitars building to a soaring chorus that thrills with (yes!) hopeful expectation. Lillywhite has put Morrissey's vocals right up front throughout the album, and the lush but clean production approach leaves him plenty of room to explore—and emote. "Hold On To Your Friends" and "The More You Ignore Me, The Closer I Get" are in an equally ascendant vein, but the most inspired track is the mesmerizing "Lifeguard Sleeping, Girl Drowning," which underscores nightmarish chords with eerie chatter and lays on a half-whispered, half-choked vocal from Morrissey. Dazzling.

THE GRAYS

Ro Sham Bo
PRODUCER: Jack Joseph Puig
Epic 53773

Band led by Jellyfish vocalist Jason Falkner picks up where that artsy Bay-area pop unit left off: with material that's wildly compelling, if unabashedly derivative of the Beatles, Queen, XTC, et al. On crafty cuts like "Same Thing" and "Nothing Between Us," these influences repeat to near distraction, whereas comparatively stripped-down numbers like "Everybody's World" and "Not Long For This World" exhibit a more original and more palatable approach, fit for modern and album rock consumption.

★ STEVE ELLIS

Pleasure Of The Past
PRODUCER: Ed Roynsdal
Steam 1012

Debut effort from this young British singer/songwriter is an enjoyable collection of rocking pop tunes that mark the emergence of a promising talent. Best of solid set are the breakneck hooks of "Where I'll Be" and "When You Fall," the anthemic changes of "The Bitter End," the poignant acoustic harmonies of "Slave To It," and the angry folk/rock waltz of "Can't Give Anymore."

THAT PETROL EMOTION

Fireproof
PRODUCERS: That Petrol Emotion, Bryan Martin
Rykodisc 10289

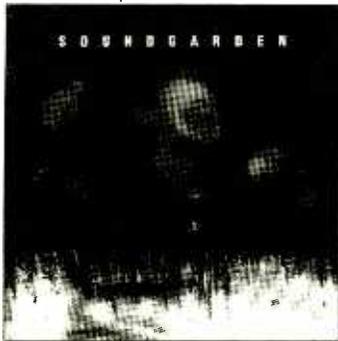
The thrill is back for That Petrol Emotion, which returns to manic eye-popping form on its first release for Ryko after a pair of major-label sets. Released in the U.K. last year on the band's own Koogat label, "Fireproof" has already collected kudos there for a bruising guitar-driven sound that always stays within the white lines of melody. First single "Detonate My Dreams" gets things off to a powerful start that carries through, but quieter, quirkier delights also lurk in the form of dreamy "7th Wave" and pretty "Heartbeat Mosaic."

VARIOUS ARTISTS

D-Day: 50th Anniversary
PRODUCER: none listed
Alanna 5555

The Allied invasion of Normandy on June 6, 1944, is recalled with great musical scope and aplomb by the BBC Concert Orchestra, BBC Singers, and RAF Central Army Band on this album. The musical portrait is drawn from triumphant marches, American and English World War II pop songs, sound effects, and the voices of Winston Churchill, Franklin D. Roosevelt, and General Dwight D. Eisenhower. Historic, with great entertainment value to boot. Distributed by Koch International.

SPOTLIGHT



SOUNDGARDEN
Superunknown
PRODUCERS: Michael Beinhorn & Soundgarden
A&M 31454 0198

Seattle bashers' fourth opus exploded at No. 1 on The Billboard 200 last week, adding another chapter to a regional success story that continues to exceed even the most optimistic expectations. Among the many electrifying selections on a well-crafted, impassioned album are ominous opener "Let Me Drown," Zep-inspired title cut, lead single (and crossover hit) "Spoonman," "Black Hole Sun," and insistent "My Wave." A watershed record from a band whose prospects appear limitless.

CAROL CHANNING

Jazz Baby
PRODUCER: Alan Eichler
DRG 13112

Channing has essentially played the role of Lorelei Lee ever since she portrayed the comic vamp in her 1948 triumph "Gentlemen Prefer Blondes." The vivacity is still there, as evident on this collection of '20s favorites and solid ersatz representations, including material from "Blondes" and her hit film vehicle, "Thoroughly Modern Millie."

R & B

TANYA BLOUNT

Natural Thing
PRODUCERS: Various
Polydor 31452

One gets the feeling that Blount's blazing inner fires are held back on her debut set. Whether it's the material, rookie uncertainty, or by design, the artist's emotional performance is too guarded. Sheer talent carries project into the realm of satisfaction, but only glimmers of vocal brilliance are readily apparent. Versatile tracks pace the album, including a cover of LTD's No. 1 R&B hit "Love Ballad," the likable dance title track, and the inspirational "For All The Right Reasons."

JAZZ

► FRANK MORGAN

Listen To The Dawn
PRODUCER: John Snyder
Antilles 518 979

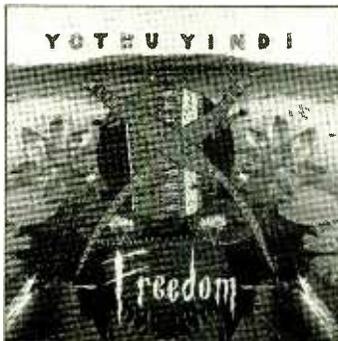
Consolidating his role as senior statesman of the alto, Morgan is joined here by estimable veterans—guitarist Kenny Burrell, bassist Ron Carter, and drummer Grady Tate. Standout tracks include the bluesy "Grooveyard" and the Getz/Byrd bossa nova reminiscences of "I Didn't Know About You." Most noteworthy are the lovely Morgan/Burrell duets on the elegant title cut and the hauntingly beautiful "Goodbye."

CARL FILIPIAK

Right On Time
PRODUCERS: Carl Filipiak & Arnold Geher
Geometric 917

Energetic set from this contemporary

SPOTLIGHT



YOTHU YINDI
Freedom
PRODUCERS: Various
Hollywood 61451

On its sophomore U.S. release, aboriginal/pop unit from Down Under incorporates scintillating dance beats into its genre mix, achieving a stylistic coup that coincides with a surge of inspiration for singer/vocalist/writer Mandawuy Yunupingu. His most alluring cuts here are the title track, "Timeless Land," "World Of Innocence," "Baywara," "Back To Culture," and "Yolngu Boy" (from the recent "Alternative NRG" comp). Not only a musical triumph, but also a goldmine for dance clubs and modern rock and adult-oriented spinners.

jazz guitarist features notable guest shots from hot tenor man Bob Berg. Highlights include the funk fanfare of "Nuji," the uptempo, festively frenetic title cut, and the relaxed, gently unwinding "Say When." Also features a strong treatment of Jimi Hendrix's "Little Wing." Contact: 410-426-7606.

★ BOSTON ART QUARTET

The Fax
PRODUCER: Boston Art Quartet
Accurate 4601

An offbeat configuration of woodwinds, trombone, bass, and piano, this ensemble performs covers and originals alike, spinning elaborate, interesting arrangements around them. Most notable of the somewhat experimental original compositions is reedman David Reider's wistful, melancholy "Assume." Also features an antic, light-fingered version of Egberto Gismonti's "Loro," as well as highly enjoyable takes on Frank Foster's "Simone" and Randy Weston's "Little Niles."

★ RAY BROWN TRIO

Black Orpheus
PRODUCER: Takao Ishizuka
Evidence 22076

To do this knockout live set justice,

SPOTLIGHT



SELENA
Amor Prohibido
PRODUCER: A.B. Quintanilla III
EMI Latin 72438

On the heels of inking an English-language deal with SBK last year and scoring her first Grammy in March, come-hither Tejana from Corpus Christi continues her torrid streak with a diverse blend of cumbia, polka, conjunto, and rock guaranteed to find immediate favor with Latino PDs and retailers alike. While most promising hit prospects are spunky cumbias like titular leadoff single, "Bidi Bidi Bom Bom," and "Back On The Chain Gang" cover "Fotos Y Recuerdos," the bittersweet mariachi ballad "No Me Queda Más" may emerge as biggest track.

there should be a warning label on it for those who can't deal with the Real Thing: mightily swinging, blues-drenched performances of tunes squeezed for every ounce of joy. The spotlight here is on former Three Sounds pianist Gene Harris, who takes no prisoners, even on ballads like "I Thought About You." Harris has moved on to his own group since this 1989 recording, and young Bennie Green now holds the seat. Regardless, this one's a must.

JIM BROCK & VAN MANAKAS

Letters From The Equator
PRODUCER: J. Tamblin Henderson Jr.
Reference Recordings 56

Guitarist/composer Manakas meets percussionist Brock for a world-tinged jazz outing that embraces various styles, usually Latin. Most noteworthy are the light swing of "Lovers' Eyes," the breezy Brazilian touches of "Cantina," the flamenco flair of "Cholla" and "Los Pompas," and the lovely acoustic guitars of the title cut and "Twenty-nine Palms."

LATIN

► ELIDA Y AVANTE

Atrévete
PRODUCERS: David de la Garza, Noel Hernández, Gabriel Candiani
Voltage/Sony 81250

New Houston imprint premieres in spectacular fashion with Mercedes, Texas, outfit whose stylish Tejana bow spotlights husky-voiced lead singer Elida Reyna. Hit-drenched album is led by meandering cumbia title track, along with delicate love songs "Todo O Nada" and "Luna Llena" and polkas "Brazos Locos," "Nada De Ti," and "Tuya Cariño."

★ ROBI

Frio
PRODUCER: Ronnie Foster
Sony 81199

Provocative label debut from former Menudo-throb known as Robby Rosa finds the darkly handsome Puerto Rican singer/songwriter flexing rangy baritone over angst-driven funk/rock snippets not unlike malaise-drenched parables purveyed by his former compatriots, Maggie's Dream. Difference here is meatier lyrical bite powered by grit-speckled rock best exemplified by stirring title track, "Volver," and "Tu Tren Se Va."

COUNTRY

DALE DANIEL

Luck Of Our Own
PRODUCER: Jerry Crutchfield
BNA 66283

Daniel's mother is a successful Nashville songwriter, and this newcomer has definitely inherited Mom's knack for a hook, writing or co-writing the best songs on this auspicious debut. Title cut, written with Gary Burr, is a real beauty. Vocally, she moves easily from breathy ("You Gave Her Your Name") to brassy ("Don't Let The Same Dog Bite You Twice"), milking the emotional maximum from these songs, but in the end it's her songwriting that will separate Daniel from the pack. Either way, with a debut this good, she's sure to be around for a while.

CLASSICAL

► PAVAROTTI: MY HEART'S DELIGHT

Luciano Pavarotti, Nuccia Focile, Royal Philharmonic Orchestra, Benini
London 443 260

Recorded just six months ago, this album finds Pavarotti in excellent voice, his communicative powers as strong as ever. What's more, he offers two selections new to his discography—an aria from Lehar's "Land Of Smiles" and the ever-popular "Granada"—in a wide-ranging program of operatic favorites. He's assisted in the live-concert taping by soprano Focile, and the event, filmed in the colorful square of his hometown, Modena, Italy, is being telecast frequently on PBS. All the ingredients for success are there.

★ BERLIOZ: MESSE SOLENNELLE

Soloists, Monteverdi Choir, Orchestre Revolutionnaire et Romantique, Gardiner
Philips 442 137

It's rare that newly discovered scores of even major composers, put aside during their youth, exhibit more than historical interest. But that's not the case here. Unheard for more than 150 years, this early work by Berlioz conveys much of the color, passion, and beauty that endears the composer to his admirers. Gardiner and his forces provide a masterly performance, recorded in the acoustically apt environment of London's Westminster Cathedral.

VITAL REISSUES™

THE BUZZCOCKS

Love Bites/Another Music In A Different Kitchen
PRODUCER: Martin Rushent
I.R.S. 28309

Along with the Sex Pistols, the Clash, and the Jam, the Buzzcocks were among the most auspicious bands to emerge from the U.K. punk revolt. Despite their untimely breakup, the Manchester lads' influence remains immeasurable, as these two long-out-of-print albums—rereleased here on one disc—attest. The cuts that best exemplify the foursome's unbridled sonic assault are the frenetic "Fast Cars" and "I Need," the witty "Operator's Manual," and the speed-pop smash "Ever Fallen In Love (With Someone You Shouldn't've)," later covered by Fine Young Cannibals. A veritable pogo-rama.

CRAZY HORSE

PRODUCERS: Jack Nitzsche & Bruce Botnick
Reprise 6438

After backing Neil Young on his phenomenal 1969 "solo" debut, "Everybody Knows This Is Nowhere," band led by guitarists Danny Whitten and Nils Lofgren, pianist Nitzsche, and bassist Ralph Molina cut its own debut, an folk-oriented rock album of understated brilliance that holds up as well today as it did upon its original release in 1971. The long-out-of-print disc features such gems as "Look At All The Things," "Beggars Day," "Dirty, Dirty," Young's "Dance, Dance, Dance," and the original version of eventual Rod Stewart staple "I Don't Want To Talk About It," featuring fluid slide playing by Ry Cooder.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ CELINE DION *Misled* (3:30)

PRODUCER: Ric Wake
WRITERS: P. Zizzo, J. Bralower
PUBLISHERS: Pez/W&R, BMI; Fancy Footwork, ASCAP
550 Music/Epic 77344 (c/o Sony) (cassette single)

On the follow-up to the massive "Power Of Love," Dion sashays her way through an aggressive pop/dance track with an edgy demeanor that she doesn't normally deliver. A nice respite from her usual ballad fare, the song's stormy, dramatic chorus lingers in the brain, and should meet with ardent approval from both longtime fans and the previously uninvolved. Another good reason to investigate Dion's current opus, "The Colour Of My Love."

▶ HEART *The Woman In Me* (3:47)

PRODUCERS: John Purdell, Duane Baron
WRITERS: M. Clark, J. Bettis
PUBLISHER: not listed
REMIXER: Chris Lord-Alge
Capitol 79298 (c/o Cema) (cassette single)

While some might find the idea of these venerable rockers covering a Donna Summer hit puzzling, one listen to Ann Wilson's stunning rendition and nothing else will matter. A slow, ticking beat and gentle guitar riffs pierce through a caressing fog of synths, leading the listener to Wilson's tense, white-knuckled vocal stance. The underrated "Desire Walks On" should get a nice boost from this radio-ready ballad.

★ COLOR ME BADD *Let's Start With Forever* (4:19)

PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: RealSongs, ASCAP
Giant/Reprise 6818 (c/o Warner Bros.) (cassette single)

Doo-hop masters drop the tempo with this glossy ballad from their multifaceted "Time & Chance" set. A timeless melody and a finger-snappin' rhythm wrap around well-measured harmonies and a properly flexing lead vocal. Track builds to a lush, sweeping climax that will make the heart of even the toughest top 40 pundit go pitter-pat. Sigh.

BECK *Pay No Mind (Snoozer)* (3:03)

PRODUCERS: Beck, Tom Rothrock, Rob Schnapf, Karl Stephenson
WRITER: Beck
PUBLISHERS: Cyanide Breathmint Music/BMG Songs, ASCAP
DGC 4639 (CD promo)

Those anticipating "Loser Pt. 2" are actually going to get it, but not in the skewed hip-hop form they expected—proving, perhaps, that Beck is no one-trick homie. Same out-there-looking-in-point of view is backed here with slurred acoustic guitars and sleepy rhythm. Weird and worthwhile.

DAWN PENN *You Don't Love Me (No, No, No)* (3:19)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Big Beat 5485 (c/o Atlantic) (cassette single)

Penn's sultry vocal presence on this sailing, instantly memorable dancehall jam belies the pensive nature of the song's story of lost love. An easy-paced groove chugs along with a hip-hop-ish vibe that could prove accessible to crossover and urban formats. Go directly to the crisp radio remix and let it wash over your brain.

★ KMC-KRU *Bob Ya Head* (4:32)

PRODUCER: I.G.
WRITER: T. Edmond
PUBLISHER: not listed
KMC 021704 (CD promo)

The record's title says it all. Male duo gets cute and clever on a wickedly catchy jam that will invade the body before it hits the brain. But once it does, you will not be about to forget it. The Kru's rapid, tongue-twistin' style is tough enough to make friends on the street, though it sure does deserve a shot over top 40 and urban radio airwaves. Contact: 718-802-1863.

WET WET WET *Love Is All Around* (3:59)

PRODUCERS: Wet Wet Wet, Graeme Duffin
WRITER: R. Presley
PUBLISHER: not listed
London 1200 (c/o PLG) (cassette single)

Soundtrack to the movie "Four Weddings &

A Funeral" unearths long-dormant U.K. pop act. Grinding rock ballad is etched with crunchy chords and vocals that conjure up memories of various old '60s pop favorites. Pledge-of-love lyrics will tug at the emotions of susceptible teen-age girls, as well as folks who want to relive fond moments from the notable Andie MacDowell film.

R & B

▶ SOUNDS OF BLACKNESS *I Believe* (3:49)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, G. Webster, A. Noland, W. Morrison, M. Jones, L. Bonner, R. Middlebrook, M.R. Pierce, N. Napier
PUBLISHERS: Flyte Tyme Tunes, ASCAP; Bridgeport, BMI
REMIXER: David Morales
Perspective/A&M 8267 (c/o PGD) (cassette single)

First single from the glorious "Africa To America" album is awash in endless layers of uplifting harmonies, the perfect backdrop for lead singer Ann Nesby to work her incomparable magic. Shuffling funk track has a strong spiritual slant, but is not so heavy-handed that mainstream potential is dimmed. For a nifty twist, go to the David Morales remix, a roof-raising house version that will leave you positively breathless.

COOLIO *Fantastic Voyage* (4:04)

PRODUCERS: W.C., Crazy Toons
WRITERS: A. Ivey, B. Dobbs, F. Alexander Jr., N. Beavers, M. Craig, T. McClain, T. Shelby, S. Shockley, O. Stokes, M. Adamwood
PUBLISHERS: T-Boy/Boo Daddy/Portrait-Solar/Circle I, ASCAP
Tommy Boy 617 (CD single)

Disco-era funk classic is the juice for a raucous, hand-clappin' rap throwdown. Coolio darts in and around the rugged bassline with aplomb, alternately using his voice as a percussive instrument and as a source of wordage. Hot party record seems assured of a bright sales and radio future.

INDONESIA *Do Thangz* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Rio/EMI/ERG 58140 (c/o Cema) (cassette single)

Female trio chirps like sassy street dolls inside a kicky, West Coast-styled urban/hip-

hop arrangement. They playfully mouth libidinous words describing the various "thangz" they can do to ya all night. Cheeky? For sure. But act has a charm that will remind some of TLC, which can't hurt in rustling up radio interest.

COUNTRY

▶ PAM TILLIS *Spilled Perfume* (3:53)

PRODUCERS: Pam Tillis, Steve Fishell
WRITERS: P. Tillis, D. Dillon
PUBLISHERS: Ben's Future/Sony Tree/Acutif-Rose, BMI
Arista 2676 (c/o BMG) (7-inch single)

Tillis offers some morning-after sermonizing on this debut single from her upcoming album, "Sweetheart's Dance." Some fine writing, combined with one of her most fully realized performances, make this a winner.

DAVIS DANIEL *I Miss Her Missing Me* (3:33)

PRODUCERS: Harold Shedd, Davis Daniel
WRITERS: C. Wiseman, R. Samoset
PUBLISHERS: Almo/WB/Samoson Songs, ASCAP
Mercury 1114 (c/o PolyGram) (CD promo)

Just when we were wondering whatever happened to him, Daniel returns with this pleasantly loping country lament, a nice fit with his mournful, Frizzell-like vocal style.

BROTHER PHELPS *Eagle Over Angel* (3:36)

PRODUCERS: Doug Phelps, Ricky Lee Phelps
WRITERS: G. Guinn, Y. Guinn, J.H. Peters
PUBLISHERS: not listed
Asylum 0012 (c/p Elektra) (7-inch single)

A tattoo parlor is the unlikely setting for a ballad from the two former Headhunters. With its acoustic guitars and sibling-tight harmonies, this record is a long way from "Dumas Walker," but the boys seem right at home.

DAVID BALL *Thinkin' Problem* (3:00)

PRODUCER: Blake Chancey
WRITERS: D. Ball, A. Shamblin, S. Ziff
PUBLISHERS: New Court/Low Country, BMI; Almo./Hayes Street/EMI-April, ASCAP
Warner Bros. 6721 (CD promo)

You can almost smell the stale beer as Ball tears into the opening line of this tale of a man addicted to a memory. A perfect combination of retro sensibility and '90s production, and a pure honky-tonk delight.

DANCE

▶ DIANA ROSS *Someday We'll Be Together* (8:42)

PRODUCER: Johnny Bristol
WRITERS: J. Beavers, J. Bristol, H. Fuqua
PUBLISHERS: Jobete, ASCAP; Stone Agate, BMI
REMIXER: Frankie Knuckles
Motown 1157 (c/o PGD) (12-inch single)

First offering from the hotly touted "Diana Extended: The Remixes" is a gorgeous house reconstruction of a Supremes evergreen. Her well-preserved original vocal sounds just lovely in a festive arrangement that is brilliantly crafted by club kingpin Frankie Knuckles. He retains the integrity of the song while giving it a hard tone that will work quite well alongside current records. Punters will now live for those string rushes in a whole new way.

▶ CHANTAY SAVAGE *Don't Let It Go To Your Head* (7:25)

PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, M. Doc, C. Savage, J. Principle
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIXER: Steve "Silk" Hurley
RCA 62787 (c/o BMG) (12-inch single)

Look for this track to strike a passionate chord with jocks in both mainstream and underground sectors, due in large part to a thick n'chewy house groove that is too good to miss. Ms. Savage turns in a vocal that matches the music with an assertive and dramatic edge. Dine on the "Silk In The House" remix, while the funk-rooted original could do the job at urban radio.

★ DAVID SYLVIAN & ROBERT FRIPP *Darshan (The Road To Graceland)* (17:16)

PRODUCERS: Sylvian, Bottrill
WRITERS: Sylvian, Fripp, Gunn, Bottrill
PUBLISHERS: Opium/Crimson, PRS; Pentagon Lipservices Real World, BMI
REMIXERS: The Future Sounds Of London
Virgin 14125 (c/o Cema) (12-inch single)

Seventeen-plus minutes is an incredible length of time to ask of even the most

devoted dance music disciple, but this complex and enthralling track is worth every moment. A percussive, hip-hop-vibed beat is the perfect foundation for an arful of intriguing keyboard effects and Fripp's art-rock guitar noodling, making this useful for DJs who dabble in alternative and ambient fodder. Repeated spins will always bring something new to the mental forefront. Genius.

TRAVIS FLUDD *Follow Your Heart* (9:23)

PRODUCERS: Michael Garvin, Nathan Garvin
WRITERS: M. Garvin, E. Owens
PUBLISHER: Garvin, ASCAP
REMIXERS: David Anthony, Darryl James
Active 25031 (c/o Select) (12-inch single)

Fludd proves himself a soul singer of considerable means on this rich, R&B-laced houser. He cuts loose admirably, pumping depth into the song's uplifting lyrical message. Track gets a little gospel fire from slow-rising choir vocals in the background. Factor in state-of-the-charts remixes by David Anthony and Darryl James, and you have the equation for a potential hit. Climb aboard and enjoy the ride.

AC

▶ JULIO IGLESIAS *Crazy* (no timing listed)

PRODUCER: Albert Hammond
WRITER: not listed
PUBLISHER: not listed
Columbia 6022 (c/o Sony) (CD promo)

It takes a brave soul to take on this oft-covered classic made famous by Patsy Cline. Iglesias approaches the song with a reliably warm and romantic hand that should have his sizable fan base swooning upon impact. Producer Albert Hammond wraps the track with gauzy, jazz colors, keeping the track relatively simply and focused on a tinkly piano line and a full-bodied sax solo by Dave Koz.

▶ PATTY LARKIN *Who Holds Your Hand* (3:04)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
High Street 9401 (CD promo)

Clear guitars match Larkin's clear vocal, both of which are backed here by lush but minimal instrumentation (as well as guest vocals from Elektra duo the Story). A nice addition to AC playlists.

JOHN HIATT *Buffalo River Home* (4:33)

PRODUCER: Matt Wallace
WRITER: J. Hiatt
PUBLISHER: Careers-BMG Music/Whistling Moon Travelers Music, BMI
A&M 8256 (CD promo)

A perfectly good, made-in-America-style guitar tune from Hiatt, aimed at AC but landing somewhere between that format and album rock—track may be a bit hard for the former and a bit soft for the latter. PDS from both formats may want to investigate single's viability.

OYSTERBAND *There's A Monk In My Garden!* (3:30)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Winham Hill 9407 (CD single)

Norwegian saxophonist seems poised to transfer exposure during the Winter Olympics telecast into a long-sought-after national radio breakthrough. Already building an audience in cities like Detroit, Chicago, and San Francisco, this rumbling, midtempo instrumental is a nice fit for AC formats.

THE WORKS *Life* (3:01)

PRODUCER: Steven Plump
WRITER: G.E. Hendrickson
PUBLISHER: John Gait
Neat 02 (cassette single)

Oh-so-sweet and appealing acoustic pop tune gets its muscle from unbendingly optimistic lyrics and an earnest lead vocal. Soothing track has lots of nice li'l touches, like a flitting mandolin solo and a slow-building rhythm base. Should be of equal interest to AC and album alternative programmers. Contact: 914-344-0305.

ROCK TRACKS

★ SINEAD O'CONNOR *You Made Me The Thief Of Your Heart* (4:45)

PRODUCERS: Tim Simenon, Gavin Friday
WRITERS: Bono, G. Friday, M. Seazer
PUBLISHER: not listed
Island 6818 (c/o PLG) (CD promo)

Has the tide turned enough for Sinéad O'Connor to get a fair shake at radio? Hard to say, though she certainly has delivered a single well worth spinning. In her most powerful performance since "Nothing Compares To You," she overflows with primal emotion. This cut from the soundtrack to the film "In The Name Of The Father" is complemented by icy-cool keyboards and a snakey drum pattern that would normally flood alternative, dance, and adventurous top 40 stations. Let's see if programmers can leave the past where it belongs.

★ THE SMITHEREENS *Miles From Nowhere* (4:18)

PRODUCERS: Don Dixon, The Smitheereens
WRITER: P. D'Nizio
PUBLISHER: Famous Monsters Music, BMI
RCA 62820 (CD promo)

Loud and crunchy number from band's forthcoming RCA debut is what you want in a pop-rock cut: 4/4 muscle and melody, cheek by jowl. A standout in the Smitheereens' singles repertoire, cut is likely to sound great on modern rock and album rock radio. Add away.

OYSTERBAND *Cry Cry* (no timing listed)

PRODUCER: Al Scott
WRITERS: Telfer, Jones, Prosser
PUBLISHER: Momentum Music, ASCAP
Rykodisc 1034 (CD promo)

Irish undertones provide flair here, with percussive strings that provide nice support for gentle, potent guitar. In the vein of early '80s pop, in that it's sort of faceless but fun and catchy. Good bet for modern rock outlets that want guitars without the grunge.

ELEVEN *Reach Out* (no timing listed)

PRODUCERS: Eleven, Pat McCarthy
WRITERS: Eleven
PUBLISHER: Fritz Spritz/Mr. Broetz/Sony Music, BMI; J.S. Bond, ASCAP
Hollywood 10413 (CD promo)

Modern rock seeking some seriously weighty stuff should invest some spins in this two-ton cut, with its squiggly keyboards and vocals that sound, at times, strangely like Bobby Brown. Chorus takes a bit of an upturn, but carries that weight along.

RAP

▶ BLACK MOON *I Gotcha Opin* (4:26)

PRODUCERS: Da Beatminerz
WRITERS: K. Blake, W. Dewgarde, E. Dewgarde
PUBLISHER: not listed
Wreck 20083 (c/o Nervous) (cassette single)

This is the single that will establish Black Moon as a top-shelf hip-hop entity. Downtempo vibe gives act plenty of room to weave smart rhymes with a style of phrasing that is instantly memorable. All the while, breezy horns flutter and a retro-funk bassline anchors. Once street purists give it deserved props, watch for a brisk transition to mainstream radio.

THE COOL *Chill* (4:08)

PRODUCERS: John Van Nest
WRITERS: Robinson, Shorts, Van Nest
PUBLISHER: Eterna Music Entertainment
REMIXER: Johnny V.
Black Label 01 (CD single)

A deep and soothing male voice leads the listener through a jam drenched with a flavorful broth of R&B, funk, and hip-hop. Seductive female cooing at the chorus is a nice touch, contrasting rap. Great-sounding record has a wide variety of remixes to suit moods that range from laid-back to hardcore. Give it a shot. Contact: 213-960-7890.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Saban, Xiphias Agree On 'Rangers' CD-ROM

BY MARILYN A. GILLEN

NEW YORK—Already giants on TV and home video, the "Mighty Morphin Power Rangers" are preparing to extend their reach into computer territory via a pact between Saban Entertainment and multimedia publisher Xiphias that has both parties eyeing mighty sales.

Under the terms of the agreement, Xiphias will create a dual Macintosh and PC-compatible CD-ROM version of the top-rated live-action children's show, based on footage supplied by Saban. The disc is due out this summer; the price hasn't been set yet, but is expected to be about \$40.

Also newly extending its reach into computer territory is Paramount Home Video, which has inked an exclusive marketing and distribution agreement with Los Angeles-based Xiphias that will kick off with "The Mighty Morphin Power Rangers" CD-ROM.

Xiphias thus becomes Paramount Home Video's first affiliated CD-ROM label.

"Adding to our excitement is the opportunity to market the first CD-ROM product based on the 'Mighty Morphin Power Rangers' TV show," said Eric Doctorow, president of domestic home video for Paramount Home Video, in announcing the multiyear agreement. "As the highest-rated kids' TV show in years, this product will help to expand an eager and potentially huge new market for CD-ROM product."

All new Xiphias CD-ROM products to be distributed by Paramount will, like "Power Rangers," play interchangeably on Macintosh or Windows platforms, eliminating the dual-format headache for retailers with limited shelf space, says Xiphias founder and

president Peter Black.

The Xiphias deal also marks the first foray by Saban into interactive licensing, but it is territory the broad-based entertainment company is committed to exploring—and exploiting—fully in the future, according to senior VP of domestic distribution David Goodman.

"We have an enormous library of children's programming, with a number of extraordinarily popular characters and storylines," Goodman says, "and we are currently determining how best to exploit that library through the various new technologies and platforms, such as CD-ROM and CD-I. We think it's a business with

Paramount Home Video has signed on as Xiphias' exclusive distributor

burgeoning opportunities."

Of course, adds Goodman, "one always likes to start from a position of strength, and 'Power Rangers' is enormously popular right now. Kids are almost fervent in their interest, and so this was a perfect launch vehicle."

The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video to the tune of some 3 million cassettes sold to date, Goodman says. "So this was a natural extension," he says.

Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain

some cross-marketing muscle. "We are spending a lot of time working on those possibilities," he says.

INTERACTIVE TV ON DISC

Black also is keen on the approach his company is taking to translating "Power Rangers" to disc.

"The real interesting thing we have done here is, instead of working on a gaming premise, which is kind of a natural expectation with something like the 'Power Rangers,' we instead started from a *storytelling* premise. This is not so much gaming as it is interactive television on a disc," he says.

For the CD-ROM project, Saban supplied Xiphias with actual video footage from five of the Power Rangers TV shows, which was then rendered into the interactive video format, Black says. "Often kids will get a game based on a film or a TV show, and the minute they boot up the game, they will see that in fact it's some sort of animated variant, and Arnold Schwarzenegger looks like a bunch of pixels," he says. "We're avoiding that disappointment by using real material."

The interactive element of the disc allows children to tailor the stories to their own particular tastes, Black adds. Children can key into, say, the shows' dinosaur segments, and watch a solid 20 minutes of them. (The disc contains more than 100 minutes of

footage.)

Additionally, each segment is "layered," Black says, with textual "back story" that gives background information about the characters and plotlines when a user clicks onto a button on the screen. "With Saban, we went in and not only got the video material, but we got the bible of the show," Black says. "So there is all kinds of stuff you couldn't get anywhere else to enhance the storytelling experience."

That experience is key to Xiphias' vision. "It's the core of my business strategy to become the best at storytelling, which I think is a pretty good strategy," Black says. "After all, the essence of the entertainment business is storytelling."

Xiphias has already released four titles based on that philosophy, including one geared to adults, "Soft Kill," which Black describes as "Tom Clancy-esque." It debuted three months ago and, adds Black, "in a kind of man-bites-dog story, we are now shopping that story for theatrical production."

That man-bites-dog story isn't unfamiliar to Saban. Although "Power Rangers" is its first property to move from TV to interactive, Saban previously has moved in the opposite direction, releasing several TV series that developed out of games, including "The Super Mario Brothers Super Show" from Nintendo.

Coming Soon: Digitized Movies Pacific Bell Schedules Theater Test

NEW YORK—Can we still call them films if there's no actual film involved?

That's one question raised by Pacific Bell's revelation March 21 that it plans to conduct a technology test of transmitting digitized movies, live events, and high-definition video through high-speed fiber-optic networks directly to movie theaters.

Testing is scheduled to begin this summer at 10-12 movie theaters and other public venues in Los Angeles, in conjunction with Sony Studios, which will supply the content for the test. A wide rollout to several thousand screens is targeted to begin in 1995.

The regional Bell plans to build this superhighway off-ramp to the local cineplex with the assistance of Alcatel Network Systems, based in Richardson, Texas. Alcatel will provide the video transmission and switching equipment for the test, including its encoder/decoder technology and its new Asynchronous Transfer Mode switches that serve as the digital video hub for transmission to multiple destinations.

Explains Howard Gunn, VP of marketing for Alcatel, the process starts at the film studio, where the movies will be "digitized" into a series of ones and zeroes. "In very simplified terms, when you digitize a film you are generating trillions of bits of data, which we then compress so that you can route it through a normal telephone company line," Gunn says. "So we

stuff those gigabytes down these itty bitty pipes into an ATM switching machine, then we route that information through the phone network and ultimately on to the various movie theaters, where the information is decoded."

Theaters will be required to buy a high-definition film projector to participate in the system. Gunn pegs the cost at about \$100,000 or less. The required decoders would be provided through an agreement with Pacific Bell, Gunn says.

Everybody along the line benefits from the new delivery setup, Gunn asserts. Theater owners get a competitive advantage by offering customers "first-generation-quality digital images every time," Gunn says. Customers get more for their money. And studios can save a bundle on distribution, he says.

"Studios spend \$3 million-\$4 million to distribute a movie," Gunn says. "They physically have to make 1,500 copies of the film, then they stick it under a carrier's arm and say, 'go find these theaters.' We liken it to the '90s version of the Pony Express. It's simply outdated."

Gunn says studios could save up to 50% on distribution costs under the direct-broadcast system.

Pacific Bell says it may eventually expand its test to include distribution of cable TV, live events, and video-on-demand for both businesses and residential customers. MARILYN A. GILLEN

Memorex Forms Software Division

IS IT A COMPUTER GAME, or is it Memorex? Soon it will be both. The blank media and computer supplies veteran, which was bought by Hong Kong's Hanny Magnetics from Tandy Corp. last November, has formed a software division that plans to release 24 licensed computer software titles next month at a suggested retail price of \$9.95.

The titles will encompass entertainment, education, and lifestyles, among other subject areas, and are targeted for distribution to mass merchants, drug chains, warehouses, discounters, software stores, and PC specialty chains as "impulse items," according to product manager Mark Lutvak. "Our research shows there's a strong market demand for budget-priced software backed by a strong consumer brand name," he says. Titles will be published for DOS, Windows, and Mac platforms.

"This is not to be confused with Shareware," adds Dave Metzger, VP of marketing. "These are full-fledged computer software titles that hit all popular categories."

The first set of titles will include the games "Jet Fighter Spectre" and "EZ Cosmos," as well as "Maelstrom" and "The Movie Guide." Memorex Software plans to introduce 40 titles by June, 100 by year's end.

IN WHAT IT is hailing as a first, Anime 18, in association with New Machine Publishing, will release the first full-length Japanese animated movie on CD-ROM, "Urotsukidoji: Legend Of The Overfiend." The "Japanimation" title is already available on videocassette and laserdisc, and is one of Anime 18's best sellers, the company says.

The "Japanimation" genre has found a cult following among film and video viewers for both its outrageous style—dubbed the "erotic grotesque"—and its sex-and-violence-heavy content. As with other Japanimation titles, Anime 18 cautions that the CD-ROM, with its Quick Time-enhanced graphics, "is absolutely not for children under 17 years of age."

For those over 17, the disc is available in both Mac and Windows formats. The price is \$49.95.

GROLIER ELECTRONIC PUBLISHING is going west with the latest addition to its expanding product line. "Wyatt Earp's Old West," produced by Amazing Media of Anselmo, Calif., provides a cinematic, interactive look at Earp, allowing the user to travel back in time to the Old West of the late 1880s, where visitors can explore any of 25 locations in a dusty western town, as well as engage in activities including trivia questions and arcade shooting. The disc includes full-motion video, animation, music, photographs, and narrative text. It's due this fall for Mac and Windows/MPC platforms at \$49.95.

Grolier also did a little time traveling, albeit somewhat more extreme, for another new title, "Prehistoria." Out now at \$69.95, the disc encompasses the evolution of more than 500 species of prehistoric animals dating back 500 million years via multimedia elements including videos, sound, audiovisual essays, and hundreds of full-color illustrations.



WACKY JACKS

Apple StarCore

Macintosh/MPC, \$39.95

Developed by Apple's Discovery Studio, this "CD Game Show" features four word and picture puzzles that quiz players on 500 images from around the world and a wide variety of trivia about many subjects. A TV game show atmosphere is simulated with an animated set and guest contestants. Wacky, a plump jester in a purple tunic, is the zany host, and he is quite endearing, though rather unintelligible most of the time. Game show institution Don Pardo narrates the action with his giddy voice, booming out "incredibly correct!" or "absolutely brilliant!" when the right answer is chosen.

One to four players can participate, and each picks a colorful character to represent him, such as Spot, a yellow dog, or Tina, a punkette with spiked pink hair. Then a game is chosen, either "Slap Happy" (matching picture pairs), "Zingers" (a strategy game for

trivia buffs), "Blankety Blank" (in which players fill in a mystery phrase using picture titles), or "Scrambler" (a photo crossword puzzle). Users can play at one of three skill levels (rookie, trooper, or master), which means that "Wacky Jacks" can appeal to a wide variety of ages, including adults.

"Wacky Jacks" is one of the best children's CD game titles to date, and bodes well for the future of interactive "edutainment." The disc's interface is extremely easy to use, the graphics are vivid and pleasing to the eye, the photos are high-quality and consistently interesting, and the questions are well-crafted. "Wacky Jacks" will lure many children away from their hunt-and-kill video games and provide hours of entertainment. In addition, the questions actually convey quite a lot of valuable knowledge, which parents will appreciate. And, most important, the multiplayer possibilities make this a group game for family and friends.

CHRIS MCGOWAN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

High Chart Bows For 'Fugitive' 56 Marquee Values: 'Living Dead 3' 59
 Shelf Talk: Vidmark's Fight 57 Child's Play: Promo Madness 59

PICTURE THIS

By Seth Goldstein



GO FOR IT: Warner Home Video is pricing "Ace Ventura, Pet Detective" at \$24.96 for release June 14, confirming our March 26 item in this space. The title, which should register a theatrical gross of \$60 million-\$75 million, will not be part of Warner's Family Entertainment line and won't be in the clamshells now prevalent in sell-through.

"Jurassic Park" will grace the fall market after all. It was announced by MCA/Universal Home Video the day after the Oscars for Oct. 4 delivery at \$24.98. We had anticipated late September-early October (Billboard, March 5). Look for a host of cross-promotions when MCA takes the lid off its marketing plans. Still missing from the fourth-quarter schedule is the exact date for Disney's "Snow White." Rumors have it arriving Sept. 28, a week before "Jurassic Park."

MCA, meanwhile, hasn't settled on a date for "Schindler's List," which won seven Academy Awards. June, the first choice, was scrubbed in response to strong box office. Now, no one's sure. Given the subject matter, one thing's certain, says a home video executive: "Spielberg and [his company] Amblin will be more involved than ever. There will be a lot of microscopes" examining the retail program.

MOVING ON: Martin Weinstein has departed as president of Tri-Boro Entertainment, a New York-based independent. Weinstein, previously with GoodTimes and Turner, is deal-making and consulting. He can be reached at 201-280-7971. Michael Holzman, another Tri-Boro alum, has partnered with Hank Honig to run Palm Beach Video on behalf of Elvin Feltner and Front Row Video's David Sutton, who started the rental line.

THAT TIME AGAIN: Brooklyn, N.Y.-based Flash Distributors is holding its seventh annual open house April 7 at Robert DeNiro's Tribeca Grill. Several hundred store owners, buyers, and sales reps are expected, plus some talent, such as Fleetwood Mac guitarist Billy Burnette. Flash may have some ex-Notre Dame football jocks to celebrate the release of Columbia TriStar's "Rudy." No surprise: New York City Mayor Rudy Giuliani has been invited.

Fitness Pros Enter Vid Spotlight

A*Vision, PolyGram Move Away From Celebs

BY EILEEN FITZPATRICK

LOS ANGELES—The celebrities who have dominated the exercise video market soon will be sharing the spotlight with the fitness pros who trained them, as the result of several recently completed deals.

A*Vision Entertainment has signed a long-term agreement with "Buns Of Steel" star Tamilee Webb, and is putting the final touches on contracts with other fitness pros, including Cory Everson, once distributed by Barr Entertainment. "There are one or two others we're looking at," says A*Vision president Stuart Hersch.

Webb's first release under the A*Vision banner will be "Building Tighter Assets," due in stores April 20, priced at \$19.95.

PolyGram Video, meanwhile, has extended its deal with Reebok International and will release two new videos with fitness pros Gin Miller and Kathy Stevens.

The supplier began its relationship with Reebok more than two years ago, when it released "Step Reebok: The Video," which touts Miller as the originator of the workout routine.

Titles under the new arrangement include "Step Reebok: The Power Workout" and "Slide Reebok: Basic Training Workout Video." Both arrive

April 19 at \$19.95. PolyGram claims "Step Reebok" sold more than 150,000 units at the original \$29.95 price.

Although the exercise market has seen its share of successful celebrity tapes, suppliers are focusing on establishing video series featuring trainers rather than the stars they train.

"Our strategy is to distance ourselves from the product that's out there," says Hersch. "For us, it's not a question of who's in it, but what have they done."

With the addition of Webb, A*Vision's stable of exercise thoroughbreds includes Kathy Smith, Jane Fonda, and newcomer Susan Power, making the company a dominant force in the genre.

"A*Vision has staked out a claim in the higher-priced exercise product range," says Michael Shallet, COO of VideoScan, which tracks retail sales. "They're No. 1 in the \$15-\$20 price range." The Maier Group, which owns the "Buns Of Steel" line, is the leader among lower-end exercise lines, Shallet says.

Industry sources, however, have indicated that Maier and "Buns Of Steel" are on the selling block, with a \$17 million price tag. Maier executives would not comment.

While A*Vision has the fitness veterans, PolyGram is looking to build on the Reebok name.

"Reebok has been able to read the strong pulse of emerging trends," says Bill Sondheim, senior VP of sales and marketing at PolyGram. "This deals gives us an opportunity to be aligned with that, and it allows Reebok to project video as the bridge between its apparel and equipment lines."

Sondheim says that while the relationship between the two companies has developed slowly, Reebok now intends to make video an integral part of its overall strategy. For example, price points have dropped to \$20 to make the product attractive to mass merchants, new releases will be more consistent, and packaging is "more in tune" with retailer needs.

Another player taking the same approach is ABC Video. It has signed a long-term deal with Karen Voight, who has shaped up the likes of Tina Turner and Bette Midler and is a consultant for Paula Abdul's upcoming "Dance Workout Video" from LIVE Home Video. The first release is the \$19.98 "Energy Spirit," due in stores April 27. In addition, ABC Video will handle her five previous tapes.

"Karen is a franchise, and speaks to different niches in the market," says Mark Gilula, ABC Video sales and marketing VP. So, apparently, does the

Meridian Firms Retail Plans For Fitness Vid Line

BY MOIRA MCCORMICK

CHICAGO—If exercise videos were automobiles, Meridian Films' "The Firm Workout With Weight" series would be "the luxury model," according to Meridian VP Mark Henriksen. That isn't just hype: Priced at \$49.95 each, and encompassing hourlong workouts plus 50-minute information segments—and with production budgets of about \$500,000 per title—the comparison is quite apt.

Until recently, the Firm's six-title series of full-body aerobic workouts with weights had been primarily a mail-order item. According to Henriksen, who writes and directs each title, only about one-third of the Firm's sales stemmed from video stores. Now that percentage is one-half, he says—and it should go higher with the upcoming release of the Firm's new series, (Continued on page 60)



Uplifting. Fitness expert Cynthia Targoz appeared on a recent Phil Donahue show to discuss and demonstrate exercises from her "Better Bust" exercise tape. Donahue, whose topic was "Women Obsessed With Their Breasts," displayed another aid, the Gossard bra. The man behind it is Gossard marketing director Mark Pilkington.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	2	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	2	4	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
3	3	25	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
4	NEW ▶		THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
5	4	19	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
6	7	6	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
7	11	3	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
8	8	3	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
9	5	6	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
10	6	17	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
11	9	16	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
12	10	7	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
13	13	73	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
14	12	18	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
15	14	40	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
16	18	9	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
17	15	3	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
18	16	197	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
19	26	3	SCENT OF A WOMAN◆	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
20	NEW ▶		YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
21	17	31	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
22	24	10	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
23	19	6	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
24	25	20	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
25	30	9	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
26	36	3	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
27	40	4	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
28	22	8	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
29	29	6	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
30	32	21	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
31	21	9	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	NR	14.98
32	NEW ▶		A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG	19.95
33	20	6	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
34	23	10	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
35	RE-ENTRY		MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
36	31	16	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
37	38	2	BODY PARTS	NightVision A*Vision Entertainment 50564-3	Various Artists	1994	NR	19.98
38	28	3	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	24.98
39	35	9	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
40	39	2	ANNA AND THE KING OF SIAM	FoxVideo 1805	Rex Harrison Irene Dunne	1946	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

BARRY MANILOW

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...and then some

Filmed live at Wembley Arena in April, 1993, renowned superstar Barry Manilow comes home with *The Greatest Hits... And Then Some* on video and laser.

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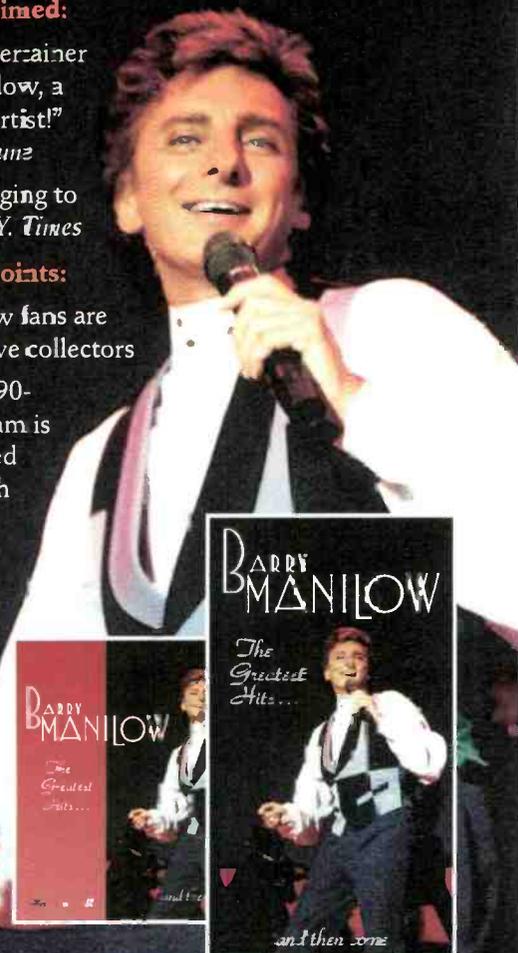
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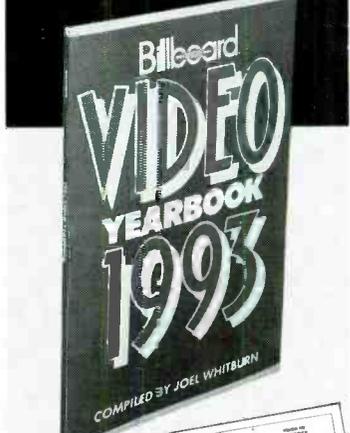
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On Video and Laser



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'93 Video Rewind



WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Naked Gun 33 1/3 (Paramount)	13,216,531	2,361 5,598	—	13,216,531
2	Guarding Tess (TriStar)	5,016,430	1,613 3,110	1	14,327,847
3	Monkey Trouble (New Line Cinema)	4,523,597	1,412 3,204	—	4,523,597
4	Schindler's List (Universal)	4,354,770	1,246 3,495	13	59,849,473
5	Lightning Jack (Savoy)	3,201,664	1,733 1,846	1	10,130,669
6	Ace Ventura (Warner Bros.)	2,687,518	1,747 1,538	6	62,031,183
7	The Ref (Buena Vista)	2,319,532	797 2,910	1	6,390,224
8	Mrs. Doubtfire (20th Century Fox)	1,749,677	1,244 1,406	16	206,159,563
9	Greedy (Universal)	1,605,990	1,598 1,005	2	11,170,980
10	8 Seconds (New Line Cinema)	1,545,711	838 1,845	3	11,944,086

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Home Video

Does New Vidmark Release Stand A 'Fighting' Chance?

NO HOLDS BARRED: The controversy over violent entertainment hasn't prevented Vidmark Entertainment from releasing what one distributor describes as "a cross between wrestling and 'Faces Of Death.'"

Due in July, the video is dubbed "The Ultimate Fighting Championship II," subtitled "There Are No Rules."

"Fighting" pitted 16 of the best martial arts experts against each other in a series of eight bouts. Contestants in a caged ring kicked, strangled, and pounded each other until only one was standing.

"It was very violent," says Don Gold, VP of sell-through product at Vidmark. "There was a lot of blood, broken

bones, and some of the fighters were taken away in an ambulance. But people into martial arts will love this."

The event aired as a pay-per-view program in Denver, Colo., the only state without a boxing commission to regulate the sport. A contestant won when an opponent passed out or his corner threw in the towel.

Despite the violence, the group of distributors flown in by Vidmark for the event say they couldn't keep their eyes off what was happening.

"On one hand it was sick and I was horrified because it was so brutal," says Rich Goffman, marketing VP at Star Video. "It was very unique and nothing like I've ever seen before."

Goffman says at the end of each fight "those who weren't unconscious hugged each other."

Gold compares the bone-crushing program more to a World Wrestling Federation event, except "this wasn't

phony, it was real bouts."

So will it sell on video? Yes, say those who attended. "There's definitely a market for this," says Tom Kielty, a sales manager at Video Products Distributors. "If they do a good job at letting people know exactly what this is, they'll sell a lot," Goffman agrees.

Gold says Vidmark will most likely price the product at \$60. Vidmark has picked up all rights, including theatrical, TV, and interactive.

MISSED OPPORTUNITY: Laserdisc retailers are missing out on the opportunity to cash in on the controversy surrounding an exposed Jessica Rabbit. The reason: Discs of "Who

Framed Roger Rabbit" are harder to find than celibate bunnies.

Renewed interest in the 3-year-old Touchstone title has sprung up because the bodacious Jessica uncovers on occasion. In one instance, full frontal nudity can be detected by playing the CAV version frame by frame. In another, CAV reveals a bare breast.

The CLV edition also shows the uncensored frames, although the image is blurred.

"We've received about 60 calls about the title, but it's been on back order for about three months and we don't have any in stock," says Dave Lucas, owner of Dave's Video, The Laser Place in Studio City, Calif.

The Jessica scene was unveiled in the March 14 edition of the trade paper Variety, sparking a wave of national press coverage. Image Entertainment, which distributes the title.

(Continued on page 60)

SHLEF TALK



by Eileen Fitzpatrick

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Naked Gun 33 1/3 (Paramount)	13,216,531	2,361 5,598	—	13,216,531
2	Guarding Tess (TriStar)	5,016,430	1,613 3,110	1	14,327,847
3	Monkey Trouble (New Line Cinema)	4,523,597	1,412 3,204	—	4,523,597
4	Schindler's List (Universal)	4,354,770	1,246 3,495	13	59,849,473
5	Lightning Jack (Savoy)	3,201,664	1,733 1,846	1	10,130,669
6	Ace Ventura (Warner Bros.)	2,687,518	1,747 1,538	6	62,031,183
7	The Ref (Buena Vista)	2,319,532	797 2,910	1	6,390,224
8	Mrs. Doubtfire (20th Century Fox)	1,749,677	1,244 1,406	16	206,159,563
9	Greedy (Universal)	1,605,990	1,598 1,005	2	11,170,980
10	8 Seconds (New Line Cinema)	1,545,711	838 1,845	3	11,944,086

"Steam" Up Your Video Sales

From the Producers of the Multi-Platinum Videos "Beyond The Mind's Eye" and "The Mind's Eye"

Computer Animation Festival

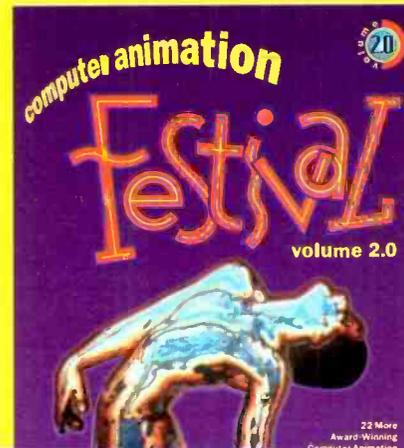
volume 2.0

Immerse yourself in a stunning journey of adventure, fantasy and humor in Computer Animation Festival Volume 2.0.

Explore the dazzling new heights of the world's best computer animation with twenty-two more award-winning computer animation shorts including cutting-edge music videos by Peter Gabriel and Todd Rundgren.

Reviewers rave about Miramar's Computer Animation:

"If you want to see the future of animation, this is it..."
The Washington Post



Features Peter Gabriel's never-before-released computer animated music video "Liquid Selfies" plus his Grammy Award-winning "Steam". Also features Todd Rundgren's "Theology"!

Other Selling Points:

- Appeals to computer animation fans of all ages.
- Animation is a proven seller.
- Simultaneous Laser Disc release.
- A must for Peter Gabriel and Todd Rundgren collectors.

Street Date: May 24, 1994

Order Date: April 29, 1994

VHS: \$19.98
Selection #: 80071-3

Laser Disc: \$29.98
Selection #: 80071-6



MIRAMAR

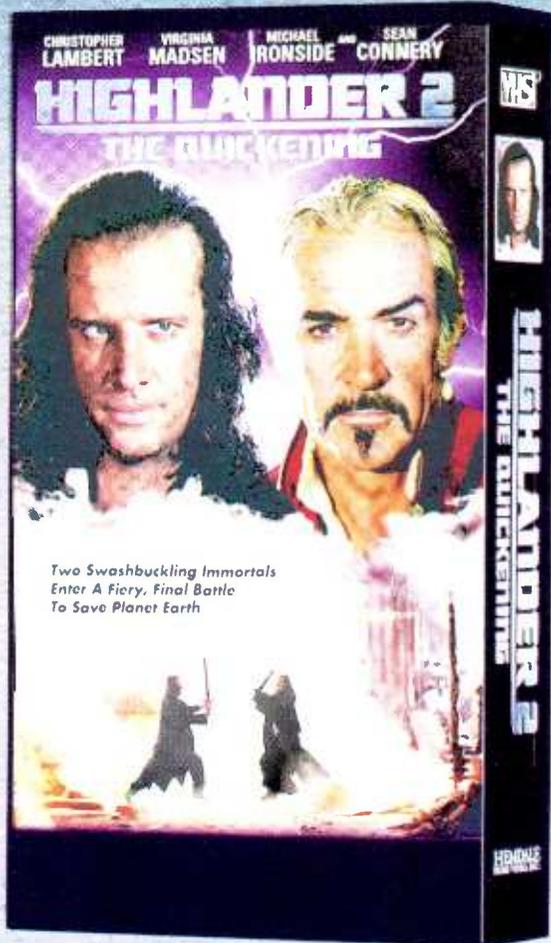
HIGHLANDER 2

THE QUICKENING

THE \$15 MILLION SWASHBUCKLING
SCI-FI ACTION ADVENTURE HIT!

STARRING

CHRISTOPHER LAMBERT And **SEAN CONNERY**



Sean Connery and Christopher Lambert reunite as two swashbuckling immortals in this spectacular sequel to the popular HIGHLANDER saga. Hunted by alien assassins who use the Earth itself as bait, the Highlander and his mentor enter one final fiery battle to save the planet!

**FIRST TIME
PRICE REDUCTION!**
SP #7222 \$14.94
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Pre Order Date: March 23rd
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90 Minutes, Stereo, Color, Rated R

SP #7222 \$14.95 S.R.P. ISBN #1-56920-037-8
EP #5222 \$9.95 S.R.P. ISBN #1-56920-038-6

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Billboard®

FOR WEEK ENDING APRIL 2, 1994

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
2	3	2	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
3	4	2	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
4	2	4	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
5	NEW ▶		THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
6	5	4	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
7	NEW ▶		THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
8	8	3	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
9	6	13	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
10	12	3	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
11	11	7	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
12	7	7	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
13	9	12	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
14	16	2	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
15	19	2	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
16	10	7	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
17	15	3	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
18	22	3	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
19	17	10	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
20	13	7	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
21	21	3	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
22	18	12	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
23	14	5	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
24	20	4	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
25	24	9	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
26	26	3	FORTRESS	Live Home Video 69970	Christopher Lambert	1993	R
27	23	15	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
28	NEW ▶		JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
29	NEW ▶		SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
30	NEW ▶		MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
31	27	7	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
32	29	10	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
33	32	6	INDOCHINE	Columbia TriStar Home Video 27233	Linh Dan Pham Vincent Perez	1992	PG-13
34	33	3	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
35	25	7	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
36	34	8	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
37	38	17	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
38	31	13	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
39	30	9	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
40	28	9	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. >ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

MARKET VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Return Of The Living Dead 3" (1993), R, Vidmark Entertainment Home Video, prebooks April 12.

The supercollider may have been defunded, but government scientist John Reynolds (Kent McCord) has plenty of cash to research his admirably nutty plan to create an invincible army of the living dead. Reynolds' son Curt (J. Trevor Edmund) and his girlfriend Julie (Mindy Clarke) try to run off together, but she's killed on the highway. Then Curt simply pulls into the top secret re-animation station and revives Julie, who's picked up some odd cravings. (A girl who loves a good puncture wound, the slashed-and-skewered Julie is an undead dream date.) Soon the pair hits the road like Embalme and Clyde, pursued by the police, the army, and violent street creeps. And *once again*, somebody lets those hideous, lurching zombies out of their oil-drum prisons with predictable, brain-eating results. The first "Return" was a funny quasi-parody, but humor is a lower priority this time. Still, its gory enthusiasm will appeal to zombiephiles everywhere.

"Georgia" (1987), unrated, Fox Lorber Home Video, prebooks April 11.

This crimes-from-the-past thriller stars Judy Davis as tax investigator Nina Bailey, the recipient of a mysterious invitation to a photo exhibit by Georgia White, who had drowned herself many years before. After seeing Georgia's Diane Arbus-meets-Weegee pictures, Nina discovers that the photographer was really her biological mother. Nina is soon forced to find out what really happened on the night Georgia died. Its too-slowly unfolding plot is less than compelling, but the film does create a haunted ambience. Its biggest draw is Davis' versatile, engaging portrayal, which is underscored by the fact that she also plays her mother Georgia in the film's frequent flashbacks. Davis is so convincing that most viewers will probably be unaware of her dual roles until the closing credits.

"The Last Outlaw" (1993), R, HBO Home Video, prebooks April 11.

Mickey Rourke is an angry, defeated Confederate soldier who turns outlaw and heads West, leading rowdy Rebels Dermot Mulroney, John C. McGinley, Steve Buscemi, and Keith David. (Viewers may wonder why one of these true-blue Confederates is black. Maybe he was one of those unsung, pro-slavery African-Americans.) Rourke is a 20th-century psychopath born into an age when slaughtering innocent people was thought uncivilized. (In his scarf, floppy hat, and silly mustache, Rourke looks like Sagebrush Salvador Dali, surrealist gunman.) Unable to bear his increasingly loony excesses and poor fashion sense anymore, the gang shoots Rourke and leaves him for dead. But hardy anti-hero Rourke pulls through and stalks his murderous gang, bloodily executing them one by one. Watching undesirables run down less-undesirables may not be suspenseful, but the violent western is an ever-successful American icon. That remains true whether or not

they deport Rourke to France.

"The Club" (1994), R, Imperial Entertainment, prebooks April 15.

Not about Officer Jack Klarik and the handy car-security device he heralded, this film is a story of teens who attend their senior prom in an old castle and find themselves pursued by an Unnamed Evil they can't escape. Tormenting them further is Kim Coates as a guidance counselor-turned-blood-thirsty ghoul—a character familiar to any high school kid. Adding to the morbid mischief is teen-from-beyond-the-grave Joel Wyner, who attempts a Beetlejuice/Denis Leary persona to little effect. As the characters stumble through a plotless series of disjointed shocks involving sinister doppelgangers and horrific hallucinations, one can practically hear the ghostly words, "Hey, I'm an Unnamed Evil, not a script consultant." Its incoherence and talkiness are mitigated by its nightmarish visual style—which may help appease fright fans.

"Skin Art" (1993), not yet rated, Fox Video, prebooks April 15.

Will (Kirk Baltz) is a top-notch tattoo artist, but since he's a down-and-out boozier, maybe he's just got lousy representation. Will inks elaborate decorations on the young prostitutes working at Madame Cho's local whoopie emporium, but lives dangerously when he falls for new arrival Lily (Nora Ariffin). War veteran Will also is tormented by memories of his torture by Sophia (Hil Cato), a laughably pretentious Vietnamese inquisitor. Unflattering to Asians in general, this film's depiction of Asian women as concubines or dragon ladies warrants a commando raid from the Joy Luck Club. With a screen credit for "original tattoo designs," it also promises a lot more skin than it ever delivers. Artful camerawork often is spoiled by an operatic score that makes one rue the day some movie director heard an aria and thought it sounded classy. Erotic thriller fans might try it, but others will have to be needled.

"Witchcraft 6" (1994), R and unrated, Academy Entertainment, prebooks April 21.

Young women are turning up naked and dead, and detectives Lutz and Garner (Kurt Alan and John E. Holiday) have to find the killer before their impatient superior officer yanks them off the case. The cops enlist satanism expert Will Spanner (Jerry Spicer), but he's being swayed by the psychic overtures of demonic disciple Savanti (Bryan Nutter) and the sexual overtures of the lascivious Cat (Shannon Lead). Whipping up an apocalypse recipe for the big boss in the basement office, Savanti must sacrifice a virgin before an impending eclipse. (Like Christian fundamentalists, satanists also are dismayed by the scarcity of virgins these days.) In addition to hit-or-miss humor, there's an absurd amount of toplessness on display, but practically no gore effects whatsoever. Horror fans will be horrified indeed at a movie that would rather make love than raise hell. Still, sex'n'hex is an ever-appealing combination.

Republic, Monarch Pull Out Promo Stops 'Ghostwriter' Has Sweeps, 'Ernest' Offers Education

PROMO MADNESS: A pair of kid-oriented home videos involving Republic Pictures and Monarch Home Video are the subjects of two of the most elaborate promotions ever designed for the genre.

The "Ghostwriter" Sweepstakes, sponsored by Republic, Nike, and Bantam Doubleday Dell Books, can be entered from now until June 30 by children from 6 to 16 years old. Contestants write what they like best about the television series "Ghostwriter," and mail these responses to a post-office box. Writing samples will be randomly drawn to determine winners, which will be announced in July. The grand-prize winner will spend two days and one night in New York with a member of the "Ghostwriter" cast, have lunch with Spike Lee, and receive a Nike outfit and camcorder, which can be used during the trip. Other prizes to be awarded include "Ghostwriter" videos and books.

Republic, the sweepstakes' main sponsor, is publicizing the contest with special trailers on its two new "Ghostwriter" video titles, "Into The Comics" and "Who Burned The Brinker Stores?," as well as shelf talkers, countertop displays with "Ghostwriter" tear pads (free with 12-piece prepack purchase), national radio advertising, promotions on the Children's Satellite Network's Radio AAHS, consumer print ads and promos, and a national cable and network TV ad campaign.

Children's Television Workshop, producer of the "Ghostwriter" series, along with Nike and Bantam Books, will provide additional broadcast and print support.

Monarch's "Ernest Rides Again" and "Brain Drain Challenge"—with the movie billing itself as "the first movie to integrate education with a big screen comedy"—begins April 27, the video's street date. "Ernest Rides Again" is the fifth motion picture featuring actor Jim Varney's backwoods character Ernest P. Worrell. According to a Monarch spokesperson, more than 100 middle schools around the country are participating. Retailers get in on the action by purchasing the "Ernest" four-pack at \$379.80, which includes a counter display with 100 "Brain Drain Challenge" question books. To answer the questions, students use clues, dates, measurements, and facts written into the movie's script, and also are encouraged to consult dictionaries, encyclopedias, etc. Question topics range from the American Revolution to the longitude of a small town in Virginia. Grand prize is two multimedia computers, one for the winning student and one for the child's school.

Also included in the "Ernest" four-pack are window stickers and Ernest masks, fill-in-the-blanks press releases, and a promotion tip sheet. The "Ernest Rides Again" cassette also includes featurette "Mr. Bill Goes To Washington."

PURE GOLD: Golden Book Video adds two new titles to its first-rate John Matthews Collection of April 21. "Uncle Elephant" and "Mouse



by *Moira McCormick*

Soup," each \$12.95, are based on children's author Arnold Lobel's stories, as are Matthews releases "Frog And Toad Are Friends" and "Frog And Toad Together."

Matthews, a sterling stop-motion

animator, has crafted some of the most imaginative, rewarding children's videos around. Retailers as well as parents are constantly on the lookout for quality, and here it is. Also available from Golden are animated titles "Madeline And The Easter Bonnet" and "Madeline And The Dog Show."

REMEMBRANCE: Disney Channel has acquired long-term exclusive broadcast rights to many of Light-year Entertainment's animated, literature-based "Stories To Remember" (Continued on next page)

Billboard®

FOR WEEK ENDING APRIL 2, 1994

Top Kid Video™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Year of Release	Suggested List Price	
			Copyright Owner, Manufacturer, Catalog Number			
			★★ NO. 1 ★★			
1			THE FOX AND THE HOUND Walt Disney Home Video 2141	1981	24.99	
2	1	25	ALADDIN Walt Disney Home Video 1662	1992	24.99	
3	7	3	THE MAGIC VOYAGE Hemdale Home Video 7215	1993	19.95	
4	3	73	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99	
5	5	9	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊ Saban Entertainment/PolyGram Video 4400881193	1993	9.95	
6	2	230	PINOCCHIO Walt Disney Home Video 239	1940	24.99	
7	4	7	LET'S PRETEND WITH BARNEY The Lyons Group 2000	1994	14.95	
8	8	9	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊ Saban Entertainment/PolyGram Video 4400881213	1993	9.95	
9	6	9	THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Sony Wonder LV49215	1994	14.98	
10	15	9	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊ Saban Entertainment/PolyGram Video 4400881133	1993	9.95	
11	10	268	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
12	19	9	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊ Saban Entertainment/PolyGram Video 4400881233	1993	9.95	
13	14	9	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK ◊ Saban Entertainment/PolyGram Video 4400881113	1993	9.95	
14	16	7	RAFFI ON BROADWAY Troubadour Records Ltd./MCA Music Video 10709	1993	19.98	
15	12	27	REN & STIMPY: THE CLASSICS ◊ Nickelodeon/Sony Wonder LV49200	1993	14.98	
16	13	101	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99	
17	9	19	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993	24.98	
18	11	95	FANTASIA Walt Disney Home Video 1132	1940	24.99	
19	21	3	WINNIE THE POOH: COWBOY POOH Walt Disney Home Video 2198	1994	12.99	
20	18	25	ONCE UPON A FOREST FoxVideo 8501	1993	24.98	
21	23	3	SPEEDRACER: THE MOVIE Family Home Entertainment 27505	1993	19.98	
22	22	412	DUMBO ◊ Walt Disney Home Video 24	1941	24.99	
23	NEW		THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994	12.95	
24	17	355	ALICE IN WONDERLAND ◊ Walt Disney Home Video 36	1951	24.99	
25	NEW		WINNIE THE POOH: POOH PARTY Walt Disney Home Video 2200	1994	12.99	

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

MERIDIAN FIRMS UP RETAIL PLANS FOR FITNESS VID LINE

(Continued from page 55)

"Firm Parts." These workouts are shorter (28-30 minutes) and will be priced at \$11.95 when they hit retail in the third or fourth quarter. (The seven "Firm Parts" titles first appeared in September at \$24.95 in the Firm's catalog.)

"Firm Parts" entries are compilations culled from the Firm's total body workouts, each focusing on a particular body part. Each features four or five of the Firm's original video instructors, including Janet Jones, Sandahl Bergman, and Susan Harris. The seven titles are "Five-Day Abs," "Tough Aerobic Mix," "Not So Tough Aerobic Mix," "Floor Legs," "Standing Legs," "Upper Body," and "Five-Day Stretch."

Henriksen says Meridian Films in Columbia, S.C., and its workout series grew out of the Firm's fitness studios, the first of which opened in 1979. "The Firm Workout With Weights Vol. I" debuted in 1986, with Vol. II appearing in 1988; a volume a year has been

released thereafter. In that time, the Firm's mailing list has grown to 250,000 names.

The Firm has developed a strong word-of-mouth reputation for its effectiveness. Henriksen notes that his longtime muscle-building credo is finally being endorsed by fitness experts in general—and also for its movie-like visual quality. "We use two cameras and multiple takes," he says, "and the music and movements are completely synchronized."

Henriksen says the "Firm Parts" series came about in part as a response to industry people who would tell him, "If your titles were shorter or cheaper, Kmart would sell them." Although Meridian has never sought mass-merchant exposure, Henriksen admits that his high-priced series does present "a tough marketing challenge."

But as he puts it, "We deal in results first, rather than sales—our primary

motivation is pleasing our customers, 99% of whom say the Firm is the most effective exercise series they've used. Video stores deal in sales. Of course, when you can combine the two, it's ideal. With 'Firm Parts,' we figured out a way to do it."

With the debut of "Firm Parts" in Meridian's catalog, "We've broadened

our market and increased our mailing list," says Henriksen. He expects the series to leap forward considerably with its retail release via Ingram, Baker & Taylor and East Texas Distributors.

He notes that the Firm's progressive-resistance system—in which heavier free weights are added as the user

becomes stronger—can challenge an Olympic athlete, as well as be within range of a senior citizen's capabilities. "There are people in their seventies who do our tapes," he says. "Everything on the tapes has been tried and refined on a large segment of the public in our studio classes, of which we run 100 a week in each studio."

CHILD'S PLAY

(Continued from preceding page)

titles created and produced by Lightyear Entertainment. Under the agreement, Disney Channel will air the four preschool titles ("Baby's Bedtime" and "Baby's Morningtime," both sung by Judy Collins; "Baby's Storytime," told by Arlo Guthrie; and "Baby's Nursery Rhymes," sung by Phylcia Rashad) as part of the channel's daily "Lunch Box" program. Disney Channel will also air "Noah's Ark," "Merlin And The

Dragons," and "Pegasus," narrated, respectively, by James Earl Jones, Kevin Kline, and Mia Farrow, and "The Snow Queen" and "The Wild Swans," both Hans Christian Andersen tales narrated by Sigourney Weaver. All "Stories To Remember" titles, both audio and video, will continue to be available at retail through Lightyear's distributor, BMG Kidz.

VIVA BRAZIL! Sony Wonder has

acquired domestic home video rights to popular children's television series "Xuxa," a variety show aimed at ages 2 to 11, starring the Brazilian-born recording star of the same name. First two titles were released March 22, "Xuxa: Funtastic Birthday Party" and "Xuxa Celebration! With Cheech Marin," both \$12.98. "Birthday" is also available as part of a gift box, with party favor, hat, and activity sheet, for \$19.98.

FITNESS PROS TAKE VID SPOTLIGHT

(Continued from page 55)

a good example." John Scott, VP of video sales at WEA, which distributes A*Vision and ABC Video product, says Powter's "Lean, Strong & Healthy" has sold 500,000 units since its release five months ago.

However, Hersch believes celebrities have actually hurt the exercise market. "They confuse consumers [in terms of] what's good quality and what's healthy."

Specifically, Hersch points to "Cindy Crawford's Shape Your Body," which came under fire from fitness professionals who questioned the supermodel's technique. Nonetheless, Crawford's follow-up tape, "The Next Challenge," and rapper Marky Mark's "Marky Mark Workout: Form, Fitness, Focus" are in the top five on the Top Special Interest Video Sales/Health & Fitness chart.

SHELF TALK

(Continued from page 57)

says it was out of stock two days after the article appeared.

"We had a supply which would normally last us several months," says senior sales VP Rick Linton. "Other companies carry the title, but on the distribution level it's pretty much sold out."

Executives at Disney would not comment on Jessica, but there is speculation that the company may yank the title from distribution, at least for a limited time. "They could pull and just fix it," says one laserdisc supplier.

Ironically, most dealers have known about the scene for years and treated it

like an industry inside joke. "This was revealed a year or two ago," says Lucas. "Besides, there's really nothing to see."

Regardless, consumers eager to view the scene will have to wait. "We haven't heard anything from Disney," says U.S. Laser, a New Jersey-based distributor. "We've had two full days of calls from retailers who want copies, and we're not saying anything about when copies might be available."

FREE RUGRATS: Two new video releases from Nickelodeon's "Rugrat" series include a coupon to receive a free plush toy from Dakin Toys.

The titles are "Angelica The Divine" and "Chuckie The Brave," arriving April 12 at \$12.98.

Consumers must purchase one of the titles plus any two previously released Nickelodeon tapes. The free "Rugrat" plush offer is good through Dec. 31.

TO OUR READERS

Video Previews will not appear this week. It will return next week.

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FOR WEEK ENDING APRIL 2, 1994

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	43	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	1	2	5	JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3	19.98
2	2	15	BAD GOLF MADE EASIER ABC Video 45003	19.98	2	1	21	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	5	55	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	3	5	13	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
4	10	3	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95	4	4	35	TONY LITTLE: TOTAL BODY SHAPE UP ◊ Parade Video 94	12.98
5	4	11	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95	5	3	23	SUSAN POWTER: LEAN, STRONG & HEALTHY ◊ A*Vision Entertainment 50466-3	19.95
6	7	19	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95	6	14	25	JANE FONDA'S FAVORITE FAT BURNERS ◊ A*Vision Entertainment 55008-3	19.98
7	NEW		WWF: ROYAL RUMBLE '94 Coliseum Video 200	59.95	7	13	21	TONY LITTLE: ABDOMINAL MUSCLE TONING ◊ Parade Video 92	12.98
8	8	7	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98	8	8	31	THIGHS OF STEEL WITH TAMILLEE WEBB The Maier Group TMG158	9.95
9	3	13	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12.98	9	11	15	ABS OF STEEL 2000 The Maier Group TMG227	14.95
10	6	13	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98	10	20	5	TONY LITTLE: TIGHTEN, FIRM & SMILE Brentwood Home Video BC106	9.98
11	9	19	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95	11	16	101	ABS OF STEEL WITH TAMILLEE WEBB The Maier Group TMG132	9.99
12	11	47	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	12	12	99	ABS OF STEEL 2 WITH TAMILLEE WEBB The Maier Group TMG133	9.99
13	14	9	MICHAEL BOLTON'S WINNING SOFTBALL Columbia Music Video 19V49187	19.98	13	6	25	KATHY SMITH'S GREAT BUNS AND THIGHS ◊ A*Vision Entertainment 50446-3	19.95
14	17	41	LT PolyGram Video 4400863893	19.95	14	10	29	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 440087493	19.95
15	19	155	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	15	9	23	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ◊ Parade Video 93	12.98
16	18	228	MICHAEL JORDAN: COME FLY WITH ME ◊ FoxVideo (CBS/Fox) 2173	19.98	16	18	105	BUNS OF STEEL 3 WITH TAMILLEE WEBB The Maier Group TMG131	9.99
17	12	7	NBA RISING STARS FoxVideo (CBS/Fox) 4084	14.98	17	7	21	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS GoodTimes Home Video 05-79319	19.95
18	RE-ENTRY		A WOMAN'S VIEW OF PRO FOOTBALL PolyGram Video 4400876893	19.95	18	17	55	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
19	16	35	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	19	19	13	NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3	19.95
20	13	38	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	9.98	20	15	81	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 22, **Third Annual O&P Immigration Seminar**, seminar on obtaining visas for entertainers and athletes, presented by the New York chapter of the American Immigration Lawyers Assn., New York Marriott East Side, New York. Michael Patrick, 212-891-7505.

March 26, **Songwriters' Idea Workshop**, presented by the Connecticut Songwriters Assn., University of New Haven, New Haven, Conn. 203-659-8992.

March 31-April 2, **Third Annual Independent Music Fest**, presented by the NYU Program Board, Loeb Student Center, New York University, New York. Jennifer Levy, 212-998-4999.

APRIL

April 4, **Berklee College of Music Benefit Auction**, with proceeds to benefit the Berklee City Music scholarship program, Charles Hotel, Cambridge, Mass. 617-266-1400.

April 5-7, **Virtual Reality Entertainment Forum '94**, presented by Sig-Advanced Applications, Grand Hyatt Hotel, New York. 212-717-1318.

April 6, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 6, **Seminar On The Music Video Industry In The Year 2000**, presented by the New York chapter of NARAS, with featured speaker VH-1 president John Sykes, Lubin House, New York.

Scott Klein, 212-826-0320.

April 8-9, **Singers Symposium '94**, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 10-11, **VSDA Video Games Conference**, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12, **Fourth Annual Wertheim Schroder Media Conference—"The Business Of Entertainment: The Big Picture"**, Pierre Hotel, New York. 212-492-6532.

April 12-14, **REPLitech International**, presented by Knowledge Industries, Sheraton München Hotel & Towers, Munich. 914-328-9157.

April 16-17, **"A To The K: New Directions In Popular Music"**, conference hosted by New York University's American Studies Program, featuring Me'Shell NdegeOcello, Phranc, Michael Dyson, and others, Loeb Student Center at NYU, New York. 212-998-8648.

April 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N. J. 215-646-8001.

April 28, **Gospel Music Assn. Dove Awards Show**, Grand Ole Opry House, Nashville. 615-242-0303.

MAY

May 1-4, **National Assn. of Video Distributors Convention**, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

May 2, **T. J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 3, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 11-15, **NAIRD Convention**, Chicago, Ill. 606-633-0946.

JUNO AWARDS CELEBRATE CANADA'S CULTURAL ROOTS

(Continued from page 43)

For many industry figures attending, the Juno show was almost overshadowed by Canadian Music Week, which ran March 14-20. The boisterous conference/trade show/festival, one of the largest musical events in the Canadian music history, brought 1,300 delegates from as far as Australia and the U.K. to a weeklong series of seminars and trade showcases. Delegates had the opportunity to view more than 300 bands (most unsigned) from nearly every part of Canada in 25 local clubs.

FOCUS WEEK ON MUSIC

"It was a focus week on music for the entire city," says Doug Chappell, president of Virgin Music Canada. "Clubs did very good business all week long, and bands got a chance to play in Toronto to a pretty good size bunch of people." Chappell launched Yates' album, "Breaking Point," during the event.

"I really enjoyed hosting 23 indie bands," says Paul Alofs, president of HMV Canada. "There were some bands, like ne 17 and Tristan Psionic, which were just excellent."

Alternative acts Slowburn, Loader, Malhavoc, Econoline Crush, and Mo Field; acclaimed local hip-hop phenomenon Merlin; and highly touted traditional Cape Breton fiddler Ashley MacIsaac gave impressive performances during CMW.

"There was very little dreg," says Tim Trombley, VP, talent acquisitions and artist development, EMI Music Canada about the talent on hand. "There were a couple of standouts, including Merlin—who's going to be

huge—and there's no question there's going to be a line up to sign Ashley MacIsaac." He adds, "It's absolutely mind-boggling how much great talent there is in Canada."

That view was underscored at the CMW's award dinner March 18, at which *Billboard* presented international achievement awards to WEA artist McKennitt and to Terry McBride, president of Nettwerk Productions of Vancouver.

Timothy White, *Billboard*'s editor in chief, told CMW delegates, "Canada has one of the most exciting talent pools in the world right now, and everybody has their own theories of why this is so. I think it's because Canadian artists stopped looking outward, tailoring themselves to anyone in any way, and instead turned inward—waking up to the fact that their culture, their stories, and their sounds are as special as any others. When you decide that your art deserves to succeed solely on its own terms, that kind of organic passion transcends simple pride. It's honest, it's unselfish, and it's an adventure for all who are drawn to its mystique."

Following is a complete list of winners:

Album: "Harvest Moon," Neil Young (Reprise/WEA)

Single: "Fare Thee Well Love," the Rankin Family (EMI)

Best-selling album (foreign or domestic): "The Bodyguard," Whitney Houston (Arista/BMG)

Best-selling Francophone album: "L'album Du Peuple, Tome 2," Francois Perusse (Trafic/MCA)

Canadian entertainer of the year: The Rankin Family

Group: The Rankin Family

Female: Celine Dion (Epic/Sony)

Male: Roch Voisine (Star/Select)

Country female vocalist: Cassandra Vasik (Epic/Sony)

Country male vocalist: Charlie Major (Arista/BMG)

Country group or duo: The Rankin Family

Best new group: The Waltons (WEA/Warner)

Best new solo artist: Jann Arden (A&M/Polygram)

Instrumental artist: Ofra Harnoy (RCA Victor Red Seal/BMG)

Songwriter: Leonard Cohen

Producer: Steve McKinnon, Marc Jordan (Greg Penny, co-producer)—"Waiting For A Miracle," Marc Jordan, from the album "Reckless Valentine" (Sin-Drome/Warner)

Record engineer: Kevin Doyle, "Old Cape Cod," "Cry Me A River," Anne Murray, from the album "Croonin'" (EMI)

Best dance recording: "Thankful (Raw Club Mix)," Red Light (Hi-Bias/BMG)

Best hard rock album: "Dig," I Mother Earth (EMI)

Best contemporary jazz album: "Don't Smoke In Bed," the Holly Cole Trio (Alert/EMI)

Best mainstream jazz album: "Fables And Dreams," the Dave Young/Phil Dwyer Quartet (Justin Time/Fusion III)

Best R&B/soul recording: "The Time Is Right," Rupert Gayle (Boombastic/A&M/PolyGram)

Best rap recording: "One Track Mind," TBTBT (Isba/Sony)

Best reggae recording: "Informer," Snow (EastWest/Warner)

Best aboriginal recording: "Wapistan," Lawrence Martin (Wawatay/Warner)

Best roots/traditional album: "My Skies," James Keelaghan (Green Linnet/Festival)

Best blues/gospel album: "South At Eight, North At Nine," Colin Linden (Sony)

Best global recording: "El Camino Real," Ancient Cultures (Invincible)

Best children's album: "Tchaikovsky Discovers America," Susan Hammond/Classical Kids (The Children's Group/A&M/PolyGram)

Best classical album/solo or chamber ensemble: "Beethoven: The Piano Sonatas, Op 10, No. 1-3," Louis Lortie (Chandos)

Best classical album/large ensemble: "Handel: Concerti Grossi Op. 3, No. 1-6," Tafelmusik (Sony Classical)

Best classical album/vocal or choral performance: "Debussy Songs," Claudette Leblanc, soprano; Valerie Tryon, piano (Unicorn-Kanchana)

Best classical composition: "Among Friends," Chan Ka Nin (Summit/Koch)

Best video: "I Would Die for You," Jann Arden, directed by Jeff Weinrich (A&M/PolyGram)

Best album design: Marty Dolan for "Faithlift," Spirit Of The West (WEA/Warner)

Hall Of Fame award: Rush
Walt Grealis special achievement award: John V. Mills.

FOR THE RECORD

Andrew Goldstone is EMI Records Group's new head of college/alternative promotion. Michael Goldstone, who was erroneously mentioned in a March 26 report on changes at EMI, remains VP of A&R at Epic Records.

The name of Vince Faraci of Stay Tuned Communications was spelled incorrectly in an item in last week's Bulletin.

The March 19 story on the Academy Of Country Music award nominations mistakenly fused two separate honors by defining the Pioneer Award with the criteria used for the Career Achievement Award. The former is given to an outstanding pioneer in country music, while the latter is conferred on an artist who has had fame in prior years and then made a "substantial comeback" in the preceding calendar year.

The Elastica single "Line Up" has sold 25,000 copies to date in the U.K., according to Deceptive Records. An incorrect sales figure was given in the March 19 issue of *Billboard*.

Contrary to information printed the story on album alternative radio in the March 26 Spotlight on Independent Labels, Andy Partridge is a current member of XTC.

GOOD WORKS

SCHOLARSHIP GROUP: The Commercial Music Educational Foundation, providing scholarships, internships, and music industry jobs for promising youngsters, has been established. It has been co-founded by music industry executives Eddie Ray, who is chairman, and Mike Curb, along with Armstrong Williams, a columnist and talk-show host in Washington, D.C. CMEF funding is from commercial music organizations, foundations, grants, individuals, and fundraising events. Application requests and donations may be sent to Michael D. Lewis, 2029 P St. NW, Suite 301, Washington, D.C. 20036. For more info, call Lewis at 202-775-5448.

A NIGHT FOR CHARITY: Rod Stewart has added a second concert April 15 to the Arrowhead Pond of Anaheim performance to benefit both the American Red Cross Los Angeles Earthquake Relief Fund and the American Red Cross Orange County Disaster Services Fund. The event climaxes his nine-month world tour called "A Night To Remember." For more info, call Paul Freundlich at 212-779-3500 or Anne Bendheim at 213-468-9625.

MANCINI'S 70TH: "A Tribute To Henry Mancini"—A 70th Birthday Party, being held at UCLA April 19, will benefit the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts,

including a Henry Mancini Endowment Fund and Henry Mancini Electronic Music Library. Guest stars set to pay tribute to the composer/conductor include Luciano Pavarotti, Julie Andrews, Quincy Jones, Dudley Moore, John Williams, and Andy Williams. For more info, call Linda Dozoretz or Ria Rosenberg at 213-656-4499.

BOLTON YALE BENEFIT: Michael Bolton and the 40-plus members of the Orchestra Of New England will appear at Yale University's Woolsey Hall April 22 to benefit the Michael Bolton Foundation, which exists to assist children and women "at risk." Bolton's performance is under the aegis of Yale's Hendon Fellowship Fund, which supplements the educational program of Yale's residential Colleges by arranging opportunities for students to meet representatives of government, the arts, professions, and business. For more info, contact Fran DeFeo at Columbia Records media department at 212-833-5784.

ACT OF PRESERVATION: A portion of the proceeds from David Arkenstone's new Narada album, "Another Star In The Sky," will benefit the San Francisco-based Rainforest Action Alliance; a track on the disc, "Under The Canopy," reflects Arkenstone's own interests in preserving tropical rainforests. For more info, call Sue Schrader at 414-961-8350.

NEW COMPANIES

Poetic Noise Music, formed by singer/songwriters Dwayne Arvinger and Rod Clemmons. A publishing company handling pop, rock, R&B, adult contemporary, and country music. P.O. Box 642, Times Square Station, New York, N.Y. 10108; 212-315-5139.

MNM Music Group Inc., formed by record producer Nick Martinelli and publishing veteran Herb Moolis. The company comprises Watchout Records, four music publishing companies, Martinelli's independent record productions, and a recording studio. Watchout Records is marketed and distributed by Mercury Records. 1410 Second St., Third Floor, Santa Monica, Calif. 90401; 310-393-7006.

LIFELINES

BIRTHS

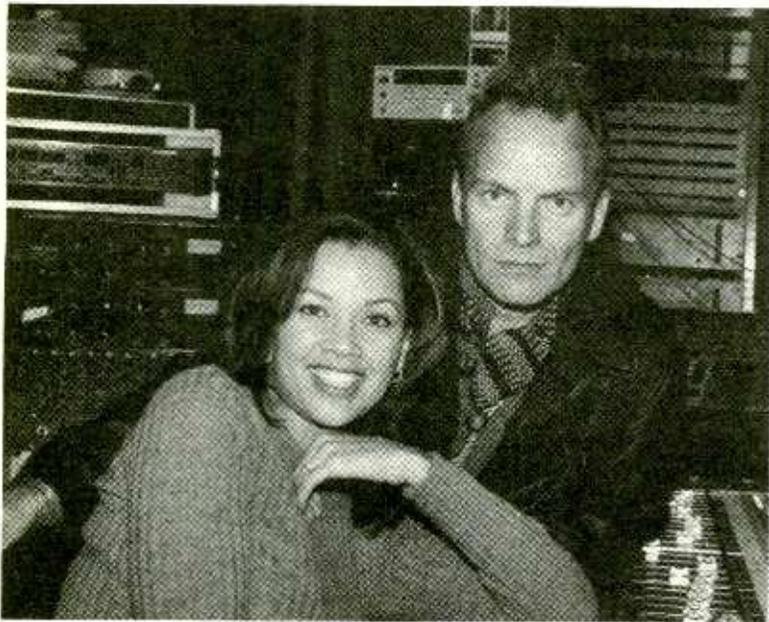
Girl, Janey Leah, to Stu and Amy Fine, March 7 in New York. They are co-owners of Wild Pitch Records, a joint venture rap music label with EMI Records.

Girl, Lucie Rae, to Steven and Laura Baker, March 10 in Los Angeles. He is VP of product management for Warner Bros. Records.

DEATHS

Roy Tessier, 60, of massive heart failure, March 13 in Nashville. Tessier was a prominent booking agent and manager who worked with such artists as Kitty Wells, Mel Tillis, and Hank Snow.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Saving The Best For Sting. A&M superstar Sting joins Mercury pop diva Vanessa Williams for a guest vocal on Sting's "Sister Moon," which Williams is covering on her upcoming album, scheduled for summer release. The two are shown behind the board at New York's RPM Studio.

AUDIO TRACK

NEW YORK

GUNS N' ROSES member and Virgin recording artist **Gilby Clarke** has been mixing his upcoming release for the label at River Sound. Engineering the sessions were **Steve Thompson** and **Michael Barbiero**.

Atlantic artist **Roberta Flack** is working on her upcoming album at Duplex Sound. **Jerry** and **Katreese Barnes** are producing the tracks, while **Dana Mars** engineers behind the MCI 500 console; **Grant Dinkins** is assisting.

The crew at John Albert Sound Design recently completed audio postproduction for People Magazine's 20th Anniversary Special, which aired March 7 on ABC.

Producers **Carl Sturken** and **Evan Rogers** have been working with Warner Bros. act **X-Girlfriend** at Quad Studios. The cast album of the Broadway show "She Loves Me" was recently recorded and mixed at the Magic Shop. Executive producer **Bruce Kimmel** worked with producer **Robert Sher**. **Steve Rosenthal** engineered the sessions behind the vintage Neve wraparound console; **Joe Warda** assisted.

LOS ANGELES

VIRGIN RECORDING ARTIST Danny Tate was recently at Encore Studios working with producer **Pete Anderson**. **David Leonard** engineered on the 76-input SSL G-series console with Ultimation; **David Bencourt** assisted.

Barry Manilow has been working at CMS Digital with engineer **Robert Vosgien** on digital editing for the upcoming "Thumbelina" soundtrack. At Track Record, country/folk artist **Coco Daniel** has been recording an upcoming EP with producer/engineer **David Eaton**; **John Morris** assisted.

PolyGram recording act **Lighter Shade Of Brown** was recently at Paramount Studios mixing its new single, "Hey DJ," with producer

Stoker and assistant **Helik Hadar**.

At Westlake Studios, A&M artist **Dina Carroll** was recently in with producers **SoulShock** and **Karlin** remixing "Ain't No More." The producers worked behind the Neve V3 console. Also at Westlake, producer **Sir Jinx** was recently in working on a remix with **LaFace** recording artist **Toni Braxton**. **Marvin Morris** engineered the sessions behind the Neve VR-72 console, while **Charlie Essers** assisted.

NASHVILLE

Stevie Wonder was in town producing Warner Bros. group **Take 6** at Sixteenth Avenue Sound. Wonder also contributed vocals to the project, which was engineered by **Eric Prestidge**.

RCA artist **Ruby Lovett** was recently at the Sound Emporium, working with producer **Garth Fundis** on her debut for the label. **Fundis** worked behind a Neve console. **Giant** recording artist **Chad Mullins** has been putting finishing touches on his label debut at Woodland Digital with producer **Tom Collins**. **Eric Prestidge** engineered the sessions.

Masterfonics recently played host to MCA artist **Vince Gill**, who was in mixing his upcoming album. Engineer **John Guess** worked with the new AT&T DISQ Digital Mixer Core on the SSL 6064 E with G computer. **Tony Brown** produced the project.

OTHER LOCATIONS

Margaritaville/MCA recording artist **Jimmy Buffett** recently finished recording his upcoming project at New River Studios in Fort Lauderdale, Fla. **Russ Kunkel** produced the sessions and **Rob Eaton** engineered, with the assistance of **Riley J. Connell** and **John Van Steenlandt**.

Please send material for *Audio Track* to Peter Cronin, Billboard, 49 Music Square West, Nashville, Tenn. 37203; fax: 615-320-0454.

HMG Offers Indie Labels CD Vision One-Stop Service Is Duplicator's Latest Venture

BY PAUL VERNA

NEW YORK—Duplicator Hauppauge Manufacturing Group is undergoing one of the busiest periods in its 30-year history, having recently diversified into the CD business, gone public, and initiated negotiations for a merger with an undisclosed partner.

The company also is trying to maximize its business with independent record labels by offering them a one-stop service for CDs, cassettes, videos, packaging, warehousing, and distribution, according to **Steven D. Granat**, director of marketing and sales development for the Long Island, N.Y.-based company.

This service, called CD Vision, is aimed at labels like **Marcus**, **Cherry**

Lane's Guitar Recordings, **Profile**, and **Westline** rather than larger HMG clients like **PolyGram's Motown** and **A&M labels** and **BMG's Arista Records**.

Granat says, "The small label doesn't want to deal with three or four different vendors, so CD Vision condenses all services under one roof—not only the replication of the disc, but also, using the same DAT master, we can do their audiocassette duplication right away. That saves them time and money, because they don't need two masters."

Granat adds that HMG also accommodates **Sony's 1630 U-Matic** digital masters, the most-commonly used CD mastering format, as well as **Sony's own magneto-optical-based PCM-9000 system**, touted as a replacement for 1630.

Because CD Vision also encompasses video duplication, printing, packaging, fulfillment, inventory, and warehousing, labels "can do business with HMG under the CD Vision service and have everything taken care of," according to **Granat**. "They don't have to store product or worry about manufacturing and shipping. All they have to do is sign the act and sell the product."

HMG's move into the CD arena has been successful so far, according to **Granat**. He says the company has four lines running, capable of outputting 16 million discs per year. By summer, HMG will have almost doubled its CD capacity, with eight lines and a potential annual yield of 30 million units. The company also is about to begin CD-ROM and CD-I replication, according to **Granat**.

Growth has come at a price for HMG, however. In the six months ended Jan. 30, net sales rose 12% to \$28.8 million, compared with \$25.7 million for the comparable period the year before, according to a March 17 financial statement. In the quarter ended Jan. 30, net sales increased by 9.4% to \$13.9 million, from \$12.7 million in the same quarter in 1993.

But while sales were up in the past two quarters, net earnings for the six-month period were down to \$421,040 from \$1.57 million in the period ending Jan. 24, 1993. In the latest quarter, HMG experienced a net loss of \$85,761, compared with net earnings of \$951,225 for the comparable three-month period last year.

Similarly, gross margins were down to \$6.05 million for the six-month period from \$6.77 million the year before, and to \$2.79 million for the latest quarter from \$3.15 million in the comparable prior-year period.

In the statement, HMG chairman and CEO **George Fishman** attributed

(Continued on next page)

WSG Connects Int'l Studios Convenience, Prestige Attract Members

The busy signal at the other end of **Chris Stone's** line is good news for the studio industry. As founder of the **World Studio Group**—an international consortium of high-end recording facilities and remote services—**Stone's** goal is to encourage cross-bookings between member studios, of which he takes a small cut.

The WSG concept is simple: Studios pay an annual fee of \$1,000 to participate (membership is by invitation only), plus 10% of bookings referred to them by other WSG members. WSG then splits that 10% commission 50/50 with the referring studio, according to **Stone**.

Not a profit-making venture ("I make my living consulting," says **Stone**), WSG is, rather, an elite club of top professional facilities around the globe. Besides the benefits of cross-bookings, studios reap the intangible rewards of saying they're "World Studio Group members," according to **Stone**.

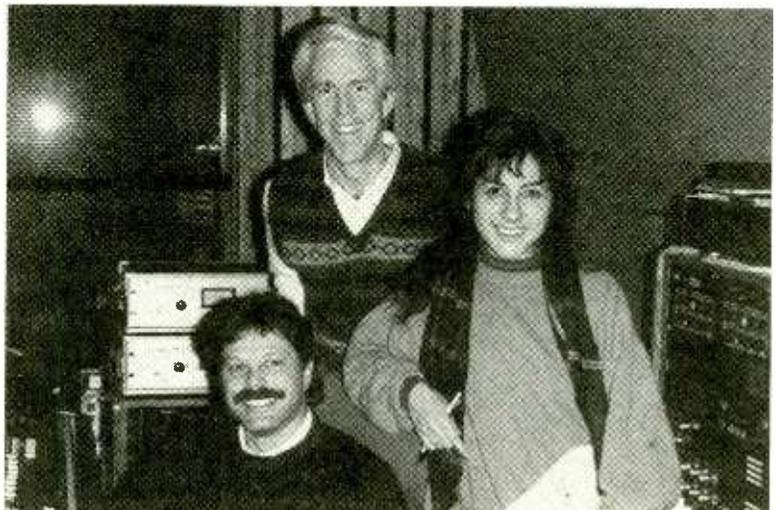
Among the American facilities on the WSG list are **A&M** and **Conway** in Los Angeles, **Ardent** in Memphis, **Audio Resource** of Honolulu, **Seattle's Bad Animals**, **Nashville's Masterfonics**, **Prince's Paisley Park complex** in Minneapolis, and **Bearsville Studios** in Bearsville, N.Y. Outside the U.S., members include **MG Sound** in Vienna, **Hilton Sound** in London, **Studios Gillaume Tell** in Paris, **Dublin's Windmill Lane Recording**, **Capri Digital Studios** on the Italian island of Capri, **Tokyo's Hitokuchi-Zaka**, and **BOP Recording Studios** in Bophuthatswana, South Africa.

WSG has brokered bookings recently at many of these facilities. **Prince** spent the month of November 1993 at **Gillaume Tell** (with support services provided by rental specialist **Hilton Sound's** London HQ and Paris operations); **Duran Duran** recorded at **Paisley Park**; **Geffen** act **Blue Murder** at **Hitokuchi-Zaka**; **Deep Purple** recorded live at **Bud-**

okan; **Austrian band STS** at **Capri Digital**, referred by **MG Sound**; **A&M** act **Allgood** with **Remote Recording Services** of Philadelphia, a new WSG member; and **German versions of Prince material** were translated and recorded at **Sound Studio N** in Cologne, Germany.

With remote facilities already in the ranks, mastering houses likely will join the WSG fold within 60 days, diversifying the group beyond its core studio membership. **Stone** says, "We're now being asked to start a mastering room division, because with [the advent of] 20-bit mastering, many record labels are redoing their archives, and there seems to be a problem of trust between countries. They need a central organization like ourselves who can talk to the record companies about a particular mastering facility and say 'they're OK.'"

(Continued on next page)



At "Destiny's Gate." Warner Bros. recording artist **Tish Hinojosa** was recently at Nashville's the Loft and Austin's Cedar Creek Studio working on her upcoming project, "Destiny's Gate," scheduled for May 10 release. Produced by Warner Bros. Nashville president **Jim Ed Norman**, the album features noted players like **Bela Fleck**, **Stuart Duncan**, **Marvin Dykhuus**, and **Matt Rollings**. Shown, from left, are Loft engineer **Bob Tassi**, **Norman**, and **Hinojosa**.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

GERMANY

BAUER STUDIOS in Luwigsburg, Germany's oldest private recording studio, is the first facility to use the Sonic Solutions MediaNet high-capacity data highway, and has been running two Sonic Systems successfully on the network since their installation in January. The systems share a 10-hour stereo disc capacity and No Noise software.

Neve Capricorns are being built for

Bayerische Rundfunk in Munich and Austrian broadcast corporation ORF. ZDF Television in Mainz has installed an AMS Logic 2. Other German broadcast Capricorn owners include Sudwestfunk, WDR, Hessischer Rundfunk, and Sudddeutsche Rundfunk.

U.K.

IAN MACLAY has been appointed managing director of Air Studios, established in 1970 by **George Martin**. The facility moved to its present location at Lyndhurst Hall in Hampstead, London, at the beginning of last year, and is jointly owned by Chrysalis

Group and Pioneer. Maclay, previously MD of IMG Artists, has a track record in classical and contemporary music and was MD of the Royal Philharmonic Orchestra for 10 years.

"During my time at IMG and RPO, I greatly enjoyed making recordings, finding the whole process extremely satisfying," says Maclay. "Given the wonderful facilities at Air, coupled with George Martin's tremendous reputation, I am confident that I can attract orchestras and artists out of the drafty church halls where they generally record to Air Studios."

Fifteen months after Mitsubishi closed shop on pro audio, its PD-format

digital machines are still selling. MITS International, a distribution company set up by former Mitsubishi sales director **Adrian Bailey**, recently sold 32-track machines to Europa Studios and EMI Studios in Sweden, Audio Equipment in Italy, and Glasshouse Productions and Hilton Sound in the U.K. The expanding interest in 20-bit recording has given a new lease on life to the X8620 20-bit machine, which has been sold to Modus Music, Greenroom Productions, and Abbey Road Studios in the U.K. and Hilton Sound Spain.

"While stocks of both models X880 and X8620 are not bottomless, there is enough to meet demand for the rest of the year," says Bailey.

ITALY

MACHINE CONTROL and synchronization specialist Audio Kinetics has shipped the last Q.Lock synchronizer unit to Italian Broadcaster RAI, ending 15 years of production that totaled more than 2,000 units. The unit won the Queen's Award for Export for Audio Kinetics in 1984 and revolutionized audio sweetening in the late '70s.

"As one of the first industrial products to use micro-processors and distributed processing, Q.Lock broke new ground back in 1978 in terms of performance, reliability, and facilities," says Audio Kinetics MD **Ian South-**

ern. "Our experience with Q.Lock provided the foundation for its successor, the ES.Lock 1.11 system, which has continued to break new ground in machine control as a true control and chase synchronizing system."

FINLAND

TEAK, the Theatre Academy of Finland, is installing QSC Audio's QSC Control MediaLink-based computer control system in the VAS Theatre—the university's "training theater," ranked among the best in Europe. EX Series amps will power an eight-channel surround and delay Deltamax system with six channels of on-stage monitoring. FOH desk is a 32-channel Midas XL3.

FRANCE

FOREIGN-LANGUAGE Dolby Stereo mixes of Warner Bros.' "Heaven And Earth" film were achieved using Dolby's AudioFax AC-2 technology and ISDN lines. Sonodi Studios in Paris, Babelsberg in Berlin, International Recording in Rome, and Duy in Barcelona installed ISDN lines and the AudioFax to send foreign mixes of the film to Skywalker Sound in Santa Monica, Calif. The process enabled film director **Oliver Stone** and sound supervisor **Bill Brown** to approve all mixes instantly.

Billboard.

STUDIO ACTION					
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 26, 1994)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	NO DOUBT ABOUT IT Neal McCoy/ B.Beckett (Atlantic)	PLAYER'S BALL Outkast/ Organized Noize (Laface)	GIN AND JUICE Snoop Doggy Dog/ Dr. Dre (Interscope)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	OMNISOUND (Nashville) Pete Greene	BOSSTOWN (Atlanta, GA) Neal Pogue	VILLAGE RECORDER (Los Angeles) Barry Golberg
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Trident A Range	SSL 4000 G	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony APR24	Studer A827	Studer A800	Studer D820	Studer A820
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Tannoy LGM Yamaha NS10	Genelec 1035A	Yamaha NS10 JBL w/ TAD
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 467	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	CHEIRON (Stockholm, Sweden) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago,IL) Robert Kelly Peter Mokran	SOUNDSTAGE (Nashville) Pete Greene	BOSSTOWN (Atlanta,GA) Neal Pogue	LARRABEE WEST (Los Angeles) Chris Taylor Barry Goldberg
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimotion	SSL 4000E G Computer	SSL 4000G	SSL 4068E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony APR24	Studer A827	Mitsubishi X-850	Studer A820	Studer A800
STUDIO MONITOR(S)	Fountain	Lakeside/ TAD	Hidley W/ TAD	Genelec 1035A	Yamaha NS10 Augsperger Custom
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	GEORGETOW MASTERS Denny Purcell	HIT FACTORY Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing

© 1994, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HMG AIMS ONE-STOP AT INDIE LABELS

(Continued from preceding page)

utes the downturn in the company's quarterly profits to the costs of adding sales personnel, opening a West Coast office, and starting up the CD operation.

Fishman also cites such factors as "continued penetration of new markets, increased compensation for executive and non-executive employees, one-time consulting fees and expenses related to becoming a public company, and strengthening the bad-debt reserve resulting from a customer's bankruptcy."

Those extraordinary expenses totaled \$512,000 after taxes in the last quarter, according to Fishman.

For the six-month period ended Jan. 30, expenditures associated with the same factors totaled approximately \$900,000 after taxes, Fishman added.

Additionally, HMG converted \$4.4 million of subordinated debt into preferred stock in January of this year, resulting in a total burden of \$473,000 for the most recent quarter, according to the statement. Furthermore, costs associated with the early retirement of debt during the first fiscal quarter added

\$842,000 to the list of extraordinary expenditures during the six-month period.

"The quarterly results were further exacerbated by a delay resulting from the technical problems encountered in bringing a highly complex system on line," says Fishman, referring to the incorporation of CD replication machinery.

However, HMG has overcome these hurdles, Fishman says, and is looking forward to returning to profitability once its CD operation shifts into high gear later this year, and once its CD-ROM and CD-I business gets going.

In the meantime, HMG is maneuvering to join forces with an undisclosed corporate partner, according to a separate statement issued March 17. In it, Fishman hints at "a unique merger" that would "create significant opportunities for the combined entity to provide more multimedia services to a wide variety of end users in publishing, entertainment, computer services, and interactive media."

No details of this venture were available at press time.

WSG CONNECTS INT'L STUDIOS

(Continued from preceding page)

WSG maintained a highly visible presence at the recent 96th annual Audio Engineering Society convention in Amsterdam, where it announced its 40th member and distributed a directory of its members, complete with four-color photography and studio specs. The booklet was published by Pro Sound News Publications with WSG, and was

sponsored by Ampex, Audio-Tecnica, Focusrite, and PSN.

Stone, who co-founded the famous Record Plant studios a quarter-century ago and has long since sold his stake in the company, says WSG membership should reach 50 by June. That should keep the phones ringing off the hook.

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BOLTON

(Continued from page 41)

quality—I'm also relating to them in a way that can make a lot of men feel inadequate. They feel like they're not in on the conversation. It's almost like somebody sitting next to your girlfriend and speaking French to her, and you're not really sure what they're saying."

Sony, which hosted a reception for Bolton on Sydney Harbor and presented him with a slew of gold and platinum awards for catalog sales totaling \$16 million Australian (\$11.3 million), approached his promotion with military precision. The breakthrough came after a certain degree of radio and public resistance. Some of the singer's biggest American hits, such as "When I'm Back On My Feet Again" and "When A Man Loves A Woman," did not connect at all Down Under (although the latter classic was a hit for local hero Jimmy Barnes). However, a turnaround came in 1990, when "Soul Provider" topped the national album chart and "Time Love And Tenderness" and "Timeless—The Classics" reached No. 11 and No. 7, respectively.

"We've been working hard on establishing Michael Bolton as a superstar in Australia since 'The Dock Of The Bay' went top three back in 1988," says Sony CEO Denis Handlin, "and all we've really lacked is having him here to display the passion of his music first hand. Now that that's happened, we can really move into top gear, like we did with Billy Joel a lot of years back. The next tour should be a monster."

Bolton's tour continued in the Asian region with performances in Hong Kong, Tokyo, Osaka, Manila, Bangkok, Jakarta, and Singapore.

LATIN NOTAS

(Continued from page 34)

Antonio, boasts a stellar musical lineup featuring Asleep At The Wheel, Selena, Emilio Navaira, plus ex-Texas Tornados Freddy Fender, Flaco Jimenez, and Augie Meyers. The event is being produced by Refugee Management Inc. and Paramount-Pace Systems . . . The fabulous video of Los Fabulosos Cadillacs' "Mataador" topped MTV Latino's top 20 countdown two weeks ago.

BRAZIL RELEASE UPDATE: Just released on BMG U.S. Latin is Gal Costa's latest album, "O Sorriso Do Gato De Alice." Costa is slated to make her South Florida debut Saturday (2) as co-headliner with Gilberto Gil. The pair will perform at Miami Beach's Jackie Gleason Theater of the Performing Arts . . . Brazil's versatile trio Paralamas has concluded recording of its latest Portuguese- and Spanish-language albums, due out sometime in May. Roxy Music's former axeman Phil Manzanera produced . . . Due out in mid-May on Elektra is "Tropicália 2" by Gil and Caetano Veloso. Also set for release June 7 on Atlantic Jazz is Gil's acclaimed live acoustic album titled (rather unimaginatively) "Acoustic."

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Prep Services Keep Material Flowing Subscribers Say They're Not Just 'Cheat Sheets'

BY CARRIE BORZILLO

LOS ANGELES—To the hundreds of air personalities who don't use them, show prep services might seem like a "cheat sheet" for jocks with little time on their hands, or those who lack creativity. But to the jocks who do use them, including some of the most celebrated personalities in the business, show prep services are an invaluable resource not only for one-liners and parody songs, but also for idea starters and networking opportunities.

Charlie Tuna from sports talk KMPC Los Angeles, Ichabod Caine from country KRPM Seattle, and the Byrd from album rock KSHE St. Louis are among the many personalities from every format and daypart that subscribe to such services.

Some jocks have even found there is money to be made in launching their own show prep services.

In addition to comedy bits, WOW-AM-FM Omaha, Neb., morning man Don Glaze's The Bitz Network offers such hard-to-find phone numbers as Jay Leno's home number. The year-old daily computer service, like many such services, also offers promotion ideas, job openings, and a bulletin board for subscribers to send messages to each other.

Kidd Kraddick, morning man at KHKS Dallas, started his service, Bit Board, "by accident" in 1990. "I pretty much had a certain level of disdain for many of these services. Most of them are done half-assed," he says.

Kraddick and a crew of such radio favorites as KKLQ (Q106) San Diego jocks Jeff and Jer and KSOL (Wild 107) San Francisco morning man Mancow Muller used to pass around ideas via computer until it caught on to the degree that Kraddick thought he could make some money from the informal networking. In 1991, he began offering Bit Board commercially, gearing it toward high-profile shows such as KIIS Los Angeles' Rick Dees and WPLJ New York's Scott Shannon and Todd Pettengill. Bit Board 2, geared toward the 25-54 demo, and Bit Kicker, geared toward country stations, soon followed.

These services are meant to be

used as tools for jocks rather than as a substitute for creativity, says American Comedy Network AE Adrienne Munos, whose company specializes in show prep services.

Glaze agrees. "I don't think this kills creativity or spontaneity," he says. "This is not one-liners. This gives a jock a good idea of what's going on around the country, and enables him to adapt it to his market."

David Evjen, midday jock at KNEV Reno, Nevada, and president of the faxed show prep service Bitman, says few of his subscribers are completely dependent on his faxes for material. "They use them to supplement what they do. As long as they do that, they're still being creative," he says.

Some users, however, are lazy and use the bits as is, says Ron Stevens of Stevens and Grdnic's Daily Comedy Exclusive.

Although jocks pay to be part of the services, in some cases they are also required to contribute to them. "The Bitz Network" requires its 25-30 subscribers to pay \$275 a year and also to input one page each week of bits, ideas, and messages. In return, subscribers can download everyone else's reports and also receive the Bitz Network Newsletter.

"It's like a brainstorming session... to find ways to fill four hours every day," says Glaze. "It's like having a writing staff."

The 4-year-old Bitman, on the other hand, is a weeknight fax service written solely by Evjen, who likens the material to Jay Leno's monolog. The faxes contain material that Evjen has used successfully on the air, in addition to some he has not yet tried. Evjen says that some subscribers, who buy the service for \$520 a year, say Bitman is "worth it for just one bit off the sheet."

ACN and Stevens and Grdnic's Daily Comedy Exclusive offer services on CD. However, not all the bits on the disc are fully produced. Some are partial bits to which the jock needs to add.

For 11 years, ACN has offered 10 bits a week as well as a newsletter that suggests how to use the bits and a rundown on what to expect in the

coming week. Staffers and some freelancers compile the material for 200 subscribers. The network uses an open rate card based on Arbitron ratings.

Stevens and his wife, Joy Grdnic, whose show is part of All Star Radio, have been offering their service on a barter basis for 10 years. The CD contains 35 comedy tracks, issued twice a month, accompanied by a four-page newsletter. The first 25 tracks include complete, fully produced music beds, jingles, and comedy drops. The remaining tracks are comedy elements to which jocks must make additions. Stevens and Grdnic compile the material, which goes out to 485 subscribers.

Jocks say the services are useful
(Continued on page 69)



Top Honors. Spanish network Cadena Radio Centro recently won the Golden Mike Award for best radio network news service with its investigative program on Mexicans crossing the U.S.-Mexico border, at Tijuana. From left are CRC ND Antonio Gonzalez, CRC president Barrett Alley, and CRC GM Richard Santiago.

Upstart Australian Station Makes Waves Forced Off The Air, Amateurs Gain Media's Support

BY GLENN A. BAKER

MELBOURNE—If it weren't so real, and if it weren't taken so seriously by so many people, a radio battle brewing here might seem more like fodder for a classic teen angst film script.

Picture the scene: A bunch of high-spirited kids decide to start up a backyard radio station to play their favorite music; the adventurous station becomes an overnight sensation, scooping up every teen who hears it; survey figures show the station outrating the top FM rock broadcasters; the heavy hand of authority steps in and forces the station off the air; and the popular press rallies to the aid of the plucky kids, turning the tussle into national prime-time news.

Even for a film script, it might be far-fetched. As a real-life scenario, however, it has shaken up Australian radio and caused the community to question strict government controls over broadcasting and restrictive teen playlists.

HITZ-FM came into being three months ago, in a disused office building in the Melbourne suburb of Moorabin, as a community station on a 90-day transit permit, the kind traditionally extended to test equipment and establish community recognition. It was staffed by amateur, unpaid volunteers, all under 30, and adhered to a charter based upon a survey titled "Build Your Own Radio Station," conducted in record stores and schools during the past three years. The station eschewed test broadcasts, went into full operational mode from day one, and programmed dance music—much of it requested over the five constantly busy telephone lines into the chaotic studio set-up.

The station gave around-the-clock airtime to the sort of new cult acts which, if played at all on commercial stations, are hidden

away in the evening hours. With hard rock and even grunge receiving just nodding acknowledgement, HITZ-FM went for the transient teen throat via the likes of Cut'N'Move, DJ Stefi, M-People, East 17, Robin S., Tevin Campbell, and EYC, all blitzing away at up to 130 beats a minute.

With the exception of a few hundred fliers and stickers, the station relied primarily on word-of-mouth for promotion.

It all seemed rather remote to the "real" radio stations until the release of the most recent AGB

'HITZ is new and fresh and run by the youths themselves'

McNair ratings survey, which saw the station leap from 1.8% to 15.1% in the 10-17 demographic, and 3.3% to 12.8% in the 18-24 zone, actually outrating such incumbent giants as FOX-FM.

But these astonishing ratings could not save HITZ-FM when its 90 days were up March 11. Although a 30,000-signature petition pleading for an extension was presented to the Australian Broadcasting Authority, and the body was lobbied by the hosts of current-affairs TV shows, various public figures, and editorial writers from major daily newspapers ("The federal government should tune into what the voice of youth is saying," noted one), broadcasting minister Michael Lee did not exercise his power to intervene in the matter and order the permit extended. This may well be related to formal opposition to such an extension from FARB, the commercial broadcasters' industry association.

Lee Simon, PD of Melbourne's top-rated FM rock station, 3MMM-

FM, has said, "Commercial radio stations have to pay millions of dollars to secure a license to broadcast. The question that needs answering is: Can radio stations operating under a commercial broadcast license be said to be on a level playing field with community radio stations which can attract similar levels of revenue without the initial outgoing and ongoing costs?"

Rhys Holleran, GM at high-rated FM pop station TTFM, adds, "If you want to be a commercial broadcaster, you should be, but all the requisite responsibilities that go along with being a commercial broadcaster should be adhered to."

Unless the broadcasting minister bows to popular opinion and orders a permit extension, HITZ-FM cannot secure another 90 days of airtime until the end of the year, and cannot be considered for a full commercial license until the end of 1995. Even then, it would have to compete with needy-case applications from remote areas.

But station manager Anton Vunderlely does not have that sort of patience. "We've proven that this service is needed," he says. "I just hope that we are not merely effective market research for someone else, at the expense of a lot of hard work from the volunteers at HITZ-FM."

The record labels also are hoping for a reprieve for the station. Mushroom Records head Michael Guinski is among those who have lent their support. "HITZ has glaringly showed the frustration of the existing radio formats," he says. "HITZ is new and fresh and run by the youths themselves."

Assistance in writing this story was provided by Nui Te Koha and Katherine Tulich.



Taking The High Road. Sassy Jordan, talking up her MCA rock single "High Road Easy," stands in for a taping of Global Satellite Networks' "Rockline." Pictured, from left, are "Rockline" host Steve Downes; Jordan; "Rockline" producer Jim Villanueva; and bassist Tony Reyes.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	14	NOV AND FOREVER CAPITOL 58005	◆ RICHARD MARX 2 weeks at No. 1
2	3	3	14	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
3	2	1	19	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
4	4	4	17	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
5	5	5	9	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
6	6	7	22	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
7	8	8	14	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
8	7	6	23	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
9	9	10	15	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
10	14	21	4	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
11	10	9	23	HERO COLUMBIA 77224	◆ MARIAH CAREY
12	13	13	8	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
13	11	11	18	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
14	17	24	4	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
15	15	14	36	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
16	16	16	36	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
17	20	25	6	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
18	12	12	19	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
19	22	22	9	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
20	21	23	6	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
21	19	15	13	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
22	25	27	6	IN WALKED LOVE ARISTA 1-2679	EXPOSE
23	18	17	11	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
24	26	29	5	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
25	23	18	22	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
26	24	19	23	AGAIN VIRGIN 38404	◆ JANET JACKSON
27	28	28	21	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
28	27	26	16	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
29	31	35	3	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
30	29	31	7	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
31	30	30	25	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
32	32	33	3	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
33	33	38	4	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
34	34	32	23	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
35	NEW ▶	1	1	BEAUTIFUL IN MY EYES SBK 58099/ERG	◆ JOSHUA KADISON
36	36	37	4	OH NO, NOT MY BABY ELEKTRA ALBUM CUT	LINDA RONSTADT
37	35	39	21	BETTER THAN YOU PERSPECTIVE 7430A&M	◆ LISA KEITH
38	NEW ▶	1	1	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
39	NEW ▶	1	1	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
40	39	40	24	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	—	2	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
2	2	1	5	FIELDS OF GOLD A&M 0258	◆ STING
3	4	3	10	I'M FREE SBK 50434/ERG	◆ JON SECADA
4	3	2	7	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
5	5	4	5	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
6	6	5	13	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
7	8	—	15	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
8	7	6	38	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
9	9	10	38	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
10	10	7	5	HOPELESSLY RCA 62597	◆ RICK ASTLEY

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's PD of the week™

Don Kelley
WMJX Boston



WMJX (MAGIC 106.7) Boston's 6.6 12-plus share in the fall Arbitron book not only was the station's best ever, it also was the highest share any AC station in Boston has ever received, according to OM Don Kelley. It is also the highest current share of any AC station in the top 10 markets, with the exception of full-service WJR Detroit.

Although he knew the station had been performing well, Kelley says WMJX's 5.3-6.6 jump from the summer book was "kind of a startle. I knew we were cruising for a good book, but I almost fell off the chair on that one," he says. The station is currently No. 2 in the market 12-plus.

Kelley, who also oversees country WBCS and ethnic WMEX, is embroiled in a competitive five-way AC battle in Boston, where he goes head-to-head with WBMX (4.6-4.3), WSSH-FM (3.8-4.1), WBOS (3.6-3.7), and WPLM-AM-FM (1.2-1.5), as well as oldies WODS (4.6-4.1). Even with each station focusing on a different niche, Kelley says, "A lot of currents we play are currents you can hear on five different stations... The core is very similar in three or four stations, but there is a concentric circle in the middle and everyone goes off in a different direction."

Surprisingly, Kelley says the station with which Magic historically has shared the most audience is top 40 WXKS-FM (Kiss 108), possibly because the two stations are next to each other on the dial. As a result, he says, the Magic audience's familiarity with new music is higher than that of most AC stations.

Magic's current music mix is '80s- and '90s-based, with one '70s song an hour and one '60s song every other hour. The mix also includes two currents and one recurrent per hour.

Here's a recent afternoon hour: Steve Winwood, "Roll With It"; Natalie Cole, "Miss You Like Crazy"; Bruce Hornsby & the Range, "The Way It Is"; Rod Stewart, "Reason To Believe"; Eurhythms, "Sweet Dreams"; Charles & Eddie, "Would I Lie To You?"; Billy Joel, "Just The Way You Are"; Bill Medley & Jennifer Warnes, "(I've Had) The Time Of My Life"; Foreigner, "Waiting For A Girl Like You"; Jimmy Cliff, "I Can See Clearly Now"; Paula Abdul, "Blowing Kisses In The Wind"; and Journey, "Faithfully."

Kelley's radio career started at WMRC Milford, Mass., and included stints with groups like Knight Quality Stations, Seonix Broadcasting, NewCity Communications, and Capitol Broadcasting, and stations like WHEB Portsmouth, N.H., WOCB Cape Cod, Mass., WFTQ Worcester,

Mass., WYYY (Y94) Syracuse, N.Y., and WWMX (Mix 106.5) Baltimore. He returned to Boston as OM of WMJX in January 1990.

When he arrived, Kelley found Magic "in a real tight battle with WSSH-FM. When I got here I started moving the music forward," dropping artists like Barry Manilow and Barbra Streisand and replacing them with artists with more contemporary images, like Rod Stewart, Michael Bolton, and Mariah Carey. "The music was in the process of evolving," he says. "Starting in the fall of 1991 I moved the era forward, [and] all the wimp artists went away."

Kelley also upgraded the station's on-air presentation and put "a lot of money" into television. WMJX has been pretty consistently in the 5 shares ever since.

More recently, Kelley made a clock adjustment to two stopsets an hour, which he says "seemed to help our more music image." He also hired local personality Tom Bergeron from crosstown WBZ for mornings last summer. "That was a shift in direction to put a high-profile morning show on," says Kelley, who describes Bergeron as "a very funny guy, but clean."

Other than TV, the station does almost no marketing, but is fairly active promotionally, giving away weekend trips on a regular basis, along with smaller prizes like movie premiere tickets.

"All our marketing is focused on at-work," says Kelley. "We picked one avenue [TV] and picked one image [at work], and it has really worked."

The station, which is positioned as "continuous soft rock," targets 25-54-year-old females, but skews a little younger at night, where the 'Bedtime Magic' show has "a huge following in [college] dorms," according to Kelley.

Although CBS Radio and others have cited Boston as a good potential home for the latest hot radio format, '70s-based oldies, Kelley is skeptical about the format's long-term viability.

"Three kinds of songs were hits in the '70s... the wimpy John Denver/Olivia Newton-John/Carpenters [music] that nobody has much interest in anymore, the AOR-edged stuff that is the basis of classic rock, or the disco stuff," he says. "The problem [with '70s music] is there's not that much to choose from, and you don't have that one group of songs that is evergreen like you did with the '60s."

"I question the legs on that format," he adds.

PHYLLIS STARK

Top Bidder For U.K. License Plans All-Talk

BY JEFF CLARK-MEADS

LONDON—The highest bidder for the INR3 license is Talk Radio U.K. with a bid of 3.82 million pounds a year, more than 1 million pounds higher than its nearest rival. However, neither Classic FM nor Virgin was the highest bidder when it won its respective franchise. The authority decided in these cases that those who had outbid them were not viable licensees.

In effect, the authority felt that the higher bidders could not sustain the amounts they were promising. In that light, radio industry observers in the U.K. are now asking whether Talk Radio has pitched its bid too high. Company spokesman Christopher Turner counters, "It depends on your cost base." Talk radio is regarded as having the cheapest of the broadcast formats, being based on a minimal news content and extensive call-in programming. (In the U.S., N/T actually is one of the most expensive formats to program.)

Its nearest rival in the franchise bidding is Newstalk U.K., with an of-

fer of 2.76 million pounds. That offer is followed by the first of the bidders with music content, Apollo Radio. A subsidiary of ILR group Chiltern Radio, Apollo has offered 2.27 million pounds and says that its news, sports, and information programming will be augmented by soft AC music.

The other bidders are recently disenchanted London N/T organization London Broadcasting Company (2.01 million pounds), First National Entertainment Radio (1.55 million pounds), and Jim Black Broadcasting (1.04 million pounds). Only the London Broadcasting Company says it would carry "some music."

The INR3 service will be on the AM frequencies currently being vacated by BBC Radio 1, which has switched to FM. The Radio Authority aims to award the license before the end of the summer.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

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Jeff Clark-Meads is U.K. bureau chief for Music & Media.

Radio

Spanish Nets Jockey For Stations

LOS ANGELES—Competition among 24-hour Spanish-language networks is at an all-time high. Cadena Radio Centro, Satelite Radio Bilingue, and Radio Labio all are vying for a limited number of Spanish radio stations.

The oldest of the three is Cadena Radio Centro, which bowed in 1987 on



ALLEY



SANTIAGO

six affiliates. Today the network, which is owned by Mexico's largest radio broadcasting company, Grupo Radio Centro, has 61 affiliates in the U.S., 15 in Guatemala, four in El Salvador, and 12 in Puerto Rico.

Cadena, which is the only Mexican-owned radio company publicly traded on the New York Stock Exchange, offers a mix of contemporary Spanish, regional Mexican, and some salsa music, along with news and specialty programming.

Satelite Radio Bilingue debuted Sept. 16, 1993, and is up to 50 affiliates. (Eight are full time, the rest take between five and 12 hours of programming.) Its musical emphasis is on Mexican folk and Afro-Caribbean rhythms. The network works with Radio Educacion and other Mexican public broadcasters to bring Mexico's news and views to U.S. audiences.

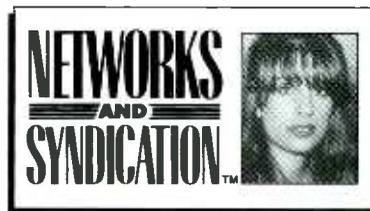
The newest competitor is Radio Labio, a 24-hour Spanish talk network that bowed Nov. 1, 1993, on 14 affiliates. (Two affiliates take the network full time, the rest take certain dayparts.) The all-talk network offers personalities like Professor Francisco Avelar, whom network president Juan Andres deHaseth calls "our version of Rush Limbaugh."

The growth of Spanish radio in this country during the last three years and the breakdown in agency and advertiser biases against the format's audience have contributed to the growth of the three networks. Cadena Radio Centro GM Richard Santiago says, "The growing presence of Hispanics is a viable alternative to advertisers. Many major agencies have opened up some sort of Hispanic shop, and when the No. 1 station in the No. 1 Hispanic market [KLAX Los Angeles] is a Spanish station, it opens people's eyes. The same occurs with KXTN in San Antonio."

However, Santiago doesn't think there is room for three 24-hour networks. "Even with diversity, there's still a limited amount of Hispanic stations," he says.

Satelite Radio Bilingue PD Samuel Orozco says he hasn't felt the competition yet. "There is a need out there for this type of service," he says. "The competition is not that hard yet, but it's growing fast. Very soon it will be a very competitive market out there."

DeHaseth says he launched the 24-hour talk network, Radio Labio, because it was a "niche in the market that no one has met. People have been



by Carrie Borzillo

under the impression that Latinos... are not interested in debate, just dancing and liquor. Those misconceptions are finally being thrown out," he says.

News is the biggest part of both Cadena Radio Centro and Satelite Radio Bilingue. Santiago explains, "It's more essential to Spanish stations than... Anglo stations because this community really needs to stay in touch with back home."

Earlier this year Cadena won the Golden Mike Award for best radio

network news service, for its investigative piece on Mexicans crossing the U.S.-Mexico border at Tijuana.

Even though the networks are struggling to get more full-time affiliates, each network head is optimistic about the future.

DeHaseth is aiming to get affiliates in the top three markets—Los Angeles, New York, and Chicago—within the first year.

"Our product is so new—it's an educational process with stations," he says. "Many are just so used to music that they're not sure what to make of an all-talk Spanish format."

Orozco says that while most of the affiliates take the network for its news, 15 stations are considering going full-time with Satelite Radio Bilingue.

Barrett Alley, president of Cadena Radio Centro, says the network has

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	8	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
2	2	1	12	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
3	4	5	4	THE CALLING TALK	YES VICTORY/PLG
4	3	3	14	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
5	5	20	3	HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
6	7	8	5	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
7	NEW		1	AIRPOWER/HOT SHOT DEBUT KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
8	8	14	4	BREAKAWAY ANTENNA	ZZ TOP RCA
9	6	6	7	HIGH ROAD EASY RATS	SASS JORDAN IMPACT/MCA
10	9	13	6	NOBODY'S HERO COUNTERPARTS	RUSH ATLANTIC
11	11	7	19	LOW KEROSENE HAT	CRACKER VIRGIN
12	15	16	6	HARD ACT TO FOLLOW BROTHER CANE	BROTHER CANE VIRGIN
13	12	11	6	HOOLIGAN'S HOLIDAY MOTLEY CRUE	MOTLEY CRUE ELEKTRA
14	18	22	5	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
15	10	4	16	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
16	16	23	6	TOO COLD IN THE WINTER BROTHER	CRY OF LOVE COLUMBIA
17	13	12	5	SHE'S MY MACHINE YOUR FILTHY LITTLE MOUTH	DAVID LEE ROTH REPRISE
18	14	9	10	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
19	17	10	18	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
20	20	19	22	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
21	21	17	23	DAUGHTER VS.	PEARL JAM EPIC
22	NEW		1	WOKE UP WITH A MONSTER WOKE UP WITH A MONSTER	CHEAP TRICK WARNER BROS.
23	30	37	4	DISSIDENT VS.	PEARL JAM EPIC
24	22	18	21	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
25	32	39	3	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
26	24	26	8	RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
27	27	29	22	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
28	25	28	20	MOTHER THRALL-DEMONSWEATLIVE	DANZIG AMERICAN/REPRISE
29	19	15	9	BOX OF MIRACLES BAREFOOT SERVANTS	BAREFOOT SERVANTS EPIC
30	23	21	12	ANIMAL VS.	PEARL JAM EPIC
31	26	30	23	BAD THING BROTHER	CRY OF LOVE COLUMBIA
32	33	34	6	PRISON SEX UNDERTOW	TOOL ZOO
33	40	—	2	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
34	34	36	7	BELIEVE DIG	DIG RADIOACTIVE/MCA
35	37	—	2	LOVE SNEAKIN' UP ON YOU LONGING IN THEIR HEARTS	BONNIE RAITT CAPITOL
36	29	31	20	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
37	36	—	2	WE ALL FALL DOWN NOTHIN' BUT TROUBLE	BLUE MURDER Geffen
38	NEW		1	EVERY GENERATION... ♦ FURY IN THE SLAUGHTERHOUSE MONO	RCA
39	NEW		1	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES ARISTA
40	38	35	23	AMAZING GET A GRIP	AEROSMITH Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	24	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	2	3	19	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
3	3	4	27	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
4	4	2	15	NO RAIN BLIND MELON	BLIND MELON CAPITOL
5	5	5	19	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
6	6	6	36	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES AMERICAN/REPRISE
7	7	—	39	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EM/ERG
8	8	9	22	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
9	—	—	53	EVEN FLOW TEN	PEARL JAM EPIC
10	—	—	19	CRYIN' GET A GRIP	AEROSMITH Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	4	10	3	THE MORE YOU IGNORE ME... VAUXHALL AND I	MORRISSEY SIRE/REPRISE
2	1	1	10	GOD UNDER THE PINK	TORI AMOS ATLANTIC
3	3	4	6	RETURN TO INNOCENCE THE CROSS OF CHANGES	ENIGMA VIRGIN
4	2	2	11	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES ARISTA
5	5	3	8	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
6	6	5	15	LOSER MELLOW GOLD	BECK DGC/Geffen
7	7	6	5	13 STEPS LEAD DOWN BRUTAL YOUTH	ELVIS COSTELLO WARNER BROS.
8	9	13	16	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
9	8	11	8	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
10	12	9	18	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
11	10	8	19	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
12	19	25	3	CAN'T GET OUT OF BED UP TO OUR HIPS	THE CHARLATANS BEGGARS BANQUET/ATLANTIC
13	14	16	7	EVERY GENERATION... ♦ FURY IN THE SLAUGHTERHOUSE MONO	RCA
14	11	7	11	GET OFF THIS KEROSENE HAT	CRACKER VIRGIN
15	18	24	3	LONGVIEW DOOKIE	GREEN DAY REPRISE
16	16	17	4	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
17	15	18	7	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
18	21	28	6	AIRPOWER ELDERLY WOMAN BEHIND THE COUNTER...	PEARL JAM EPIC
19	17	14	25	LAID LAID	JAMES MERCURY
20	NEW		1	AIRPOWER I'LL TAKE YOU THERE 'THREESOME' SOUNDTRACK	GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
21	13	12	10	WATCH THE GIRL DESTROY ME	POSSUM DIXON INTERSCOPE
22	22	—	2	AIRPOWER POSSESSION FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN NETTWERK/ARISTA
23	25	—	2	POSITIVE BLEEDING SATURATION	URGE OVERKILL Geffen
24	NEW		1	YOU MADE ME THE THIEF OF... 'IN THE NAME OF THE FATHER' SOUNDTRACK	SINEAD O'CONNOR ISLAND/PLG
25	28	—	2	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	PAVEMENT MATADOR
26	24	22	23	TODAY SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
27	26	—	22	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
28	20	15	14	BIG TIME SENSUALITY DEBUT	BJORK ELEKTRA
29	27	23	23	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
30	NEW		1	I WANT IT ALL ENVY	EVE'S PLUM 550 MUSIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

New Stern Complaints Bring A Rebuke From Quello

BY BILL HOLLAND

WASHINGTON, D.C.—Two new indecency complaints against Infinity Broadcasting's Howard Stern broadcasts on WWKB Buffalo, N.Y., between Nov. 17, 1993, and Feb. 22, 1994, were filed March 4 by a pseudonymous listener calling herself Susan Jones, according to an FCC source.

The complaints are being inspected by the complaints and investigation office of the FCC's enforcement division, which will forward its findings to the Mass Media Bureau.

Although possible action on the complaint is months away, commissioner James Quello has already stated publicly, at a Federal Communications Bar Assn. meeting March 17, that if the complaints are found to be actionable, they could result in serious enforcement action.

Quello told attendees that "if the facts dictate that further conclusion, I will confront the issue of a possible FCC administrative hearing as a sad reality."

Quello also said, in reference to Infinity's \$1.6 million in unpaid indecency fines, that "it is obvious the fines have not had a deterrent effect."

Even though Quello's remarks were made at an in-house FCBA meeting, they have not gained the blessing of at least one other commissioner.

The Associated Press quoted commissioner Andrew Barrett as saying,

"I wish Jim Quello would button his lip." This apparently riled Quello, who replied that Barrett's remark was intemperate.

RADIO CHEERS: LEASING AD BILL PASSES

Radio stations soon will be airing loan and lease commercials that com-

WASHINGTON ROUNDUP™

pete with TV leasing ads, now that the Senate has passed S.1275, a banking bill that allows the airing of ads—such as those for auto loans and leases—without the need for mind-numbing "small print" disclosures.

The House passed a similar measure last year. In both versions, to be reconciled in conference committee, listeners can call a toll-free number to get the disclosure information.

The industry has said that the ads could bring upward of \$60 million a year in new advertising revenue.

NAB LIKES SENATE HIGHWAY BILL

The National Assn. of Broadcasters has applauded the Senate version of the Information Superhighway Bill, S.1822, sponsored by Sen Ernest Hollings (D-S.C.).

The Senate's rewrite of the Communications Act gives radio and TV stations greater flexibility to offer new

broadcast services, such as digital audio broadcasting and HDTV, and the tools to compete against cable, telco, and satellite communications.

The lawmakers got the broadcasters' nod even though they will have to pay fees to offer new services.

Broadcasters also told legislators that new services would not supercede primary public service obligations and local input.

Also coming up on the Senate side: a hearing to determine if radio/TV ownership rules should be further relaxed in light of new communications policies urging competition.

NAB TO HOLD LICENSE RENEWAL TALKS

With the increased attention the FCC is paying to to-the-letter compliance by stations of remaining commission rules (e.g., unauthorized phone calls on air, EEO, indecency, inadequate public files), the NAB has announced it will hold a series of regional seminars on license renewals.

NAB will hold the first one May 10 at the Holiday Inn Monticello in Charlottesville, Va., and the second May 17 at the Holiday Inn Charleston House in Charleston, W. Va.

Broadcasters in D.C., Maryland,

Virginia, and West Virginia are the first to be invited because they have the earliest date in the FCC renewal cycle—June 1.

SECOND COWAN TO HEAD VOA

Geoffery Cowan, a communications attorney and former public broadcasting official, has been named the 29th director of Voice of America, the overseas government radio operation. Cowan's father, Louis G. Cowan, was VOA's second director and served from 1943-45.

The younger Cowan's name also circulated last year as a possible FCC chairman candidate.

KAHN SUES OVER AM STEREO

AM stereo pioneer Leonard Kahn has taken his case to the U.S. Court of Appeals, arguing that the FCC acted improperly when it chose the Motorola C-Quam system last year as the national standard.

The court will call for briefs in the case this spring, but arguments may not come until fall.

The FCC has not made a decision on whether or not to hold off on a formal C-Quam standard ruling in light of the lawsuit.

Interop Studies Country Listeners

NEW YORK—New studies keep churning out proof of the demographic desirability and spending power of the country radio listener. The latest such study comes from the Interop Radio Store's research division.

According to the study, country radio is the No. 1 format among college graduates, among adults employed full time, among home owners, among adults with individual incomes of more than \$30,000 a year, and among adults with household incomes of more than \$60,000 a year.

Country radio is also the No. 1 format among professionals and managers, 18.7% of whom listen to the format. In this group, country is followed by preferences for N/T (14%), AC (13.2%), album rock (11.1%), and oldies (8.3%), the study says.

Of all country music listeners nationwide, 25% live in central city areas, 42% live in metro suburban areas, and 33% live in nonmetropolitan areas. Not surprisingly, the majority of country listeners (47%) reside in the South. Across the rest of the country, 26% of country listeners live in the Midwest, 17% in the West, and 10% in the Northeast.

Sixty-six percent of all country music listeners are in the advertiser-friendly 25-54 demo.

PHYLLIS STARK

SHOW PREP SERVICES

(Continued from page 66)

for timely events. "The great thing about it," says Kraddick of his service, "is with 200 subscribers, when something happens you can bet that one of these guys will have it first or have the phone number you need."

In addition to delivering two CDs a month, ACN also offers some bits via satellite so that "subscribers don't lose out if something hot comes up," says Munos.

NETWORKS AND SYNDICATION

(Continued from preceding page)

seen a steady growth since its debut. "The first year I was there we did \$500,000 [in revenue]. Now we do \$8 million... Focusing our news on Latin America was instrumental to our success. But I think the secret to our success is our specialty programming."

Some of Cadena's shows include a talk show hosted by Cristina Saralegui, which Alley calls the Spanish version of Oprah Winfrey, and vignettes with actor Ricardo Montalban.

Cadena also secured the rights for the World Cup soccer tournament.

Alley says of the competition, "I wish them all the success. I believe it will increase the pie. We'll still get the lion's share of the billing, but I think our share could drop as the pie gets bigger."

AROUND THE INDUSTRY

Superaudio's "Urban Mixx" adds WKKV Milwaukee, WQOK Raleigh, N.C., and WTLC-FM Indianapolis to



For The Fans. The Tom Scott Band recently participated in WNUA Chicago's listener appreciation party. Pictured, from left, are band member Larry Kimpel; WNUA promotion manager Catherine Brown; WNUA jock Denise Jordan-Walker; WNUA GM John Gehron; Scott; band member Tom McMorran; WNUA promotion director Tracey Thomas-Knox; and band members Johny Friady and Jerry Lopez.

its affiliate list. It also added the "Victoria's Secret Mix," a mix of old and new school music named after WTLC PD Vicki Buchanan, who created it. Also, "Urban Mixx" operations director Frank Weislinger adds director of international affiliates duties.

Superaudio also signed KUBE Seattle and WHJX Jacksonville, Fla., for "Supermixx," which has both mainstream and top 40/rhythm versions.

In April, National Public Radio will begin to syndicate "Latino USA," a news and culture program on Latino issues hosted by Maria Hinojosa. The show was launched in May 1993 by the Center for Mexican American Studies at the University of Texas, in partnership with NPR member station KUT Austin.

Also in April, NPR will present a series of four hourlong specials addressing child abuse in America called "Breaking The Cycle: How Do We Stop Child Abuse?"

Disney-MGM Studios signs "The Don McDonald Show" as its third live network broadcast from the Walt Disney World resort. Disney also broadcasts "Super Gold" and "Better Lawns And Gardens" live from its studios.

Motown Records and Bailey Broadcasting Services have teamed to present "Marvin Gaye: We Miss You," a two-hour special scheduled to air April 1-2. Listeners are eligible to win Motown's four-CD boxed set, which includes "Let's Get It On," "What's Goin' On," "Here My Dear," and "In Our Lifetime."

Jonathan King joins David Baronfeld Entertainment's "The World's Greatest Hits" as its U.K. music correspondent. King created "The Tip Sheet," a weekly music trade publication in the U.K., last year.

Philip Boroff, a reporter for American Public Radio's "Marketplace," has been named deputy New York bureau chief of the business and economic program.



Hits! in Tokyo

Week of March 13, 1994

- ① Goody Goody Lisette Melendez
- ② The Sign Ace Of Base
- ③ Stay Eternal
- ④ Now And Forever Richard Marx
- ⑤ It's Because Of You Kiss The Sky
- ⑥ Hey Mr. D. J. Zhane
- ⑦ I'm In The Mood Ce Ce Peniston
- ⑧ Because Of Love Janet Jackson
- ⑨ Send Me Daryl Hall
- ⑩ I'm In Love Lisa Keith
- ⑪ Return To Innocence Enigma
- ⑫ Skipp To My Lu Lisa Lisa
- ⑬ Hero Mariah Carey
- ⑭ Heaven Come Down Jennifer Brown
- ⑮ I'm Ready Tavin Campbell
- ⑯ The Power Of Love Celine Dion
- ⑰ Dream On Dreamer Brand New Heavies
- ⑱ I Can See Clearly Now Jimmy Cliff
- ⑲ Breathe Again Toni Braxton
- ⑳ Silent Snow Stream Cornelius
- ㉑ Fire In Your Heart Sissel Kyrkjebø
- ㉒ Groove Thang Zhane
- ㉓ Choose Color Me Badd
- ㉔ Again Janet Jackson
- ㉕ Love Lights The World David Foster
- ㉖ Across The View Dido
- ㉗ Forever One Yngwie Malmsteen
- ㉘ Another Season Kevyn Lettau
- ㉙ Moon Child Ice
- ㉚ Without You Mariah Carey
- ㉛ Everyday Phil Collins
- ㉜ All For Love Bryan Adams, Rod Stewart & Sing
- ㉝ In Dreams John Waite
- ㉞ Will You Ever Save Me Lisette Melendez
- ㉟ Little Bit Of Heaven Lisa Stansfield
- ㊱ Life So Free Federation
- ㊲ Givin' It Up Incognito
- ㊳ I Don't Wanna Talk About It Indigo Girls
- ㊴ Tell Me (I'm Not Dreaming) Titiyo
- ㊵ Sawe The Best For Last Vanessa Williams
- ㊶ A Deeper Love Avetha Franklin
- ㊷ New Kid In Town Trisha Yearwood
- ㊸ Love Connection Kiss Of Life
- ㊹ It's All Good Hammer
- ㊺ Never Forget You Mariah Carey
- ㊻ Twist And Shout Chaka Demus & Pliers
- ㊼ All That She Wants Ace Of Base
- ㊽ Forever Now Level 42
- ㊾ Time Of Our Lives Alison Limerick
- ㊿ Can We Talk Tevin Campbell



J-WAVE 81.3FM

Ownership Of KING Given To Arts Groups; Fla. Citrus Commission Squeezed Over Rush

THE ELDERLY SISTERS who own classical KING-FM Seattle have made a surprise donation of the \$9 million station to the major players in Seattle's classical music community, according to the Seattle Post-Intelligencer.

Priscilla "Patsy" Bullitt Collins and **Harriet Bullitt**, whose family has owned the station since it signed on in 1948, have relinquished ownership to a nonprofit corporation made up of the Seattle Opera, the Seattle Symphony Orchestra, and the Corporate Council for the Arts, although the two sisters will take seats on the corporation's board of directors and are funding an endowment to "support the station in hard times, so it won't be a financial drain," according to the paper. Profits from the station will be divided equally among the three organizations.

Sister station KING-AM, which is N/T, will be sold "when the right offer comes along," the paper reports.

In other news, the Associated Press reports that a Florida state senate committee showed its displeasure with the Florida Citrus Commission for hiring **Rush Limbaugh** as its spokesperson by holding up the confirmation of three commission appointees.

The wire service quotes **Sen. Peter Weinstein** as saying, "We're looking for people who will present the best possible image for Florida citrus—not people who will engender hate, disregard for minorities, or represent any political philosophy . . . I just wonder what prompted them to hire somebody so unbelievably controversial, rather than a spokesperson who more accurately reflects the mainstream thinking in this country."

Past Citrus Commission spokespersons have included **Burt Reynolds** and **Anita Bryant**.

For his latest publicity stunt, syndicated morning man **Howard Stern** has announced that he is seeking the libertarian nomination for governor of New York. His platform includes three planks: reinstatement of the death penalty (opposed by current Gov. **Mario Cuomo**), improved collection of highway tolls to speed up traffic, and the institution of laws that would permit road construction crews to work only at night. After meeting those goals, he says he would resign.

Stern is currently heard in four New York markets: New York City (WXRK), Albany (WKQB-FM), Buffalo (WWKB), and Rochester (WRQI).

Prepare to be confused. In what they are calling an "intellectual property transfer," Opus Media Group and Holt Communications Corp. have signed a deal in which the two companies will swap the call letters and formats of their stations in Jackson, Miss. Under the agreement, which is effective Friday (1), Opus will give Holt the call letters and format of oldies FM WTYX in exchange for those of Holt's urban FM WJMI and gospel WOAD. WTYX will move from 94.7 to 99.7, trading places with WJMI. Gospel WOAD will move from 1400 to 1300, swapping with WKXI-AM, which simulcasts the urban AC format of WKXI-FM.

At the same time, Opus has acquired WKXI-FM from CSB Inc., and Opus and Holt have entered a time-broker-

age agreement that will allow Opus to simulcast WKXI-FM on Holt's 1400 frequency. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTYX.

PROGRAMMING: KYA GOES COUNTRY

Following its sale to Alliance Broadcasting, oldies **KYA** San Francisco will flip to "Young Country 93.3," with new call letters to follow shortly. **KYA** sales manager **Will Schutte** is upped to station manager. Former **WOFX** Cincinnati



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

nati PD **Lee Douglas** joins as PD. Afternoon driver **John Mack Flanagan** and night jock **Silvia Chacon** exit. **Chacon** moves to crosstown **KFRC** for evenings, replacing **Howard Hoffman**. Former **KSLX** Phoenix morning man **Jeff Dean** joins for afternoons. **KFRC** P/T jock **Beth Bacall** joins for evenings.

Look for **KYW** Philadelphia GSM **Blaise Howard** to join **KKHI-AM-FM** San Francisco as GM, following the sale of stations from Buckley Broadcasting to Group W . . . **WQGL-AM** Philadelphia flips from oldies to all-sports as **WGMP** ("the Game"). The station had already been carrying syndicated sports programming in overnights and on weekends.

Back Bay Broadcasting has agreed to purchase **WEEI** from Boston Celtics Communications for a reported \$4 million. Back Bay will begin programming and selling the station's advertising immediately. Back Bay partner **Ross Elder** takes over as **WEEI**'s GM, replacing **Aaron Daniels**. **WEEI** will remain an all-sports format, but Celtics play-by-play moves to crosstown **WHDH**.

Robert Harlow joins **KLDE** Houston as PD, replacing former PD/morning man **R.C. Rogers**. No replacement has been named in mornings. Harlow most recently was with **KKSN-FM** Portland, Ore.

WFOX Atlanta PD **Dennis Winslow** exits and has not been replaced . . . **KQKS** (KS104) Denver PD **Chris Davis** exits and can be reached at 303-254-8852. **Craig Jackson** replaces him.

Former **WKLX** Rochester, N.Y., PD **Al Brock** joins **WKLR** Indianapolis in that capacity. He replaces **Roy Lawrence**, now at **WXTR** Washington, D.C. . . . **Randy Kabrich** has been retained as group consultant for **Beasley Broadcast Group**.

Former **WJMO-FM** Cleveland PD **Keith Clark** has been named OM/ PD at **WHJX** Jacksonville, Fla., replacing **Mark Shands**, who exits. Consultant **Jerry Clifton** has been replaced by

Don Kelly. Clark says the top 40 station will remain rhythm-based.

Midday host **Mary Moreira** has been upped to PD at **WOPA** Chicago, according to the Chicago Sun-Times . . . **WZRH** New Orleans picks up Major Networks' "The Exxit" format for overnights.

KAHI Sacramento, Calif., flips from country to N/T following a local marketing agreement with suburban **KNCO-AM-FM** . . . **WKNF** Knoxville, Tenn., will flip from country to top 40 Friday (1) and has applied for the new calls **WTNZ**.

WANS Greenville, S.C., flips from a simulcast of urban **WJMZ** to a simulcast of country **WRIX-FM** . . . **KTKT** Tucson, Ariz., which had been doing all-sports, returns to Unistar's "CNN Headline News" format.

WGRD-AM Grand Rapids, Mich., flips from all-sports to a simulcast of top 40 **WGRD-FM** for now, and will be announcing a new format soon . . . Spanish **KXMX** Fresno, Calif., changes calls to **KZFO** following the station's sale to the Z-Spanish Radio Network.

Oldies/album rock combo **KMYX-AM-FM** Bakersfield, Calif., which is in the process of being sold, is running Unistar's "Adult Rock & Roll" until a new format can be implemented by the new owners . . . **WXBQ-AM** Johnson City, Tenn., flips from simulcasting country **WXBQ-FM** to talk.

WKSF Asheville, N.C., flips from top 40 to country following the takeover of the station by Osborn Communications. The entire staff is out, including Heritage Media VP/programming **J.J. Cook** (704-252-3726), APD **Bill Catcher**, and MD **Nikki Thomas**.

At **WHYY** (Y102) Montgomery, Ala., morning man **Bill "the Birdman" Thomas** is upped to OM, replacing **Larry Stevens**, now at crosstown **WSYA**. Night jock **Mike Allen** is upped to the new position of assistant music and program director, and retains his shift. Midday host **Dean Jaxon** moves to mornings, where he is teamed with current co-host **Rusty Aldridge**. **Alisa Riley** joins for middays from Auburn, Ala. **B.J. McKay** from ABC/Satellite Music Network joins for afternoons, replacing **Jim Larsin**, who exits. **Cadillac Jack** rejoins the station for nights, replacing **John Boy**, who is now doing nights at crosstown **WLWI-FM**.

At **WXVI** Montgomery, Ala., morning man **Tracy Larkin** is upped to PD and former crosstown **WSYA** midday host **Kenny J. Smith** joins as MD/afternoon jock. They replace former PD/MD/afternoon host **Linda Moorer**.

WMGV (Magic 104) Oshkosh, Wis., PD/afternoon jock **Ross Holland** and MD/midday host **Kelly Stone** exit. Morning man **John Austin** adds PD duties. Night jock **Rob Michaels** moves to afternoons, and former P/T jock **Will Bradley** is upped to middays. Austin is looking for a new night jock and wants T&Rs.

PEOPLE: WBLS GETS LITTLE

As expected, **KJMZ** Dallas MD/midday host **Helen Little** is now doing middays at **WBLS** New York. No re-

newsline...

STEVE HUMPHRIES exits as president of Heritage Broadcast Group. The move comes in the wake of the announced local marketing agreement between three Heritage stations and Osborn Communications, which is in the process of purchasing Heritage's **WWNC/WKSF** Asheville, N.C., **WOLZ** Fort Meyers, Fla., and **WNFI** Daytona Beach, Fla.

TOM JOERRES, GM at **WKLH** Milwaukee, adds those duties at crosstown **WLZR**, which **WKLH** owner Saga Communications is in the process of buying, pending FCC approval in mid-April. He replaces **Dave Pugh**, now at **KOPA/KSLX** Phoenix.

DAVID HAYMORE has been named managing director of ABC Radio International, where he will oversee international sales and business development. He previously was VP/GSM at Caballero Spanish Media. Also, **Steve Jones** has been upped from news writer and editor to producer at ABC News Radio, where he also adds public affairs duties.

STATION SALES: **WCQL-AM-FM** Portsmouth, N.H., from Sunshine Group Broadcasting to Knight Quality Stations for \$1.6 million (Sunshine president **George Silverman** has formed a new radio group, Helios Communications); **WHAR/WVHF** Morgantown, W.Va., from the Harrison Corp. to Tiger Radio, a group headed by station GM **Mark Mills** and PD **Michael Shirley**, for \$185,000; **KULE-AM-FM** Ephrata, Wash., from Basin Street Broadcasting to the newly formed Mirage Communications Corp. for an undisclosed price.

placement has been named at **KJMZ** . . . **WQOK** Raleigh, N.C., morning producer **Melissa Wade** adds MD stripes, replacing **Chris Connors**, now at crosstown **WFXX/WFXK**.

KRQQ Tucson, Ariz., evening jock and interim MD **Chris Kerr** is upped to MD/middays, replacing former midday host **Jeff Davis**, who concentrates on his production director duties, and former MD **Toby Hood**, now at MCA. APD/afternoon jock **Mojo** relinquishes his APD duties and moves to mornings, replacing **Jimmy Kimmell** and **Mike Elliot**. **Kimmell** is now with **KROQ** Los Angeles, while **Elliot** is pursuing station ownership. Former ABC/SMN personality **Chris Knight** joins as APD/afternoon jock. **WVIC** Lansing, Mich., evening personality **Ryno** joins for the evening duties vacated by **Kerr**. **WBBM-FM** (B96) Chicago morning-show producer **Eric Gebo** joins **KRQQ** in that capacity.

WZMX Hartford midday jock **Donna Baske** joins **WBTU** Ft. Wayne, Ind., as APD/afternoon host . . . **KLSY** Seattle overnight jock **Will Johnson** joins crosstown **KRWM** for afternoons, replacing **Randy Lundquist**, now at crosstown **KPLZ**.

Mike Richardson is the new production director at **WJLB** Detroit. Richardson, last at **WALR** Atlanta, replaces **Ross Holland**, now at **WDZZ** Flint, Mich. . . . **WIOD** Miami hires **WCCO** Minneapolis late-night host **Phil Hendrie** to host the 8-11 p.m. shift. He takes over for **Jazz McKay**, who had been handling the shift since **Randi Rhodes** moved to afternoons in February.

WMTX Tampa, Fla., night jock **Jenna Foxx** joins **KKLQ** (Q106) San Diego for middays . . . **KPBI** Denver night jock **Greg Stone** joins **KSJO** San Jose, Calif., for nights, replacing **Candy Chamberlain**.

The lineup for **KKJZ** (formerly **KKBK**) Portland, Ore.'s new jazz format includes crosstown **KUPL** news reporter **Al Caruso** for morning news. **KKBK** interim PD **Cindy Hanson** becomes MD/midday host. Former **WMXJ** Miami P/T jock **Stevie Knox** joins for afternoons. Former morning man **Allen Stone** moves to evenings,

replacing **Shaun Yu**, who is upped to APD/overnights. On-air personality **David Harper** exits, and PD **Chris Miller** is handling morning duties for now.

Former **KXYQ** (Q105) Portland morning newscaster **Heidi Tauber** joins crosstown **KEX** as afternoon/evening news anchor, replacing **Betsy Newman**. Twenty-seven-year midday vet **Bob Swanson** retires. Production director **Bob King** takes over the midday slot. Cap Hedges Agency creative director **Todd Tolces** joins as production director.

Bob Dunning, a columnist at the Davis, Calif., newspaper Davis Enterprises, joins **KFBK** Sacramento, Calif., as night talk-show host, replacing **Christine Craft** . . . **Brad Jeffries** is the new afternoon jock at **WOMX** Orlando, Fla. **Jeffries** arrives from **WYCO** Wausau, Wis., and replaces former APD/p.m. driver **Nick Sanders**, who is now PD. Production director **Dan Connors** adds APD duties.

Jeanette Reese joins **WHIO** Dayton, Ohio, as morning news anchor. She previously was with **WMDH** New Castle, Ind. . . . Former **KKDJ** Fresno, Calif., evening jock **Carla Gonzales** joins crosstown **KJFX** for overnights. Middayer **Maria Knight** exits.

WWCK Flint, Mich., night jock **Terry Young** joins **KKSS** Albuquerque, N.M., for the long-vacant afternoon position . . . Former **WSSX** Charleston, S.C., PD **John King** joins **KVIL** Dallas for swing jock and promo production duties.

CITI Winnipeg, Manitoba, morning jocks **Tom McGouran** and **Jerry Udi** (better known as Tom & Jerry) join **CFMI** Vancouver, British Columbia, for afternoons April 4. The duo replaces **Bill Courage**, who is now doing middays at crosstown **CFOX** . . . StandardNews director of news services **John Rodman** exits. Director of affiliate relations **Mike Anthony** replaces him.

Larry Nielson has been named production director at **WTEM** Washington, D.C. He previously held those duties at **KSNM/KYNG** Dallas, and prior to that was PD at **KDGE** Dallas.

FAR FROM SPOTLIGHT, GLASGOW FLOURISHES

(Continued from page 1)

copies of its 12-inch track "Positive Education" on Glasgow's Soma Records label, just one example of the thriving dance culture here.

Glasgow "is ready to pop," says city native Alan McGee, who helped launch the careers of the Jesus & Mary Chain and Teenage Fanclub on Creation Records, the London-based label he describes as "Scotland's record company in exile."

McGee and others directly involved in Glasgow's diverse music scene warn that artists here have enjoyed a steady but low-key development that seems all but impossible "in that country to the south," as Scots wryly refer to Britain.

"It's a great place to find music," says McGee. "But the worst thing that could happen is that the English record business decides it's 'Madchester'" (referring to the major-label A&R rush on Manchester in the late '80s).

Nevertheless, Glasgow will open its doors to the U.K. record and radio industry April 4-9 when it hosts Sound City '94, an annual celebration of live music in the U.K. organized by the British Phonographic Industry (see page 41). With broadcasts on the BBC's Radio One FM, the BBC World Service, BBC Scotland, and radio stations throughout Europe, the high-profile event will feature concerts by numerous U.K. acts, as well as work-

shops; the presence of BBC Radio Scotland and Radio Clyde; a number of daily newspapers and entertainment magazines such as M8 and the Hit List; and a student population of 60,000 helping to support numerous retail outlets.

In the streets around downtown Glasgow's Central Station, music fans have their choice of three of the U.K.'s major record retailers—Tower, HMV, and Virgin—as well as Our Price outlets and independent shops such as Missing Records on Oswald Street, Bomba Records in the basement of a clothing store on West George Street, and the booming basement quarters of 23rd Precinct Records, which also houses the dance-oriented Limbo Records and its associated labels. The neighborhood around Glasgow University, to the west of the city center, offers more music retail choices with such shops as Fopp, Echo, and the book/record outlet John Smith & Son, all located along Byers Street.

"The interesting thing about Glasgow is that the styles of music that seem to be popular there are not necessarily what's breaking on the national [U.K.] charts," says Stuart Grundy, an independent radio producer who will serve as executive producer of Sound City for Radio One FM. "They've got their own tastes, and they always have."

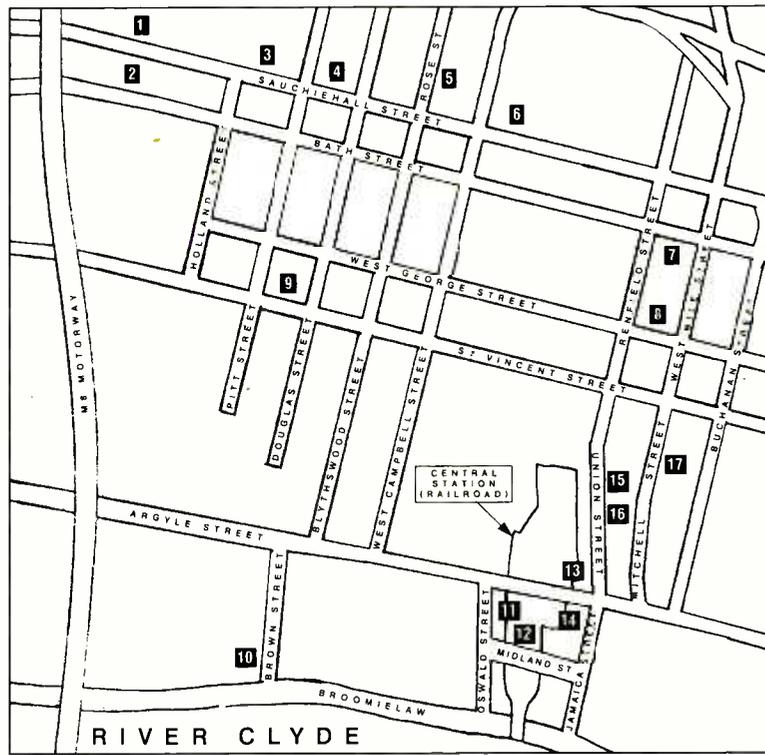
Ricky Ross of Deacon Blue, whose Glasgow band has sold 2.7 million albums worldwide on Columbia Records since its 1988 debut "Raintown," says the city's impact on a newcomer is "a much subtler thing" than the visually more impressive Edinburgh, some 40 miles to the east. Yet Ross and others say there is a more adventurous artistic spirit in Glasgow, evident in its music, theater, and visual arts. Consider, for example, the theatrical work "Another Walk Across The Rooftops," produced last month by Strathclyde Orchestral Presentations, based on the atmospheric music of the Glasgow trio Blue Nile.

Many trace the current resurgence of the music scene to 1990, when, amid city-wide restoration efforts, Glasgow won the designation from the European Union as the Cultural Capital of Europe, leading to a year-long schedule of arts events and festivals and a new spirit of pride in the city.

Aside from its long-established traditional music industry, which exports the stirring sounds of Scottish pipes and drums around the globe, Glasgow today nurtures three music communities that boast distinct styles and roots: the underground dance club culture, the circle of pop and rock bands, and the acoustic-oriented artists whose work draws on the Celtic tradition of strong melodies and lyrics.

One Dove, Slam, the Time Frequency, Havana, Q-Tex, and others have emerged from the club culture, centered on such city-center venues as the Arches (beneath Glasgow Central Station), the Sub Club, and the Tunnel. A clubgoer might hear the latest mixes from Slam or the dance group Rejuvenation, both on Soma Records, or tracks from Havana or Q-Tex released by Limbo Records.

"What we've been doing developed naturally," says Dave Clarke, who began promoting club sessions in 1988 and launched Soma Records three years later. About half the label's sales are exports to Europe, with Germany a particularly strong



- 1) The Garage, Sauchiehall Street
- 2) Nice N' Sleazy, 421 Sauchiehall Street
- 3) Center For Contemporary Arts, 350 Sauchiehall Street
- 4) Glasgow School of Art, Sauchiehall Street
- 5) Glasgow Film Theater, Rose Street
- 6) HMV Records, 154-160 Sauchiehall Street
- 7) 23 Precinct Record Shop and Limbo Records (label), 23 Bath Street
- 8) Bomba Records shop, West George Street
- 9) King Tut's Wah Wah Hut club, 272 Vincent Street
- 10) The Cathouse club, 9 Brown Street
- 11) Missing Records shop, 54 Oswald Street
- 12) The Arches dance club, Midland Street
- 13) Tower Records, 217-221 Argyle Street
- 14) Sub Club, dance club, 22 Jamaica Street
- 15) HMV Records, 72 Union Street
- 16) Virgin Records, 28-32 Union Street
- 17) The Tunnel dance club, 84 Mitchell Street

market. Soma is discussing plans for a compilation of its dance mixes for release in the U.S. later this year. Limbo Records, run by Billy McKilzie and David McKenzie, has already licensed a compilation of tracks, "House Of Limbo Vol. 1," to Tribal Records in the U.S., and has other international licensing deals in the works.

While the grooves in Glasgow may

gathering spot and occasional music venue; and the Glasgow Film Theater, where seminars on the music business will be staged during Sound City. Two more prominent live music clubs, booking both Glasgow bands and international touring acts, are south of Sauchiehall: King Tut's Wah Wah Hut in the ground floor of a commercial town house on St. Vincent Street, and the Cathouse on Brown Street, in the former home of the Glasgow Seamen's Institute, near the waterfront.

Superstar emerged from a circle of musicians, now in such bands as Teenage Fanclub and Eugenius, who grew up hanging out and playing in Glasgow's existing clubs and venues, such as the now-closed Splash One, run by Glasgow native Bobby Gillespie, the one-time drummer for the Jesus And Mary Chain and now front man for Primal Scream. Joe McAlinden, the band's front man and songwriter, played with Norman Blake in the Boy Hairdressers and the BMX Bandits before Blake went on to front Teenage Fanclub. That band then tapped the classically trained McAlinden to arrange strings and brass on its "Bandwagonesque" and "Thirteen" albums for Geffen Records. McAlinden, meanwhile, recruited Soup Dragons guitarist Jim McCulloch for his band.

"I definitely think that the years that we worked on each others' records helped in a big way," McAlinden says of Superstar's bright debut album, which draws on pop influences ranging from the Beach Boys to Burt Bacharach to Big Star (whose guitarist and front man Alex Chilton also plays on the disc). "I'm a sucker for anyone who writes beautiful melodies," says McAlinden.

There is a long history of beautiful melodies in the Celtic music of Scotland, and that tradition still influences the acts on Iona Records and its sister label, Iona Gold Records, both subsidiaries of Lismor Records. Ronnie Simpson, managing director

of the Lismor label, explains how Lismor found a wide-open market overseas for its traditional Scottish pipe and drum music, today selling some 17 percent of its product to specialty shops in the U.S. "We argue that there are 32 million people in the U.S. of Scottish descent," says Simpson. "All I want them to do is buy one album a year each," he quips. "They can all get together and pick the album."

In 1990, Lismor took over Iona Records, which specialized in acoustic, Celtic-oriented folk acts such as Rock, Salt & Nails, Ossian, and others. In late 1992, Iona Gold was launched as a home for artists such as Carol Laula, Wolfstone, and others with traditional roots but a more contemporary approach to their music. Wolfstone has since signed with Green Linnet Records in the U.S., but Iona Gold's roster has been building with the Humpff Family, the Pearlfishers, Love & Money, King Hash, and others.

"Even at the height of punk, the Scottish punk bands were trying to pogo about to tunes," says Simpson, offering his theory that a common tradition of melody runs through all Scottish music today, regardless of genre. "We are all songwriters. If you listen to some of this stuff, it could be country music. And here we go back to the Scottish-Irish link [of emigration], across into the Northeastern states, drifting across into Texas and Tennessee, and coming



THRUM

shops and related events in the areas of film, television, and theater.

Among the veteran and new Glasgow bands on the Sound City bill are:

- Texas, whose 1989 debut album, "Southside," sold 1.6 million copies worldwide, according to Mercury Records, and who recently released its third album, "Rick's Road," earlier this year;

- Horse, whose latest album, "God's Home Movie," has been released on MCA Records through a new deal with Oxygen Records in the U.K.;

- Thrum, whose single "So Glad" on Fire Records cracked the independent singles chart in the U.K. in January;

- Whiteout, a rock quartet whose debut single, "No Time," has recently been released on Silvertone Records in the U.K.;

- A.C. Acoustics, whose debut single, "MV/Sweatlodge," on London's Ele-mental Records, was a Pick of the Week in Melody Maker in January; and

- The Pastels, who have been a presence and influence on the Glasgow pop scene since the early '80s, and who recently released the independent single "Thank You For Being You" on Paperhouse Records.

In lobbying the BPI last year to host Sound City '94, the Glasgow City Council outlined the musical infrastructure of this metropolitan area of 1.3 million, including a history of the staging of such annual events as the Glasgow Folk Festival and Mayfest; numerous live and dance music ven-



WHITEOUT

not be that different from those in London, the attitude is, according to One Dove co-founder Jim McKinven. "Down south, they start clubs to be seen in and to be trendy in," he says. "This is a traditionally poor area. People go to clubs two or three nights a week to forget their troubles. Once you get accepted in someplace like the Arches, they embrace you, you feel safe. Sometimes it means more to you than being with your family or your friends."

The geographic center of the live music circuit in Glasgow arguably is Sauchiehall Street downtown. Coming into the city's center from the university neighborhood, the Garage and Nice N' Sleazy face each other on opposite sides of the same block on Sauchiehall. To the west are the Center for Contemporary Arts, a cafe, bookstore, and performance space offering information on a range of arts events in Glasgow; the Glasgow School of Art, a longtime musicians'



BABY CHAOS

back to us as Garth Brooks."

While Glasgow's pop and rock bands still naturally look to the major record companies to the south, Ricky Ross of Deacon Blue says the Scots should look at the example of young people in other parts of Europe who increasingly are embracing and supporting their own national culture and identity, instead of just accepting what comes out of London, New York, or L.A. "In some ways," says Ross, "they haven't woken up to the message of doing things themselves." In some cases, they have, as demonstrated by Glasgow's Soma, Limbo, Iona, and Iona Gold labels, each proving it can market acts to international markets directly.

"Coming out of Glasgow—coming out of Scotland generally—with our folk music background," says Simpson, "we realized that all over Europe there are folk music festivals, and our artists can go and play Spain, Portugal, France, Denmark, or Germany to 20,000 or 30,000 people, waving the Celtic music flag. The option was to try and encourage London to understand what we were trying to do and support us. Now that's the same as Cincinnati trying to get L.A. to react. 'You're where?'"

"I realized years ago," adds Simpson, "that if we're going to do anything, we have to do it ourselves. No one in London is going to come up here and say, 'Hey, you guys need a hand?' They are quite in a world of their own. We really treat that as a different country."

YOUNG JAZZ ARTISTS DEALING TOUGH WITH MAJOR LABELS

(Continued from page 1)

the amount labels might have to pay for jazz talent.

Key among the artists is trumpeter Roy Hargrove, who recently swapped major labels, moving from RCA's Novus imprint to PolyGram's Verve. Others signing to a major label for the first time are bassist Christian McBride and trumpeter Nicholas Payton on Verve; pianist

Jacky Terrason, trumpeter Tim Hagens, pianist Kevin Hayes, and saxophonist Javon Jackson on Blue Note; pianist Cyrus Chestnut and drummer Carl Allen on Atlantic; saxophonist David Sanchez on Columbia; and trumpeter Wallace Roney on Warner Bros.

Underscoring these signings is an emerging realization—both energiz-

ing and alarming to label executives—that jazz has entered a modern age of negotiations. In addition to brandishing more money, some labels are vying for recruits with greater promises of support than jazz has traditionally seen.

Of special interest were the signings of Hargrove, Roney, McBride, and Terrason. These players, more than the others, were able to induce bidding contests. Hargrove and Roney, for instance, inked deals estimated to be worth \$80,000 a record, which covers both production costs and the artists' upfront take. That figure, volunteered by several insiders though confirmed by none, is modest by mainstream standards, but until now it could only be commanded by the top echelon of established jazz moneymakers.

However, sources say, there is enormous pressure built into these deals. Hargrove and Roney will have to sell upwards of 50,000 to 75,000 units per release in order to make good on their labels' investments.

Few traditional jazz artists ever flirt with the 75,000-unit mark—and only the hottest acts surpass it. Joshua Redman is approaching 100,000 units with his Warner Bros. release "Wish," and Verve's Joe Henderson has topped it with the Grammy-winning "So Near, So Far." But among the new signees, the highest sales numbers registered thus far belong to Hargrove, who moved as many as 30,000 units per title with Novus.

MARSALIS PAVED THE WAY

Wynton Marsalis is generally acknowledged as the fountainhead for this trend. This current crop of musicians represents, depending on one's count, the second or third wave of youngbloods to follow in his footsteps. Marsalis signed with Columbia in 1982; almost immediately, jazz's youth movement was launched.

"These signings are different than the so-called young lions of 10 years ago," says Matt Pierson, director of A&R/staff producer for Warner Bros. "That movement was driven by marketing. It was an age trend. This one is music-driven. Labels are looking for artists who have their own voice, who have stories to tell, which is the way it should be."

But this raises the question: Will those stories show a profit? And if they don't now, will the material gain value over the years as part of a lucrative catalog?

"I can't really worry about that," says Roney, who, at 33, is an older member of the new-dealers. "I've been working for 10 years, and I've finally been given the chance to do something big. But I don't feel pressure to sell records. If I did, I'd try to make music that sells. That's not how I see myself. I have to believe that the label feels the same way."

The labels view it as a roll of the dice. "You're always looking ahead," acknowledges Blue Note president Bruce Lundvall, who is attempting to buck the trend of high prices with his fiscally conservative signings of Jackson, Hayes, and Hagens. "If there are artists you want to develop, you sign them. When you are running a profitable label, there are calculated risks you take, especially if you feel a passion for someone's music. You have to sign artists based on your faith in their future."

George Butler, senior VP at Columbia, agrees. "If you bid, you must feel confident that the artist will have

the potential to exist beyond his current releases. That's really not a new idea. This company, for instance, has always operated that way, dating back to Louis Armstrong and Billie Holiday. And, yes, Wynton taps into that philosophy. We believe that his is a music that will never go away."

Marsalis is rumored to earn \$1 million a record, a figure that Butler will not confirm, though he does admit, "Wynton gets a very good deal." Columbia's faith in Marsalis, quite obviously, rests in his extra-musical value as the newest icon in jazz. As such, his value is measured in more than dollars. (He's no slouch, however, in the sales department. His top-selling record, the 1984 release "Hot House Flowers," is approaching gold status.)

SPIRALING DEMANDS

Certainly, Marsalis has spawned a new age of jazz awareness. One result of his outspokenness is the emergence of educational programs and competitions. The musical meets—the Thelonious Monk Instrumental Competition, in particular, and the piano showdown of the Jacksonville Jazz Festival, to a lesser degree—have proven a fertile testing ground for new talent. But some executives feel that these high-profile events are contributing to spiraling demands from winning artists.

"The competitions have definitely upped the ante," says Richard Seidel, VP of Verve. "There's something substantial going on regarding the music, no doubt. These kids represent the future. But there is an auction mentality at work. The competitions, with all their publicity and with all the A&R attention, have helped create a trading-floor atmosphere."

Jazz experienced this trend in 1991 when Redman nailed down top honors at the Monk instrumental challenge. He, more than previous winners Ted Rosenthal, Ryan Kisor, or even Marcus Roberts, aroused the competitive instincts of contract-wielding courtiers. But while Redman ultimately signed with Warner Bros., amidst much fanfare and a deal reportedly worth \$75,000 per record, Roberts went to Novus relatively quietly, where he just ended his stay.

Today, Roberts is being shopped around to various labels; he is said to be asking for a signing bonus of

\$250,000, plus 12 albums, guaranteed at \$125,000 per (including solo piano recordings, which are comparatively cheap to make). Thus far, only the most intrepid or, some say, foolish labels are nibbling at those numbers.

"God bless him and anyone that can get that kind of money," says Atlantic senior director Michele Taylor, who launched her label's new jazz division with the signing of pianist Chestnut. "But I can't give it to them... I need to convince them that it's not just about money. I give them what I can, which includes a label identity, my sweat, and the promise that I will work my heart out for them."

Indeed, more jazz artists appear to be interested in label enticements such as promotion, publicity, advertising, and tour support. However, the labels generally will not commit to specific levels of support until they see feedback from the marketplace.

"Even if I get bookings for these players outside of New York," says the Bridge Agency's Joanne Jimenez, who has handled tours for Chestnut, Jackson, Redman, McBride, and Terrason, "there's still the question of how they get to the dates, and where do they stay once they get there? In spite of the label's promises, and most of the time their intentions are good, the chances are the artists won't see any tour support unless their stay on the road helps sell 100,000 records. Then, the labels are willing to kick in."

In some of the latest negotiations, the cost of video production also has emerged as a bargaining chip. In addition to existing local jazz programs, cable networks from BET and World Jazz are scheduled to begin in the fall, and both will need programming to fill their 24-hour clocks (see story, page 37). These networks could prove to be a valuable tool for raising sales levels on traditional jazz acts.

According to Steve Backer, series director for Novus, the operative word in all these negotiations is "reasonable." He says prudent deals, like the kind he prefers to make, "should be governed primarily by the overall cost of producing the projects as well as paying [an] artist and producer a reasonable fee."

With this current spate of signings, jazz is demonstrating just how relative "reasonable" can be.

JOHN DENVER TO PERFORM IN VIETNAM

(Continued from page 8)

land, South Korea, and Hong Kong. There also is a possibility of concerts in Brunei and China.

If dates in Beijing and Shanghai are added for May, Denver will be the first foreign artist to play the mainland since a total ban on all non-China acts was enacted at the beginning of the year (Billboard, Jan. 29). His Cherry Lane publishing company is pushing for permission via its Beijing office.

At home, Denver may have been off mainstream playlists for years, but in Asia he remains a Western pop icon. His songs are regularly covered by Asian artists, and his catalog albums sell well.

In fact, his popularity is such that PolyGram wants to release a laser karaoke version of his best-selling songs in Asian markets, similar to the phenomenally popular Bee Gees disc released by the company last year.

Asia's first real generation of consumers, the 40- and 50-year-olds, knows Denver's music well, says PolyGram marketing manager Alex Chan. "The secret of karaoke business is familiarity. His songs have a history in Asia."

Denver also is hoping that his popularity will help translate his environmental messages to Asia, the world's fastest-developing region and one that already is facing severe environmental problems.

But Thomas knows that countries here rarely listen to Westerners preach about the evils of pollution and deforestation. "Any plan is useless unless it is an Asian plan, with a profitable bottom line," he says.

Thomas is hoping to gain corporate sponsorship for some of Denver's U.S. environmental projects. "That means getting John's face in front of people."

Monitor™

MAR. 14, 1994—MAR. 20, 1994

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 29 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	13	THE SIGN ACE OF BASE (ARISTA) 8 weeks at No. 1	1	2	14	BUMP N' GRIND R. KELLY (JIVE) 1 week at No. 1
2	2	10	WITHOUT YOU MARIAH CAREY (COLUMBIA)	2	1	20	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
3	3	14	THE POWER OF LOVE CELINE DION (550 MUSIC)	3	3	15	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
4	5	6	MR. JONES COUNTING CROWS (DGC/GEFFEN)	4	4	13	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
5	4	10	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	5	7	10	THE SIGN ACE OF BASE (ARISTA)
6	8	5	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	6	5	9	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
7	6	8	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	7	11	4	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)
8	7	10	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	8	6	11	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
9	11	11	NOW AND FOREVER RICHARD MARX (CAPITOL)	9	8	24	SHOOP SALT-N-PEPA (NEXT PLATEAU)
10	14	4	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)	10	18	5	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	13	8	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	11	12	25	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	9	18	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	12	9	18	CRY FOR YOU JODECI (UPTOWN/MCA)
13	10	20	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	13	15	7	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
14	20	4	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	14	10	16	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (WING/MERCURY)
15	17	10	CANTALOOPE (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	15	13	9	WITHOUT YOU MARIAH CAREY (COLUMBIA)
16	16	16	AMAZING AEROSMITH (GEFFEN)	16	16	16	CANTALOOPE (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
17	15	10	ROCK AND ROLL DREAMS COME... MEAT LOAF (MCA)	17	14	22	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
18	12	9	STAY ETERNAL (EMI/ERG)	18	19	5	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
19	18	5	STREETS OF PHILADELPHIA BRUCE SPRINGS TEEN (COLUMBIA)	19	22	8	FEENIN' JODECI (UPTOWN/MCA)
20	21	20	BECAUSE OF THE NIGHT 10,000 MANIACS (ELEKTRA)	20	20	24	NEVER KEEPING SECRETS BABYFACE (EPIC)
21	25	19	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	21	17	10	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
22	19	15	CHOOSE COLOR ME BADD (GIANT)	22	25	6	THE POWER OF LOVE CELINE DION (550 MUSIC)
23	36	2	RETURN TO INNOCENCE ENIGMA (VIRGIN)	23	21	5	AND OUR FEELINGS BABYFACE (EPIC)
24	24	6	I'M IN THE MOOD CE CE PENISTON (A&M)	24	30	2	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
25	23	23	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	25	23	13	I'M IN THE MOOD CE CE PENISTON (A&M)
26	32	3	LOSER BECK (DGC/GEFFEN)	26	24	3	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN (BIG BEAT/ATLANTIC)
27	30	21	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	27	38	2	HOW DO YOU LIKE IT KEITH SWEAT (ELEKTRA)
28	37	2	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	28	26	12	STAY ETERNAL (EMI/ERG)
29	22	19	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	29	37	2	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
30	26	17	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)	30	32	2	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
31	33	3	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	31	29	14	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
32	29	20	LINGER THE CRANBERRIES (ISLAND/PLG)	32	34	2	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)
33	31	23	HERO MARIAH CAREY (COLUMBIA)	33	NEW		JUST ANOTHER DAY QUEEN LATIFAH (MOTOWN)
34	28	14	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	34	28	18	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
35	NEW		I WANT YOU JULIET ROBERTS (REPRISE)	35	NEW		SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
36	35	2	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)	36	31	3	YOUR BODY'S CALLIN' R. KELLY (JIVE)
37	NEW		I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	37	27	23	HERO MARIAH CAREY (COLUMBIA)
38	38	2	AND OUR FEELINGS BABYFACE (EPIC)	38	33	18	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
39	NEW		I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	39	36	3	ZUNGA ZENG K7 (TOMMY BOY)
40	NEW		DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)	40	40	2	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

NEW VSDA CHIEF TAKES HELM

(Continued from page 1)

The task has been assigned to Jeffrey P. Eves, a 47-year-old executive for the Fort Howard Corp., a Green Bay, Wis.-based paper manufacturer and a former White House staffer in the administrations of Richard Nixon and Gerald Ford.

In addition, VSDA chairman Dawn Wiener, newly elevated to the post, has confirmed widespread speculation that the VSDA's 1995 convention will be moved from July to May, and from Las Vegas to Dallas. The convention will head back to Las Vegas in 1996 and again will be held in July.

In the string of changes surrounding Eves' appointment, Wiener was elevated from president to chairman. Eves will fill the president's slot and Rick Karpel will retain his executive VP stripes.

Karpel was named acting executive VP in January following Don Rosenberg's termination (Billboard, Jan. 22).

In a unanimous decision by the 18-member VSDA board of directors, Eves was the choice over a reported 600 candidates. Board members praise Eves for his intelligence, management abilities, Washington connections, and communication skills. Salary for the job is said to be \$200,000, a figure Wiener denies. Previous high-ranking paid positions at VSDA have had salaries that reached \$125,000.

Some industry executives view his "industry outsider" status as a plus. "They've decided to go with someone who doesn't have any baggage and has a fresh perspective," says one home video veteran. "And since video is entering a new phase, that's a positive."

Others feel that Eves can successfully straddle VSDA's often shaky fence between the larger players, such as Blockbuster and Musicland, and its smaller players, who make up more than 75% of the membership.

"With Blockbuster sitting on the board, they need someone to deal with Wall Street and Federal regulators. [while] the smaller guys on the board want to be involved with studios and Eves won't go around

meeting executives without them," says a source.

During his years in the White House, Eves was Nixon's chief business and industry liaison. Under Ford he planned 18 White House conferences, which brought together business leaders to discuss domestic and economic issues.

"Except for not being in the industry, he has everything we're looking for," says Wiener. "His senior management skills and political savvy will take us to the next level. It's also very important that he can speak with the press."

Eves starts his VSDA job May 1 and has refused trade press interviews until that time.

"I think he'll add a professional touch and elevate the organization a

notch or two," says VSDA VP Gary Ross, president of Musicland's Suncoast Motion Picture Co. division.

In addition, Eves was chief spokesman for the U.S. Price Commission and held various posts at the National Assn. of Manufacturers.

"His political contacts are awesome," says VSDA secretary Ken Dorrance, owner of the Video Station in Alameda, Calif.

EXHIBITORS WANTED MOVE

Commenting on the change of venue for the 1995 convention, Wiener says the move was instigated by attendee surveys conducted at the 1993 confab.

According to the survey results, 90% of the exhibitors wanted to

move out of Las Vegas and more than 75% of exhibitors and attendees wanted the convention to be held in May so that they could announce sell-through releases for the fourth quarter.

"We've lost many people because they were tired of Las Vegas," says Wiener. "And by being in the middle of the country we hope to attract more East Coast attendees."

Wiener says that in addition to accommodating sell-through announcements, May traditionally is a slow retail month, which will allow more dealers to leave their businesses.

Dates for the 1995 convention are May 21-25 at the Loews Anatole Hotel, five minutes away from the Dallas Convention Center. Wiener says

room rates in Dallas start at \$50 a night, making it "extremely affordable" for attendees.

The decision to change titles was made to reflect the administrative structure of other trade organizations, Wiener says. Also, the executive VP function often is confused in the consumer press.

"When a talk show is looking for a spokesperson, they want to speak to the president, not the executive VP," says Wiener.

On the other hand, Wiener says, VSDA did not want to overlook the contribution of Rick Karpel, who, before being named executive VP, was a VP with the organization for several years.

RADIO HELPS GIPSY KINGS BECOME CROSSOVER KINGS

(Continued from page 8)

winning the top world music group honors in 1990 and 1991.

Complementing the Gipsy Kings' retail success is the band's popularity on Latino radio. The group's latest Latino single, "No Vivire," sits at No. 32 on this week's Hot Latin Tracks singles chart. Since 1988, when the band's self-titled debut was released in the U.S., the Gipsy Kings have notched four top 10 hits on the Hot Latin Tracks chart, including the chart-topper "Volare."

In addition to Latin radio, adult alternative and jazz stations across the country have picked up instrumental cuts from "Love & Liberté," including jazz-oriented WNUA Chicago, where station PD Lee Hansen says "Michaël" has emerged as the most popular track. "Usually the Gipsy Kings feature only a couple of instrumentals," says Hansen, "but the additional instrumentals on this album are making it one of their biggest records for us."

While the band's fiery front man Nicolas Reyes, 36, says he and his band mates are "very surprised and very happy" with their success, he insists that the group's Gypsy lifestyle has scarcely been altered, save for a

few fancy automobiles.

"We have too much tradition to change," says Reyes, whose father Jose was a famed flamenco vocalist in the '60 and '70s. "We live very simple lives. We like good food and we spend a lot of time with our people playing music."

Reyes and his brother Tonino formed Los Reyes in 1976, along with cousins from the Baliardo clan. But the group did not catch fire until 11 years later when they met Claude Martinez, a French producer who updated the group's gypsy/flamenco sound and renamed them the Gipsy Kings.

Propelled by the debut hit single "Bamboleo," the Gipsy Kings soon took to touring, and Clancy and Imbert say the group's exciting shows have attracted most of its fans.

Howard Krumholtz, buyer at Tower's flagship store in Los Angeles, says weekly sales of "Love & Liberté" doubled after the band's L.A. concert dates three weeks ago. Krumholtz adds that the store has sold 1,150 units of the record since its release, which he says is "pretty phenomenal" for a nonmainstream album. "Similar records sell for less than a tenth of that [figure]," he

says.

Asked why audiences connect so completely to the band's sound, Reyes replies, "This music carries a lot of passion and people feel that passion from us that we've brought back from centuries ago. It's music that really comes across."

When "Love & Liberté" was scheduled for release last December, Clancy decided to see if the band could expand its audience and embarked on his successful campaign to attract adult alternative programmers. Clancy complemented his radio initiative with a retail campaign anchored by P-O-P advertising with major retail chains and selected one-stops.

But Clancy says the group's Christmas promo tour, featuring a Dec. 15 show in Miami during a soccer match between Argentina and Italy and an acoustic taping for MTV Latino in Miami Beach, "kicked sales into gear." The trip was capped by a performance on "The Late Show

With David Letterman" in New York Dec. 17.

Buoyed by the early sales spurt of "Love & Liberté," the label brass decided to bring the band back to the U.S. for a three-week major-city swing that concluded March 19 in New York. Clancy arranged for a pre-tour TV appearance on the "Tonight Show" March 1 and the band taped a segment March 18 for "CBS This Morning," set to air April 14.

Upcoming plans, says Imbert, call for the Gipsy Kings to launch a South American tour in April and May, followed by another U.S. swing in June. Imbert hinted that the band may play several World Cup sites, as well as the Woodstock festival in August.

Imbert adds that the band's guitarist, Tonino Reyes, is working with guitar manufacturer Gibson to develop a "Gipsy Kings guitar" and is expected to release his first solo record in November, after which the band will begin working on its next album, due out in March 1995.

PARAMOUNT TO DISTRIBUTE CD-ROM SOFTWARE

(Continued from page 5)

Xiphias received from Compton's. The terms "aren't substantially different," he maintains. Black says the move was based on "the very special relationship" offered by Paramount, compared to that at Compton's, where "I'm one amongst many." Bastin estimates that Compton's has had a net gain of four labels in the past year and now represents about 25 publishers.

Given Xiphias' performance, "it's not a huge loss, but it's significant," notes a trade source, attributing the move to Paramount's strengths in movies, video, and publishing. "Compton's is limited in that regard." Black believes associating with Paramount gives Xiphias a "kind of substance" that has resulted in discussions with an independent producer to turn "Soft Kill" into a movie.

Paramount Home Video is more interested in tapping into multimedia mania. One way to do this would be to lower CD-ROM prices—which currently range from \$35 to \$100-plus—to reach the mass market. Although he says suggested list hasn't been decided for the Xiphias "Power Rangers" title due in June, Doctorow hints it will be lower than

usual. "There is a lot of opportunity in pricing," he adds. "We're not so sure we would hold to the conventional wisdom."

Doctorow suggests prices would fall to home video's sell-through bracket of \$25 and under. Paramount took the lead in developing sell-through and has already announced that its full-motion movies on Philips CD-I system will sell for \$24.95.

While the CD-ROM of "Power Rangers" is expected to do as well for Paramount as the cassette series has for PolyGram Video, Saban Entertainment has given Xiphias rights for only a single release. But there's the promise of more if this title sells, says David Goodman, senior VP of domestic distribution. He's a self-professed fan of Xiphias, "one of the best companies in the business."

PolyGram is rumored to be losing its "Power Rangers" license, and trade sources believe the Paramount deal hints at where the series might land. Goodman, though, describes the Xiphias arrangement as "totally, totally, completely separate. This is one isolated CD-ROM."

PINK FLOYD LEADS APRIL RELEASES

(Continued from page 10)

April 26. Hot on the heels of her double-platinum greatest hits collection, the project will be launched shortly with the single "Why Haven't I Heard From You."

Keith Sweat, one of the urban market's original "new-jacks," takes a break from his writing and production duties for other acts to work his own "Get Up On It" (April 19, Elektra). The first single, "How Do You Like It?" already has soared to No. 22 on Billboard's Hot R&B Singles chart after two weeks of radio circulation. A road jaunt is being planned.

On April 26, Pam Tillis follows her 1992 gold-seller "Homeward Looking Angel" with "Sweetheart's Dance." Produced by the singer with Steve Fishell, the Arista album will get a boost from the current chart success of the track "Spilled Perfume."

Much ado has been made about Johnny Cash's return to recording. The wait will end April 26 when American/Reprise unveils the legendary artist's self-titled label debut. The contents of this Rick Rubin production are being kept under super-

tight wraps.

Speaking of legends, Diana Ross and Motown Records have invited several of dance music's cutting-edge producers to reinterpret and reconstruct a batch of classics for "Diana Extended: The Remixes" (April 12). Frankie Knuckles' version of "Somebody We'll Be Together" has just shipped to club DJs and radio, with a deep-house mix of "I'm Coming Out" by Maurice Joshua likely to follow.

Other records swinging on the R&B/urban tip this month include "Illmatic" by Nas (RuffHouse/Columbia, April 19); "Brown & Proud" by Lighter Shade Of Brown (Mercury, April 19); and "Straight To The Point" by Damion Hall (MCA, April 26).

The alternative rock arena in April sees the return of King Missile with a self-titled opus (Atlantic, April 19), and the much-touted major-label debut of Hole, "Live Through This" (Geffen, April 12). Also on tap are "41" by Swell (American, April 12); "Let Love In" by Nick Cave & the Bad Seeds (Elektra, April 19); and

"Give Out But Don't Give Up" by Primal Scream (Sire/Warner Bros., April 12).

More mainstream rock minds will be served albums by Peter Dinklage, "Skin" (550 Music/Epic, April 12); Boz Scaggs, "Some Change" (Virgin, April 5); and John Cale & Bob Neuwirth, "Last Day On Earth" (MCA, April 26).

The dance music circuit will be active in April with the stateside debut of U.K. diva Juliet Roberts, who delivers "Natural Thing" on Reprise/Warner Bros. April 26. The single "I Want You" recently topped Billboard's Club Play Chart and has begun to climb the Hot 100. Also coming are albums by B-Tribe, "Fiesta Fatale" (Atlantic, April 5), and No-Man, "Loveblows & Lovecries: A Confession" (One Little Indian/550 Music/Epic, April 5).

Assistance in preparing this story was provided by Brett Atwood in Los Angeles; Trudi Miller Rosenblum in New York; and Peter Cronin in Nashville.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	THE SIGN	ACE OF BASE (ARISTA) 6 weeks at No. 1
2	2	17	THE POWER OF LOVE	CELINE DION (550 MUSIC)
3	3	18	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
4	4	19	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
5	5	30	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
6	6	14	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
7	8	12	NOW AND FOREVER	RICHARD MARX (CAPITOL)
8	7	14	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
9	12	6	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
10	11	11	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
11	9	24	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
12	14	11	BUMP N' GRIND	R. KELLY (JIVE)
13	15	5	THE MOST BEAUTIFUL GIRL IN...	PRINCE (NPG/BELLMARK)
14	10	22	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
15	19	8	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
16	13	24	HERO	MARIAH CAREY (COLUMBIA)
17	16	14	EVERYDAY	PHIL COLLINS (ATLANTIC)
18	17	20	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
19	30	5	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
20	21	29	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
21	24	8	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
22	25	18	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
23	22	21	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
24	20	13	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
25	26	22	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
26	27	10	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
27	—	1	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
28	23	10	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
29	34	4	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)
30	42	4	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
31	28	16	AMAZING	AEROSMITH (GEFFEN)
32	31	9	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
33	38	25	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
34	32	12	STAY	ETERNAL (EMI/ERG)
35	33	25	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
36	40	14	HAVING A PARTY	ROD STEWART (WARNER BROS.)
37	29	19	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
2	—	1	NEVER KEEPING SECRETS	BABYFACE (EPIC)
3	3	6	DREAMLOVER	MARIAH CAREY (COLUMBIA)
4	4	15	HEY JEALOUSY	GIN BLOSSOMS (A&M)
5	—	1	AGAIN	JANET JACKSON (VIRGIN)
6	1	4	JESSIE	JOSHUA KADISON (SBK/ERG)
7	5	33	TWO PRINCES	SPIN DOCTORS (EPIC)
8	2	9	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
9	7	10	NO RAIN	BLIND MELON (CAPITOL)
10	6	17	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
11	11	26	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
12	9	6	WHAT IS LOVE	HADDAWAY (ARISTA)
13	8	8	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	36	14	I'M IN THE MOOD	CE CE PENISTON (A&M)
39	45	12	LOSER	BECK (DGC/GEFFEN)
40	41	23	LINGER	THE CRANBERRIES (ISLAND/PLG)
41	56	6	FEENIN'	JOCECI (UPTOWN/MCA)
42	44	9	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)
43	49	5	AND OUR FEELINGS	BABYFACE (EPIC)
44	55	3	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
45	48	12	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
46	46	22	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
47	37	19	CRY FOR YOU	JOCECI (UPTOWN/MCA)
48	43	20	DAUGHTER	PEARL JAM (EPIC)
49	65	2	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
50	53	4	YOU DON'T LOVE ME	DAWN PENN (BIG BEAT/ATLANTIC)
51	57	3	THE MORE YOU IGNORE ME...	MORRISSEY (SIRE/REPRISE)
52	50	11	WILL YOU BE THERE	HEART (CAPITOL)
53	58	7	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
54	59	3	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)
55	51	17	CHOOSE	COLOR ME BADD (GIANT)
56	60	3	I WANT YOU	JULIET ROBERTS (REPRISE)
57	66	5	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
58	47	14	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
59	62	2	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
60	63	2	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)
61	52	9	I SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
62	—	1	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
63	61	7	DISARM	SMASHING PUMPKINS (VIRGIN)
64	54	19	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
65	—	1	DREAMS	THE CRANBERRIES (ISLAND/PLG)
66	—	12	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
67	67	5	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
68	69	4	GOD	TORI AMOS (ATLANTIC)
69	—	1	ANYTHING	SWV (RCA)
70	64	9	LAD	JAMES (FONTANA/MERCURY)
71	71	2	ELECTRIC RELAXATION	A TRIBE CALLED QUEST (JIVE)
72	—	1	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)
73	68	4	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
74	74	2	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)
75	—	1	SWEET LULLABY	DEEP FOREST (550 MUSIC)

○ Singles with the greatest sales gains. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

25	ALL FOR LOVE	Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/PPP
26	ALL THAT SHE WANTS	(Megasongs, BMI/BMG, ASCAP) HL
27	ALWAYS ON MY MIND	(Warner-Tamerlane, BMI/Interscope, ASCAP/Bam Jams, BMI/Minder, ASCAP/Taking Care Of Business, BMI) WBM
28	AMAZING	(Swag Song, ASCAP/Colegms-EMI, ASCAP/Super Supa, ASCAP) HL/WBM
29	AND OUR FEELINGS	(Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
30	BABY I LOVE YOUR WAY (FROM REALITY BITES)	(Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
31	BECAUSE OF LOVE	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM
32	BECAUSE THE NIGHT	(Bruce Springsteen, ASCAP) CPP
33	BORN TO ROLL	(DAMASTA, ASCAP/Varry White, ASCAP)
34	BREATHE AGAIN	(Ecaf, BMI/Sony Songs, BMI) HL
35	BUMP N' GRIND	(Zomba, BMI/R.Kelly, BMI) CPP
36	CANNONBALL	(Period/Zomba, BMI) CPP
37	CANTALOO (FLIP FANTASIA)	(EMI Blackwood, BMI/US-3, BMI) WBM
38	CAN WE TALK	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
39	CHOOSE	(Flyte Tyme, ASCAP/Me Good, ASCAP) WBM
40	COME TO MY WINDOW	(MLE, ASCAP/Almo, ASCAP) CPP
41	COMIN' ON STRONG	(Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI)
42	COMPLETELY	(Realsongs, ASCAP) WBM
43	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)	(BMG, BMI/Wu-Tang, BMI) HL
44	CRY FOR YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
45	A DEEPER LOVE (FROM SISTER ACT 2)	(Cole, ASCAP/Civillies, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
46	DON'T GO BREAKING MY HEART	(Big Pig, ASCAP) HL
47	DREAM ON DREAMER	(My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM
48	DREAMS	(Polygram Int'l, ASCAP)
49	DREAMS	(Perfect/CPZ, ASCAP/Zomba, BMI) CPP
50	DUNKIE BUTT (PLEASE PLEASE PLEASE)	(AMI, BMI)
51	ELECTRIC RELAXATION (RELAX YOURSELF GIRL)	(Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
52	EVERYDAY	(Phil Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
53	FEENIN'	(EMI April, BMI/DeSwing Mob, ASCAP) WBM
54	FOUND OUT ABOUT YOU	(WB, ASCAP/East Jesus, ASCAP) WBM
55	FUNK DAT/WHY IS IT?	(Estrogen, BMI/Sam Blak, BMI)
56	GETTO JAM	(No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)
57	GIN AND JUICE	(WB, ASCAP/Mari-Knight, ASCAP/Sony Tunes, ASCAP) WBM
58	GOD	(Sword And Stone, ASCAP)
59	GOT ME WAITING (E-Z-Duz-It)	(ASCAP/Pete Rock, ASCAP/EMI, ASCAP)
60	GROOVE THANG	(Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
61	HAVING A PARTY	(Abkco, BMI)
62	HERO	(Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
63	HEY D.J. (FROM MI VIDA LOCA)	(Charisma, ASCAP/Warner-Tamerlane, ASCAP/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, BMI) CPP/WBM/HL
64	HOW DO YOU LIKE IT?	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
65	I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)	(Dovan, ASCAP) CPP
66	I LIKE TO MOVE IT (Strictly Rhythm)	(ASCAP/Mega Platinum, ASCAP)
67	I'LL BE LOVING YOU	(Play The Music, ASCAP/Viper 7, ASCAP)
68	I'LL REMEMBER (FROM WITH HONORS)	(WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ali-Aja, ASCAP/Webb Girl, ASCAP)
69	I'M IN THE MOOD	(EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casidida, ASCAP) HL
70	I'M OUTSTANDING	(Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
71	I'M READY	(Ecaf, BMI/Sony, BMI) HL
72	INDIAN OUTLAW	(Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acufl-Rose, BMI) CPP
73	I SWEAR	(Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
74	IT'S ALL GOOD (Rap & More)	(BMI)
75	I'VE BEEN THINKING ABOUT YOU	(School Days, ASCAP/Rhythm Vision, BMI)
76	I WANT YOU	(Warner-Tamerlane, BMI) WBM
77	JUST ANOTHER DAY	(Queen Latifah, ASCAP)
78	LAD	(Polygram Int'l, BMI) HL
79	(LAY YOUR HEAD ON MY) PILLOW	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
80	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	(A La Carte, BMI/EMI Blackwood, BMI) WBM
81	LINGER	(Island, BMI/Polygram Int'l, ASCAP) HL
82	LOSER	(Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
83	LOVE SNEAKIN' UP ON YOU	(Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL
84	LULLABY (GOODNIGHT, MY ANGEL)	(Impulsive, ASCAP/EMI April, ASCAP) HL
85	MARY JANE'S LAST DANCE	(Gone Gator, ASCAP) CPP
86	MASS APPEAL	(Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM
87	MISS YOU IN A HEARTBEAT	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) CPP
88	MMM MMM MMM MMM	(Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
89	THE MORE YOU IGNORE ME, THE CLOSER I GET	(Warner Chappell, ASCAP/Boorer, PRS) WBM
90	THE MOST BEAUTIFUL GIRL IN THE WORLD	(Controversy, ASCAP) WBM
91	MOTHER (WB, ASCAP/American Def Tunes, ASCAP/Evillie, ASCAP) HL	
92	MY LOVE	(Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	BUMP N' GRIND	R. KELLY (JIVE) 3 weeks at No. 1
2	2	11	THE SIGN	ACE OF BASE (ARISTA)
3	4	10	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
4	8	5	INDIAN OUTLAW	TIM MCGRAW (CURB)
5	5	8	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)
6	3	17	THE POWER OF LOVE	CELINE DION (550 MUSIC)
7	6	12	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
8	7	8	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
9	10	7	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
10	9	15	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
11	11	10	NOW AND FOREVER	RICHARD MARX (CAPITOL)
12	25	5	THE MOST BEAUTIFUL GIRL IN...	PRINCE (NPG/BELLMARK)
13	13	14	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
14	12	7	MOTHER	DANZIG (AMERICAN/REPRISE)
15	18	7	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
16	15	11	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
17	16	46	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
18	21	6	I'M OUTSTANDING	SHAQUILLE O'NEAL (JIVE)
19	19	8	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)
20	20	10	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
21	14	18	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
22	28	5	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
23	17	13	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
24	24	8	IT'S ALL GOOD	HAMMER (GIANT)
25	22	10	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
26	26	10	I SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
27	27	8	STAY	ETERNAL (EMI/ERG)
28	30	3	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	29	7	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
30	38	2	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
31	23	23	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
32	31	7	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
33	34	3	PUMPS AND A BUMP	HAMMER (GIANT)
34	45	2	FEENIN'	JOCECI (UPTOWN/MCA)
35	42	3	SOMETHIN' TO RIDE TO </	

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

CLOSE: This week's fight for the top of the Hot 100 sees "The Sign" by **Ace Of Base** (Arista) holding onto No. 1 over **R. Kelly's** "Bump N' Grind" (Jive) by a razor-thin margin. "Bump," the biggest point-gainer on the chart for the third straight week, is up to No. 12 in monitored airplay points and maintains its strong No. 1 in sales—selling more than 100,000 units last week. Kelly's single is likely to ease into the No. 1 spot next week. The second-biggest gainer in the top 10 is "Mmm Mmm Mmm Mmm" by **Crash Test Dummies** (Arista). It's up 24% in sales and moves 12-8 overall. It ranks No. 1 in airplay at KUTQ Salt Lake City, No. 7 at WKCI (KC 101) New Haven, Conn., and No. 8 at WPLY (Y100) Philadelphia.

"RETURN TO INNOCENCE" by **Enigma** (Virgin) is the biggest overall gainer among developing titles (those not yet in the top 20) and wins the Greatest Gainer/Airplay at No. 24. It vaults 30-19 in airplay and also enjoys a healthy debut in sales, at No. 41. "Return" ranks No. 1 in airplay at modern rock outlets KEDGE (The Edge) Dallas and WNNX (99X) Atlanta, and No. 4 at top 40/mainstream WEZB (B97) New Orleans. "How Do You Like It" by **Keith Sweat** (Elektra) wins the Greatest Gainer/Sales. "Like" also is breaking at rhythm-cross-over stations, including No. 3 at WJMN (Jammin' 94.5) Boston, No. 5 at WPGC Washington, D.C., and No. 9 at WERQ (92Q) Baltimore. The second-biggest overall gainer below No. 20 is "Born To Roll" by **Masta Ace Incorporated** (Delicious Vinyl/EastWest), which makes a big move on the Hot 100, 63-36. "Born" is No. 5 in airplay at WQHT (Hot 97) New York, No. 7 at KSOL (Wild 107) San Francisco, and No. 8 at WIOQ (Q102) Philadelphia.

HOW HIGH: Readers often ask how high a single can go on the Hot 100 due to sales alone. "Indian Outlaw" by **Tim McGraw** (Curb) is answering the question: It's the first single to reach the top 15 from sales only. It sold more than 50,000 units in the week used for the chart, ranking No. 4 in singles sales. All the units sold so far are due to airplay at country radio and video outlets, which is not figured into the Hot 100 point totals. Curb is planning a top 40 radio promotional blitz next week, however, so top 40 airplay may be forthcoming.

QUICK CUTS: The Hot Shot Debut at No. 35 is "I'll Remember" by **Madonna** (Maverick/Sire/Warner Bros.), from the "With Honors" soundtrack. Its strong debut is due to a No. 27 debut on the airplay chart; it was only in stores for part of the week. "Remember" ranks top 10 in airplay out of the box at seven mainstream outlets, including WSKS Wilkes-Barre, Pa. (No. 1), KRBE Houston (No. 2), and KKFR (Power 92) (No. 6) . . . Two new artists make their Hot 100 bows this week: From San Jose, Calif., **Jocelyn Enriquez** enters at No. 95 with "I've Been Thinking About You" (Classified). The dance single is breaking out of her hometown, where it's No. 2 in airplay at KHQT (Hot 97.7). "Neon Moonlight" by **Rosco Martinez** (Zoo) debuts at No. 98. It's No. 14 in airplay at KIIS in his hometown, Los Angeles.

Sony Tree Launches Religious Music Arm Nashville Vet Scherer Named Division's Director

BY BOB DARDEN

Sony Music Publishing has entered the increasingly competitive contemporary Christian publishing market with the launch of a religious music division of Sony Tree. Nashville veteran Jim Scherer has been named director of the new division.

According to Donna Hilley, president and CEO of Sony Tree, Scherer will retain his current title as director of creative services for Sony Tree in addition to managing the new division.

Richard Rowe, president of Sony Music Publishing, says that while the division's writers are currently better known for their pop and country music hits, the new division would increase their visibility in Christian music.

The launch comes only a week after the Sparrow Corp. purchased another well-known Christian publishing house, Meadowgreen Music. Hilley, incidentally, was instrumental in the founding of Meadowgreen as a part of Tree before CBS purchased Tree a few years later.

Scherer has spent the past 10 years in music publishing and has been with Sony Tree since 1989. Past credits include stints as a manager, producer, engineer, and musician.

"This has always been a particular interest of mine," he says. "I've been involved in contemporary Christian music in some form, whether playing or writing, for a long time. "So, since Sony Tree already had writers who were having success in Christian music . . ." he adds. Scherer says there is no talk of Sony Tree establishing a record label at this time, nor are there any plans to expand the division's staff. Scherer also says that writers for Sony Tree's contemporary Christian music division have already enjoyed a number of hits in the Top Contemporary Christian charts. Those writers include Jeff and Gayla Borders, Johnny Douglas, Jon Mohr, and Chapin Hartford.

According to Scherer, the division's primary focus will be on signing new and established writer/producers and writer/artists, much like Sony Music Publishing has done with

Keith Thomas, Robert White Johnson, Wally Wilson, Kenny Greenberg, Chris Rodriguez, Bill Owsley, Mark Chesshir, Madeline Stone, Phil Barnhart, and James Humphrey—all of whom have enjoyed writing successes in both the contemporary Christian and mainstream music markets.

"Because Sony is so vast, we're going to be able to tap into so many new networks," Scherer says. "Before, whenever I went to Los Angeles, I worked pop and country songs. But now, when I go to pitch to film and television, I take contemporary Christian songs along as well. We're already getting some good responses by doing that."

Scherer says Sony Tree will not create a separate title for the contemporary Christian music division. "Nothing much will change. We're just going to be able to let more people know about this music. I don't want to put tags on people or music. Music too often gets judged by whatever label gets slapped on it, whether it is country or Christian music."

INTEGRITY MOVES TO SPRING ARBOR DISTRIB

(Continued from page 10)

Mobile, Ala.-based Integrity, says the label's sales exceeded \$29 million in 1993, its fifth consecutive year of 25% growth.

"After months of strategically studying what we should do, we decided that since we were diversifying into so many musical styles, this is the right thing for Integrity," Coleman says. "The main thing is focus. It allows us to have our own sales force focused on our products. We believe it will result in a sales increase. This is certainly not a negative on Sparrow."

Once the agreement with Sparrow expires Aug. 31, Integrity's warehousing and fulfillment operations will be handled through Spring Arbor Distributors of Bellville, Mich.

Integrity began as a praise and worship music-oriented record club. But Coleman said that Integrity's Christian bookstore sales "have

grown dramatically over the past several years, and we are projecting retail sales alone in excess of \$12 million in 1994.

"If we had experienced slower growth, we probably would have remained with Sparrow. But today, in terms of units sold, our retail side has either equaled or just exceeded our [record club] business."

Integrity will become one of Spring Arbor's biggest accounts. Rick Pigott, president of Spring Arbor, says his company has delivered Integrity Music product to the book market since 1987.

"We know the product well," Pigott says. "This is a great opportunity for both companies to fulfill their missions and grow together."

Pigott says Spring Arbor, which earned \$160 million in revenues in 1993, will add an unspecified number of additional employees because of the agreement, in Nashville and at its corporate home near Detroit.

"We carry everything of note in a live catalog status, from every gospel label and distribution house in the industry," Pigott says. "We've been carrying all of the Integrity lines for some years—we're just changing the basis of our distribution agreement with them."

In addition to providing Integrity product to Christian bookstores, Spring Arbor will serve as a fulfillment center for Integrity product shipped to general market retailers. Coleman says Integrity has no plans to "internalize" warehousing and fulfillment operations for retail.

"We've talked with Spring Arbor about a number of things, and there's a real good possibility that we'll be able to work together to enhance service," Coleman says. "It'll be a process of growing together, and we'll have six months of growing together before the new agreement kicks in on Sept. 1."

Coleman says the move will require Integrity to hire "20-plus" new employees in national sales management, field reps, and telemarketing positions.

"They'll be in different parts of the country, but we may have some folks in Nashville and some in Mobile," he says.

In a prepared release, Sparrow CEO Billy Ray Hearn said his company is "proud" to have been a part of Integrity Music's "exceptional growth."

"We wish them the best in this new venture. We will continue to aggressively sell their product and support their programs through Aug. 31."

PIONEER'S BLUE LASER

(Continued from page 6)

(JVC), and Philips. Matsushita is set to launch the industry's first Video CD system April 1.

Video CD is based on the MPEG-1 standard, which is roughly analogous to current VHS technology, while blue laser holds the promise of higher-resolution, longer-playing audio-visual software based on the MPEG-2 standard.

Notwithstanding its support for Video CD, Sony may actually be closest to developing practical blue laser technology, says Chuck Goto, electronics industry analyst for securities firm S.G. Warburg (Japan).

"I visited Sony's research lab at the end of last year and it looked like they were pretty close to having a continuous-wave blue laser [as opposed to the SHG type just announced by Pioneer]," says Goto. The main problem with the SHG type, he says, is its high power consumption.

The Pioneer statement says the company will continue research into both types of blue laser technology.

STEVE McCURE

REVAMPED NIRVANA, BECK ALBUMS

(Continued from page 10)

that different."

Regarding the song title change, he says, "Kurt changed it to 'Waif Me' because 'waif' is not gender-specific. We thought that was the best way of softening it up."

But, he adds, "We did not have to compromise the music. The music is intact."

While Geffen approached Nirvana with the suggestion of an alternative package, Farrell says the band is also "concerned about the kids being able to buy it . . . They wanted to make sure they reached them."

Says Smith, "It's nearly negligible in terms of a compromise . . . In order to satisfy any arcane thinking that

sets up rules to get something in the racks, this is very minor."

Details are far sketchier about the revised Beck album, with its release nearly two months away, but Smith acknowledges that an alternate package will be released.

Speaking generally, Smith stresses the importance of addressing the concerns of racked accounts, which service an immense retail audience.

"What racks do is provide you with the high road," he says. "The most important thing is to get the music into the hands of consumers . . . [And] many consumers don't buy their records anywhere else."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX)
2	8	3	IN WALKED LOVE	EXPOSE (ARISTA)
3	4	2	IT AIN'T HARD TO TELL	NAS (COLUMBIA)
4	3	4	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
5	11	4	PAPA'Z SONG	ZPAC (INTERSCOPE)
6	20	2	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
7	—	1	PLAY MY FUNK	SIMPLE E (BEACON/FOX)
8	5	4	RIBBON IN THE SKY	INTR0 (ATLANTIC)
9	15	4	THE RIGHT TIME	I TO I (NEXT PLATEAU/LONDON/PLG)
10	7	5	IT ALL COMES DOWN TO THE...	TERMINATOR X (RAL/CHAOS)
11	10	4	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
12	12	6	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
13	14	6	WATCH THE GIRL DESTROY ME	POSSUM DIXON (INTERSCOPE)

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 2, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	3	2	17	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
2	1	—	2	SOUNDGARDEN A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
3	4	3	19	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
4	7	7	14	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
5	6	5	29	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
6	5	1	36	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
				HOT SHOT DEBUT		
7	NEW ▶		1	MOTLEY CRUE ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE	7
8	8	4	19	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
9	9	8	17	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
10	12	9	23	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
				GREATEST GAINER		
11	26	55	3	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	11
12	2	—	2	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
13	10	10	6	ENIGMA CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
14	13	15	3	BECK DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
15	17	22	10	CRASH TEST DUMMIES ● ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	15
16	15	13	6	SOUNDTRACK RCA 66364 (10.98/16.98)	REALITY BITES	13
17	14	11	18	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
18	11	6	70	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
19	18	21	3	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
20	19	19	34	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
21	16	16	8	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES	1
22	23	14	8	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
23	21	17	13	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
24	24	20	44	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
25	20	18	27	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
26	30	28	21	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
27	32	24	18	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
28	22	12	3	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
29	29	23	19	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
30	28	26	22	PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98)	VS.	1
31	27	25	48	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
32	33	31	7	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
33	31	27	32	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
34	35	29	11	SOUNDTRACK ● EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	17
35	25	—	2	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	25
36	36	32	70	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
37	40	33	9	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	33
38	39	36	15	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
39	37	30	23	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
40	38	39	13	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
41	41	37	25	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
42	42	35	65	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
43	44	41	38	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
44	43	38	6	ZHANE ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
45	49	50	19	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) HS	CANDLEBOX	43
46	50	45	9	ZZ TOP RCA 66317 (10.98/16.98)	ANTENNA	14
47	NEW ▶		1	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT	47
48	47	44	6	RICHARD MARX CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
49	48	42	21	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
50	46	43	43	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
51	NEW ▶		1	SAMMY HAGAR GEFFEN 24702 (10.98/15.98)	UNBOXED	51
52	55	49	29	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
53	57	62	19	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
54	54	48	76	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
55	52	51	39	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	58	58	90	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
57	34	—	2	ELVIS COSTELLO WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
58	51	46	49	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
59	62	63	44	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
60	61	57	56	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
61	60	59	16	CRACKER VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
62	56	52	26	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
63	64	61	118	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
64	53	40	20	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
65	59	47	23	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
66	65	54	15	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
67	45	34	54	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
68	66	60	81	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
69	63	53	21	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
70	72	67	31	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
71	81	84	10	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	71
72	76	80	38	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
73	70	69	136	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
74	69	71	162	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
75	68	64	41	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
76	77	66	11	SOUNDTRACK VIRGIN 88274 (10.98/15.98)	THE PIANO	52
77	67	56	4	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
78	95	99	5	SARAH MCLACHLAN ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	78
79	74	65	15	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	59
80	73	95	79	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
81	80	77	19	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	8
82	79	70	18	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
83	87	88	10	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
84	101	106	6	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
85	75	68	15	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	54
86	82	76	52	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
87	98	96	31	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
88	83	81	35	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
89	85	82	66	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
90	84	74	22	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
91	100	93	29	BARNEY ▲ SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
92	99	98	25	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
93	90	85	4	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
94	91	75	48	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
95	86	90	26	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
96	NEW ▶		1	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
97	88	78	7	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
98	89	79	21	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
				HEATSEEKER IMPACT		
99	124	147	6	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	99
100	71	72	17	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
101	92	94	72	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
102	96	87	17	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
103	93	73	37	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
104	106	111	122	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
105	94	83	29	THE BREEDERS ● 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
106	102	89	19	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
107	111	112	213	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
108	110	102	7	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
109	108	107	82	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	109	86	8	COLLIN RAYE	EXTREMES	73
				★★★ PACESETTER ★★★		
(111)	145	—	47	YANNI	IN MY TIME	24
112	103	100	70	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD	53
113	107	101	63	SWV	IT'S ABOUT TIME	8
114	105	117	4	5TH WARD BOYZ	GANKSTA FUNK	105
115	104	104	45	WYNONNA	TELL ME WHY	5
116	117	138	10	K7 TOMMY BOY	SWING BATTA SWING	116
117	97	91	38	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
118	120	118	36	CLINT BLACK	NO TIME TO KILL	14
(119)	127	121	4	RICK TREVINO	RICK TREVINO	119
120	126	122	79	QUEEN	GREATEST HITS	11
(121)	138	173	3	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB	121
122	114	108	10	MINT CONDITION	FROM THE MINT FACTORY	104
123	118	127	4	BENOIT/FREEMAN	THE BENOIT/FREEMAN PROJECT	118
124	116	109	34	UB40	PROMISES AND LIES	6
125	130	115	45	JOE DIFFIE	HONKY TONK ATTITUDE	67
126	115	97	39	TONY! TONI! TONE!	SONS OF SOUL	24
127	131	105	8	CE CE PENISTON	THOUGHT 'YA KNEW	96
128	122	110	54	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY?	12
129	123	131	53	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	117
130	133	129	185	GARTH BROOKS	NO FENCES	3
131	121	114	21	ZAPP & ROGER	ALL THE GREATEST HITS	39
132	132	148	17	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	131
133	136	125	121	BROOKS & DUNN	BRAND NEW MAN	10
(134)	139	130	8	SOUNDTRACK	IN THE NAME OF THE FATHER	114
135	119	116	17	AARON HALL	THE TRUTH	47
136	129	124	77	ALICE IN CHAINS	DIRT	6
137	112	103	37	U2	ZOOROPA	1
138	113	92	39	GLORIA ESTEFAN	MI TIERRA	27
139	135	120	63	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
140	146	128	35	TAG TEAM	WHOOPI! (THERE IT IS)	39
(141)	NEW	1	MARTY STUART	LOVE AND LUCK	141	
(142)	NEW	1	12 GAUGE	12 GAUGE	142	
143	128	123	9	VARIOUS ARTISTS	OLD SCHOOL	123
144	78	—	2	DAVID LEE ROTH	YOUR FILTHY LITTLE MOUTH	78
145	137	140	47	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
146	144	133	6	CONSCIOUS DAUGHTERS	EAR TO THE STREET	126
147	141	155	50	THE JERKY BOYS	THE JERKY BOYS	80
(148)	NEW	1	BILLY DEAN	GREATEST HITS	148	
149	155	161	201	VAN MORRISON	THE BEST OF VAN MORRISON	41
150	125	119	71	SOUNDTRACK	ALADDIN	6
151	153	146	53	SAMMY KERSHAW	HAUNTED HEART	57
(152)	175	168	47	TOBY KEITH	TOBY KEITH	99
153	143	137	53	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!	13
154	142	142	22	RUSH	COUNTERPARTS	2
155	134	113	6	BEASTIE BOYS	SOME OLD BULLSHIT	46

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	154	135	17	ELTON JOHN	DUETS	25
157	140	132	92	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	3
158	148	126	29	BJORK	DEBUT	61
159	151	152	4	GERALD ALBRIGHT	SMOOTH	151
(160)	NEW	1	CAROLE KING	IN CONCERT	160	
161	164	136	10	BOY HOWDY	SHE'D GIVE ANYTHING	103
162	165	166	124	NIRVANA	NEVERMIND	1
163	161	150	46	INNER CIRCLE	BAD BOYS	64
164	174	171	204	GARTH BROOKS	GARTH BROOKS	13
165	150	151	72	CELINE DION	CELINE DION	34
166	162	156	32	SOUNDTRACK	MENACE II SOCIETY	11
167	159	154	23	SOUNDTRACK	COOL RUNNINGS	111
168	158	149	24	DEF LEPPARD	RETRO ACTIVE	9
169	156	—	3	GERSHWIN/WODEHOUSE	NONESUCH 79287/ELEKTRA (10.98/15.98)	156
(170)	179	169	39	BILLY RAY CYRUS	IT WON'T BE THE LAST	3
(171)	181	192	45	INTRO	INTRO	65
172	147	141	72	SOUL ASYLUM	GRAVE DANCERS UNION	11
(173)	195	—	2	ETERNAL	ALWAYS & FOREVER	173
(174)	180	195	57	2PAC	STRICTLY 4 MY N.I.G.G.A.Z....	24
175	149	143	14	MARY J. BLIGE	WHAT'S THE 411? REMIX	118
176	160	157	13	COWBOY JUNKIES	PALE SUN, CRESCENT MOON	114
177	168	—	2	BOB JAMES	RESTLESS	168
178	176	167	72	GLORIA ESTEFAN	GREATEST HITS	15
179	172	159	18	SUZY BOGGUSS	SOMETHING UP MY SLEEVE	121
180	170	153	39	MARK CHESNUTT	ALMOST GOODBYE	43
181	169	180	3	SOUNDTRACK	SUGAR HILL	169
(182)	NEW	1	MEAT PUPPETS	TOO HIGH TO DIE	182	
183	167	160	21	JACKSON BROWNE	I'M ALIVE	40
(184)	198	—	2	VARIOUS ARTISTS	ART LABOE'S DEDICATED TO YOU VOL. 4	184
185	152	139	19	VARIOUS ARTISTS	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
186	173	164	12	HADDAWAY	HADDAWAY	111
187	186	—	4	VARIOUS ARTISTS	DANCE MIX U.S.A.	167
188	183	—	2	THE MAVERICKS	WHAT A CRYING SHAME	183
(189)	190	—	3	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	189
(190)	NEW	1	SUZY BOGGUSS	GREATEST HITS	190	
(191)	RE-ENTRY	145	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1	
(192)	RE-ENTRY	45	TRACY LAWRENCE	ALIBIS	25	
193	163	145	38	BARBRA STREISAND	BACK TO BROADWAY	1
194	192	184	96	BILLY RAY CYRUS	SOME GAVE ALL	1
195	185	178	26	ABBA	GOLD	63
196	184	175	23	ALABAMA	CHEAP SEATS	76
197	166	158	3	SASS JORDAN	RATS	158
198	196	185	4	VARIOUS ARTISTS	MUSIC FROM THE SOUNDTRACK "VALLEY GIRL"	155
199	191	199	64	ZZ TOP	GREATEST HITS	9
(200)	RE-ENTRY	3	ME'SHELL NDEGECELLO	PLANTATION LULLABIES	185	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

12 Gauge 142	Blind Melon 103	Cypress Hill 88	Green Day 99	Carole King 160	Highlights 107	Philadelphia 34	Vol. 4 184
2Pac 174	Suzy Bogguss 179, 190	Billy Ray Cyrus 170, 194	Guns N' Roses 102	Lenny Kravitz 128	Pearl Jam 30, 63	The Piano 76	Common Thread: The Songs Of The
4 Non Blondes 153	Michael Bolton 27, 191	Danzig 85	Haddaway 186	Tracy Lawrence 192	Ce Ce Peniston 127	Reality Bites 16	Eagles 39
5th Ward Boyz 114	Boy Howdy 161	Billy Dean 148	Sammy Hagar 51	Little Texas 59	Pony Tammy & The Heartbreakers 17	Sleepless In Seattle 55	Dance Mix U.S.A. 187
Abba 195	Toni Braxton 6	Deep Forest 79	Aaron Hall 135	Richard Marx 48	Queen 120	Sugar Hill 181	Musical From The Soundtrack "Valley Girl" 198
Ace Of Base 1	The Breeders 105	Def Leppard 168	Hammer 28	The Mavericks 188	Queen Latifah 82	Rod Stewart 50	Old School 143
Bryan Adams 29	Brooks & Dunn 60, 133	Joe Diffie 125	Janet Jackson 24	Neal McCoy 84	Rage Against The Machine 75	Sting 67	Rhythm Country & Blues 19
Aerosmith 31	Garth Brooks 52, 130, 164	Celine Dion 8, 165	Alan Jackson 54	Reba McEntire 41	Collin Raye 110	Stone Temple Pilots 42	Stone Free: A Tribute To Jimi Hendrix 185
Alabama 196	Jackson Browne 183	Domino 66	Bob James 177	Sarah McLachlan 78	David Lee Roth 144	George Strait 80, 92	A Tribute To Curtis Mayfield 77
Gerald Albright 159	Tevin Campbell 26	Dr. Dre 89	James 83	Meat Loaf 25	Rush 154	Barbra Streisand 193	
Alice In Chains 21, 136	Candlebox 45	Eazy-E 90	The Jerky Boys 147	Meat Puppets 182	Sade 101	Marty Stuart 141	
Tori Amos 32	Mariah Carey 5	Enigma 13, 74	Jodeci 23	Metallica 73	Salt-N-Pepa 10	SWV 113	Clay Walker 87
Babyface 70	Mary-Chapin Carpenter 56	Enya 104	Billy Joel 33	Mint Condition 122	Adam Sandler 132		White Zombie 117
Barney 91	Mark Chesnutt 180	Gloria Estefan 138, 178	Elton John 156	John Michael Montgomery 22, 139	Frank Sinatra 64		Angela Winbush 96
Beastie Boys 155	Eric Clapton 109	Eternal 173	Sass Jordan 197	Van Morrison 149	Smashing Pumpkins 20		Wu-Tang Clan 53
Beavis & Butt-Head 100	Phil Collins 106	Melissa Etheridge 95	Kenny G 36	Motley Crue 7	Snoopy Doggy Dogg 9		Wynonna 115
Beck 14	Confederate Railroad 112	Aretha Franklin 93	Gang Starr 35		Soundgarden 2		Xscape 65
Benedictine Monks Of Santo Domingo	Conscious Daughters 146	Kirk Franklin And The Family 189	Gershwin/Wodehouse 169		SOUNDTRACK		Yanni 11, 111
De Silos 47	Elvis Costello 57		Vince Gill 68		8 Seconds 37		Dwight Yoakam 86
Benoit/Freeman 123	Counting Crows 4		R. Kelly 3		Aladdin 150		Zane 46, 199
Big Head Todd & The Monsters 129	Cowboy Junkies 176		K7 116		The Bodyguard 18		Zapp & Roger 131
Bjork 158	Cracker 61		Toby Keith 152		Cool Runnings 167		Zhang 44
Blackhawk 108	The Cranberries 43		R. Kelly 3		In The Name Of The Father 134		ZZ Top 46, 199
Clint Black 118	Crash Test Dummies 15		Sammy Kershaw 151		Menace II Society 166		
Mary J. Blige 175	Sheryl Crow 121						

RETAILERS HOPE TO CIRCUMVENT PRICE WAR

(Continued from page 1)

impact on undercapitalized accounts, forcing further consolidation among retail chains and rackjobbers.

Best Buy and Circuit City, two highly competitive home electronics retail chains, are considered to be the main catalysts in the price war. While it has not yet escalated to a national level, the price war is rapidly expanding as other major accounts, reacting to the vicious infighting between the two chains, join the fray by implementing low-pricing strategies.

"The price issue is a real concern," said Howard Appelbaum, executive VP of Beltsville, Md.-based Kemp Mill Music. "What will be left of the landscape after [the discounters] get done torching it?"

PGD president Jim Caparro said, "[Price] was obviously the major topic of the convention and I am sympathetic to our customers' concerns. Such [discount] price policies have an overall negative impact on the industry."

Most other sales and distribution

executives agreed with Caparro, but refused to speak for the record, due to an ongoing FTC investigation of the industry's pricing policies.

Label and distribution executives reported that in one-on-one meetings with accounts during the convention, practically every merchant brought up pricing and urged them to strengthen policies on minimum advertised price (MAP). Such policies differ from major to major, but basically set base-pricing levels, which, if violated, deny cooperative ad dollars to the offender.

Label and distribution executives said they fear a CD price war as much as the accounts do, but maintain that there is nothing they can do to prevent it. Stated one senior distribution executive, "The labels are not the answer." Added another, "[The price war] is detrimental to the industry, but I don't see any resolution to it."

But merchants said the manufacturers should put more teeth into

MAP policies and better enforce them. One retailer questioned the manufacturers' resolve, saying, "There is the letter of MAP, and then there is the spirit of MAP."

Merchants often charge that while labels may not provide co-op dollars for albums advertised below MAP parameters, they regularly buy end-cap space knowing that discounters sometimes sell below MAP without advertising the fact.

The manufacturers claim they do enforce their policies, but can't police every outlet in America.

HIT CDs AT \$9.99

For the last four years, Minneapolis-based Best Buy has been the music industry's most aggressive discounter, particularly on hit CD product, which the chain sells for \$9.99. Most new CDs by established artists cost about \$10.70, or a \$16.98 list price equivalent. About 18 months ago, Circuit City, Best Buy's main competitor, began adding music to its stores

and experimented with deep discounts.

Best Buy, with 151 stores, competes mainly in the Midwest and Southwest, while Richmond, Va.-based Circuit City has 251 stores in 75 markets across the nation; 143 carry music which soon will be rolled out to the entire chain.

Aside from the hottest hits, Best Buy generally sells its front-line CD product for about \$13.99, according to Jeff Abrams, the chain's merchandise manager.

At Circuit City, frontline CDs sell for about \$11.99, according to industry observers. Circuit City executives were unavailable for comment.

In addition to Best Buy and Circuit City, another electronics retailer, Carteret, N.J.-based Nobody Beats The Wiz, employs an everyday-low-pricing policy. The chain, which has stores from Washington, D.C., to Connecticut, sells its top 100 titles for \$11.98 and the rest of its frontline product generally for about \$2 less than list price.

In the last year, the Musicland Group has launched Media Play, a 14-unit chain with outlets averaging 45,000 square feet, which employs predatory pricing as well. Musicland executives would not comment on their pricing policies. Craig Bibb, an analyst for Paine Webber, suggests Media Play won't be undersold. "Media Play's policy is to win on price," he says.

Media Play is expected to have 100 stores in markets across the nation by the end of next year. Similarly, Best Buy is gearing up for an invasion of the Northeast.

Best Buy's Abrams disputes claims that his company is at the center of the pricing controversy. "Our pricing strategy hasn't changed in four years," he says. Abrams says Circuit City and Media Play both undercut Best Buy and are responsible for escalating the price war.

In markets where Best Buy and Circuit City compete, Best Buy sells frontline titles for \$12.88; when the competition is Media Play, that price is reduced to \$11.99.

"Media Play has a great store; we had to react to them," says Abrams. "At this point, we see no reason to react to [Circuit City]" to the same degree.

The pricing pressure being applied by the electronic merchants and Mu-

sicland appears to have inspired Target to drop its prices. Target, which previously set prices at \$1 off list, now sells frontline CDs for \$12.99-\$13.99, with sale prices from \$9.99-\$11.99.

Target's move is likely to set off a chain reaction among the other mass merchants, observers say. "Historically, Wal-Mart responds to price and will not be undersold," said one rack-jobbing executive.

Merrill Kirsch, president of Minneapolis-based Dart Distributing, said price is already the biggest issue confronting rackjobbers. "If you are a [rackjobber] and an account comes to you and says it wants to match the competition on price, what do you do?" he asked. "If the customer tells you to give up margin or they will pull the department, it's not hard to figure out what to do."

Pricing pressure has forced Dart to put more budget product into its racked accounts. Budget product occupies up to 50% of the company's music departments, Kirsch said.

Label and distribution executives mainly expressed concern about how the price wars will affect smaller merchants. One label executive said, "Smaller retailers without deep pockets can't sustain the lower prices for a long period of time. So if this continues, I expect a lot of smaller accounts to go under."

Another label executive said low-ball pricing will hurt those using such a strategy. "It is wrong to compete on just price. The history of the lowballers has proven that it is not successful to those who partake in it."

Before the electronic retailers got into the music business, Washington, D.C., for years had been the only major market where record chains routinely sold CDs at well below list price. Merchants there generally blamed one another for the prices. But in recent years, as two of the three local chains changed hands, CD pricing edged up.

With Best Buy preparing to break into the Northeast and Circuit City already there, Washington retailers are bracing themselves for a new round of price wars.

"When Best Buy comes to my market, I only hope [the discounters] use computers as the bashing point, not Mariah Carey CDs," concluded Kemp Mill's Appelbaum.

CONVENTION CAPSULES

The following is a roundup of news, notes, and quotes from the National Assn. of Recording Merchandisers convention, March 19-22 in San Francisco.

FLASHBACK: The convention's locale provided an obvious psychedelic theme for numerous events, including the impressive opening-night "flower power" reception hosted by the Navarre Corp. Joked one attendee: "In 1966, I came to San Francisco to take acid. Now I'm taking antacid."

OH GOD: Cema's product presentation included a hilarious video on "The 10 Commandments Of Retailing." Among them: "Thou shalt not sell used CDs"—which was pronounced with the proviso, "just a suggestion, not a commandment" . . . Among upcoming releases from Cema is an album of B sides from Virgin's *Smashing Pumpkins*, due this fall.

SPINE LINE: Dave Mount, president of WEA Corp., announced that his company's CD releases will feature a top spine in coming months, and that WEA also will employ a zip-strip wrapper. PGD, Cema, BMG, and Uni are expected to follow with top-spine packaging. Sony was the first to announce the innovation (Billboard, March 26).

BALLOONING: Pink Floyd did not perform during Sony's product presentation, but still managed to create a stir. Sony unleashed a remote-controlled model of the Pink Floyd airship, which flew over the heads of attendees while they were treated to a taste of the band's first new studio album in seven years . . . The Sony presentation also featured a preview of the Mariah Carey Christmas album, including a video of the singer prancing in the snow in a Ms. Claus outfit. During the clip the curtains on the stage opened to reveal a snowfall effect, leading some to believe the singer would make a surprise appearance, but Carey failed to materialize.

SHIT HAPPENS: Pity poor Regis Philbin, who hosted the best-seller awards banquet. In announcing the longform music video nominees, Reege found himself reading the name of Metallica's "Live Shit: Binge & Purge." Obviously taken aback, he declared: "I had to come to NARM to say that!" To further fluster Philbin, another category had "Talkin' Shit" by Martin Lawrence as a nominee.

BOXING NARM: Boxed sets continue to be a hot item. Among forthcoming boxes featured at NARM: Walt Disney Records' "The Music Behind The Magic"; PolyGram Chronicles sets from Joe Cocker, the Velvet Underground, and Steve Winwood; Capitol sets covering Syd Barrett, Steve Miller, and Tina Turner; MCA's Who box; and, on Sony/Legacy, two-disc collections from Mountain, Kansas, and Carole King, and deluxe boxes from Santana and Louis Armstrong.

ACCOMMODATING: Paul Stanley and Gene Simmons of Kiss appeared at the PGD presentation to hawk the upcoming "Kiss My Ass" tribute album. The pair told retailers they would do almost anything, including in-stores, to help sell the album. Said Stanley, "Just give us the ticket and we're there." The two also revealed that the album will be available with alternative "Kiss My A****" graphics for retailers sensitive to profanity. The cover artwork, which features an American flag, also will be customized with different flags for different markets.

SHIT HAPPENS, THE SEQUEL: In one of the convention's funniest moments, Dave Mount held up a shrink-wrapped bag of cowflop he claimed to have purchased for \$18. "People complain about CD pricing, but you can't buy shit for \$15.99," deadpanned the WEA chief.

BACKTRACK: Jon Anderson and Tony Kaye of Yes appeared at the PGD product presentation to promote the group's new "Talk" album on Victory Music, but their performance may have sparked interest in a title handled by WEA. The two opted to play "Time And A Word," the title track of a 1970 album the band recorded for Atlantic.

ON A ROLL: Bassist Darryl Jones was introduced via video at the Cema presentation as the new, fifth member of the Rolling Stones—at least for the group's upcoming Virgin album (due in June) and late-summer tour. Jones has performed with the likes of Miles Davis and Sting. Virgin also said it will begin issuing its share of the Stones catalog (covering the post-London recordings) in May or June. Digitally remastered, of course . . . In other Stones news, RCA Victor announced plans for a May release of "The Symphonic Music Of The Rolling Stones." In addition to a new version of "Angie" by Mick Jagger, the set includes Stones covers by Marianne Faithfull ("Ruby Tuesday"), Maire Brennan ("As Tears Go By"), and Michael Hutchence ("Street Fighting Man," "Under My Thumb," and "Paint It Black").

GET THE LEAD OUT: Rumors of a Led Zeppelin-related project involving Robert Plant appear to be true. It has been reported that the band will reunite for an acoustic album called "Un-Led-Ed." However, at the WEA product presentation, the title was listed as "Unleaded" by Robert Plant.

RAP IS ONE OF the best-selling genres of music, yet there was not one live rap performance during the product presentations. This despite the fact that there was more live music than at any previous NARM.

Compiled by Ken Schlager with reporting by Craig Rosen and J.R. Reynolds.

THOMSON SAYS MANUFACTURERS IGNORED CD PATENT

(Continued from page 6)

of a CD."

Although these patents were not assigned in the U.S. until September 1989—long after the introduction of the CD—Thomson claims it held European rights to the technology for years, according to Thomson Consumer Electronics spokesman Frank McCann.

Asked why such major disc manufacturers as Sony, Pioneer, Philips, Matsushita, and JVC are not named in the suit, McCann says, "There are a number of licensees operating in the U.S. that have agreements [with Thomson] that cover the patents. These other companies do not. They have refused to take out licenses."

Sources say disputes over rights to the compact disc are as old as the format itself. Discovision Associates, a company that started in the mid-'70s as a joint venture between MCA and

Philips, held many of the fundamental patents to the CD until it was sold off to Pioneer in the fall of 1989 (Billboard, November 4, 1989). Prior to that sale, the company had launched an initiative to collect back royalties from CD manufacturers on a basis of 3 cents per unit in every location except Japan, where the rate was 1.75 cents per unit (Billboard, March 19, 1989).

The degree to which Discovision and Thomson's patents might overlap is unclear. Executives at Discovision and Pioneer were unavailable at press time, and Thomson officials declined to respond to inquiries on the matter.

According to one source, patent disputes are a natural consequence of the success of the compact disc. "Whenever there's a revenue stream that's as broad and as deep as the CD, anything goes," says the source.

AS CASSETTE SALES DROP, INDUSTRY STARTS PROMOTING SUCCESSORS

(Continued from page 6)

rap, Latino, and country, and that's about it," he says.

Woodward said his chain also is seeing a slow decline in cassette sales, "but not at the rate of vinyl."

Jeff Abrams, buyer for the Bloomington, Minn.-based, 151-store Best Buy chain, said the cassette configuration is "going to be around for a long time," while National Record Mart's Smith said, "It's not even close to being over."

NEW PUSH FOR MD, DCC

Meanwhile, DCC and MD's slow going at retail has prompted Sony and Philips to try new tactics. Sony's plan includes extensive promotions, while Philips will introduce lower-priced DCC home units, and even a dual-deck unit with the ability to record in analog as well as digitally.

On April 1, Sony will launch an ag-

gressive "Mini-Money" campaign with the hopes of sparking consumer interest in MD hardware and software. As part of the campaign, every consumer who purchases a Sony MD player will receive up to \$300 in coupons for MD titles.

In addition, Rolling Stone magazine and Sony are joining forces for an MD sampler to be compiled by Rolling Stone. The MD will be affixed to the cover of a June issue and sent to the magazine's more than 1 million subscribers. Sources say Sony has spent more than \$2 million manufacturing the sampler. The move follows a similar campaign run last year by Sony and Q Magazine in the U.K. (DCC has held similar promotions on a smaller scale.)

"We want to drive people to retail and create a market for the playback unit," says Sony's Sherwood. "This

promotion puts people's hands on the MD and the music immediately."

The promotion includes a contest, with winning messages encoded on some of the MD samplers. Consumers will be encouraged to bring the MD into more than 2,000 participating hardware dealers where they will be able to hear the disc and find out if they have won a Ford Mustang, a MiniDisc player, or other prizes.

The 15-track sampler is tentatively set to include tracks by k.d. lang, Soul Asylum, 10,000 Maniacs, Digable Planets, and others artists from Sony Music, Warner Music Group,

and the EMI Records Group. In addition, Rolling Stone is planning a regular "MiniDisc Selection of the Month" feature.

"At first we were too careful and too sensitive not to threaten the [cassette] market because we are in that business too," Sherwood says. "But we had a lot of discussions and decided we had to position it more clearly in the market."

Sony's newest MD Walkman, which retails in the \$400-\$500 range, is 40% smaller than the first-generation model.

Philips hopes to increase aware-

ness of DCC's compatibility with analog cassettes with the introduction of a DCC/analog dual deck in late '94, along with several lower priced mini-systems that include DCC and CD units.

According to Gerry Wirtz, senior product manager of hardware/software for Philips, the new complete home systems featuring DCC will sell for as low as \$500. "We hope to tap into the existing shopping community," he says. "There's already an existing market for the cassette. People buy cassettes and like it. DCC will grow into that market."

Exec Says Rapper Assaulted Him At NARM

■ BY ED CHRISTMAN

SAN FRANCISCO—INDI executive Chris Joyce has told police that he was assaulted by rapper Paris during the National Assn. of Recording Merchandisers convention at the San Francisco Marriott here. INDI previously distributed the rapper's records, which include the album "Sleeping With The Enemy."

The alleged attack took place March 19 in the lobby of the hotel, the site of the March 19-22 convention.

Joyce, INDI's executive VP and general counsel, was an attendee at the convention.

Joyce said he was punched in the head and, after falling to the floor, was kicked in the ribs, at which point, Rick Hocutt, an INDI executive, came to his aide.

According to Joyce, Paris and a companion, whom Joyce described as a bodyguard, fled from the hotel while Joyce lay on the floor bleeding from a wound above the eye that later required six stitches.

A number of executives attending the convention said the incident further stigmatizes rap music.

According to Joyce's statement to the police, Paris' real name is Oscar Jackson, and he is president of Scarface Records, which was distributed

by INDI for one year ending in November 1993.

Joyce told police that Paris breached the INDI contract and moved his label to Priority for distribution. He stated that the reconciliation of accounts showed that Scarface Records owed INDI in excess of \$250,000 in paid advances. Joyce claimed that Scarface representatives approved the reconciliation.

At the time of the confrontation, according to Joyce, Paris, in an intimidating manner, said he wanted to talk to Joyce and asked why his phone calls weren't being returned.

Joyce, who told Billboard he had not heard from Paris since November, said he tried to walk away when Paris initiated the attack.

In an interview, Joyce said, "It was a calculated act by a malicious individual. There is no just excuse or explanation for the attack."

Joyce added that if Paris believes INDI shortchanged him, there are legal avenues to pursue.

A spokesman for Paris declined comment. San Francisco police inspector John Loftus said the incident was being investigated for possible presentation to a grand jury.



by Geoff Mayfield

INTERNATIONALITY: With a Swedish group moving to No. 1, a Canadian songstress anchored at No. 8, and a Greek instrumentalist knocking on the top 10's door, this week's edition of The Billboard 200 is a musical United Nations. In a soft week, Arista rookie act **Ace Of Base** uses a 9% gain to move to the head of the class, overtaking **Soundgarden** and that hard rocking band's expected second-week decline. The top 10's Canadian ambassador is **Celine Dion**, and the Greek who is closing in fast is **Yanni**, who owns the week's hottest success story.

POWER PLAY: Yanni's newest, "Live At The Acropolis," scores the chart's largest unit gain and soars to No. 11, a career-high standing for the keyboardist. His prior peak had been No. 24, scored by his previous title, "In My Time," an album that has been reinvigorated by his new set (145-111). On a 33% gain, "In My Time" wins the Pacesetter award. At the same time, the video release of his Acropolis performance hammers out a 70% sales gain to snag the No. 1 slot on this week's unpublished Top Music Videos chart, while "Reflections Of Passion" cashes in on a 40% increase to move 29-19 on Top Pop Catalog. As mentioned previously in this column, a PBS special seems to be the catalyst for Yanni's sudden celebrity.

EN-CHANT-ING: Adding to The Billboard 200's worldly flair is the debut of the **Benedictine Monks of Santo Domingo De Silos**, who debut at No. 47. Ask yourself this: Did you ever figure an album of authentic Gregorian chants by real-life monks would debut higher than a solo anthology by **Van Halen** front man **Sammy Hagar** (No. 51)? On this week's unpublished Billboard Classical 50, sales on "Chant" increase by more than 2000%, which slings the title 35-1. Aside from the television exposure mentioned here last week, this album has benefited from exposure on National Public Radio and, believe it or not, rock stations.

GRAVITY: **Soundgarden** (No. 2) and **Nine Inch Nails** (No. 12) each run into the sharp second-week declines that key rock and alternative titles experience. The former sees a 37% drop, while Nails falls by 42%. Consequently, volume on The Billboard 200 is down 3% from last week's sum. Meanwhile, the release of the new NIN sparks action on its first set, which jumps 40-35 with a 9% gain on Top Pop Catalog Albums.

TRACKING: **Motley Crue's** first post-Vince Neil title enters The Billboard 200 at No. 7. Last May, Neil's solo debut bowed at No. 13... There will be a shootout for the top of the chart next week, as **Bonnie Raitt** brings the mature consumer to music stores while **Pantera** draws youthful headbangers. Stay tuned... For the third straight week, three of the top four titles on Top Country Albums are multi-artist projects. MCA has "Rhythm Country & Blues" at No. 1 and the "8 Second" soundtrack at No. 3; Giant has former chart-topper "Common Thread: The Songs Of The Eagles" at No. 4.

GET ON BOARD: The annual "Soul Train Awards" seems to affect the Top R&B Albums chart more than The Billboard 200, but one artist who received exposure on the show is scoring on both charts, as **Babyface** bullets at No. 16 on the R&B list and at No. 70 on the big chart. Another beneficiary is **Barry White**, recipient of the Soul Train Heritage trophy, whose "Greatest Hits, Vol. 1" makes its first-ever appearance on Top Pop Catalog Albums... Appearances by **Bruce Springsteen**, **Neil Young**, and **Janet Jackson** gave the March 21 Oscars telecast a pop music flair; the "Philadelphia" soundtrack, and possibly "janet," could benefit on next week's charts.

WESTERN, JAPANESE ARTISTS' 'GREAT MUSIC'

(Continued from page 10)

Japanese orchestra and choir of 150 monks; Japanese trumpeter Toshinori Kondo with Shorter; and Japanese artists Shokichi Kina and drummer Leonard Eto with Cooder and Yoshiki, the leader of the Japanese rock supergroup X.

Three concerts will be staged consecutively from May 20-22 at the Todaiji Temple, with the third slated for broadcast. The full television package offered by Tribute and its Japanese co-producers, Octagon, will include news reports, trailers, 30-minute previews, the three-hour live concert, and two one-hour documentaries. Also planned are an album, home video, and CD-ROM.

As the city where the silk trade routes linking the Orient with the West once began, Nara City is viewed by the producers as a fitting locale to launch their venture. The concerts are endorsed by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and will be held at World Heritage sites for the next seven years. The Todaiji Temple, dating from the 8th century, contains the world's largest statue of Buddha, which is also the world's largest wooden structure.

ELECTRONIC FUTURE FOR RETAIL

(Continued from page 6)

for purchase by modem, according to Schulhof.

Schulhof acknowledged that these services target the consumer who does not fit the demographic profile of the music store shopper, but added that they will "bring more customers into the marketplace [and] they're more likely to become shoppers in your stores."

Once in the stores, Schulhof indicated, these new shoppers must be enticed to come back. "The retail experience in the next decade must be

entertaining," he said. He stressed the importance of electronic listening posts for the sampling of songs, and pointed out other means of keeping customers interested. HMV's superstores have built stages to showcase live acts. And a Chicago independent, Rolling Stone Records, creates "a raucous neon world, where plywood guitar heroes walk the aisles and CDs, colored vinyl records, and autographed instruments hang from the ceiling."

Schulhof stressed more than once the partnership that exists between record companies and retailers. "This is not about you against us—there has to be a partnership. But if you expect the record companies to handle all of the merchandising and marketing, then you're not going to make it in this fast-changing environment."

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A glance ahead at Billboard Specials

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CLOSED

PREVIEW: MUNICH REPLITECH

ISSUE DATE: APRIL 16
CLOSED

TEJANO

ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

VITAL REISSUES

ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

GOSPEL MUSIC

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

MUSIC PUBLISHING

ISSUE DATE: MAY 7
AD CLOSE: APRIL 12

SOUNDTRACKS

ISSUE DATE: MAY 7
AD CLOSE: APRIL 12

BLUES

ISSUE DATE: MAY 14
AD CLOSE: APRIL 19

INDIE AWARDS

ISSUE DATE: MAY 14
AD CLOSE: APRIL 19

VERVE 50TH ANNIVERSARY

ISSUE DATE: MAY 28
AD CLOSE: MAY 3

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

LIVE WANTS OUT OF RETAIL

LIVE Entertainment, merging with Carolco Pictures, wants to sell its 142-store Specialty Retail Division, including Strawberries Music, Movies & More, and the Waxie Maxie chain.

HOUSE OF BLUES LABEL/BMG TIES

Look for Isaac Tigrett's club chain House Of Blues to operate his House Of Blues label (Billboard, Dec. 25, 1993) with joint venture funding from BMG Music and ties with BMG Music-owned Private Music. Tigrett recently planted the club's flag in New Orleans and Los Angeles after opening shop in Cambridge, Mass., in 1992. New York, Chicago, and London are being eyed for future locations.

ARISTA U.K./FIRST AVENUE LABEL

Arista U.K. is forming a joint venture label with First Avenue Records, the production/management firm behind such British successes as *Eternal* (EMI), *Dina Carroll* (A&M), and *Pauline Henry* (Sony). Arista MD *Diana Graham* sealed the deal with First Avenue's *Denis Ingoldsby* and *Oliver Smallman*, who will find and develop artists for the new imprint.

LORRIE MORGAN SWITCHES MANAGERS

In what has become a near monthly occurrence, another platinum country artist has left her manager. In the wake of such defections as *Naomi* and *Wynonna Judd* from *Ken Stilts* and *Alan Jackson* from *Bar-*

ry Coburn, BNA Entertainment's *Lorrie Morgan* has jettisoned her manager, *Stan Moress*, reportedly to sign with *Dale Morris*, who manages *Alabama* and *Confederate Railroad*. No reason for the split could be determined at press time.

AL TELLER PROMOTED AT MCA INC.

MCA Music Entertainment chairman *Al Teller* has a new employment contract with MCA Inc., as well as a promotion to exec VP of MCA Inc. ... *David Steffen* is departing as senior VP/GM of BMG Video and BMG Kidz, the umbrella venture organized to distribute audio and video titles from several suppliers. No replacement has been named ... *Ellen Meltzer*, who left ASCAP several months ago to join EMI Music Publishing as director of administration and research, is returning to the performance rights society April 11 to work with director of operations and systems *Al Wallace*, a member of ASCAP's management team.

SABAN SETS IN-HOUSE UNIT

Saban Entertainment, distributor of "Mighty Morphin Power Rangers," has created an in-house production company called *Libra Pictures* and *Libra Home Entertainment*. A*Vision Entertainment will handle U.S. video distribution, and sources say it also will pick up distribution of "Power Rangers," taking over from *PolyGram Video*. *Libra* will produce about 12 television and direct-to-video features each year.

GIFT SET OF LIEBERSON LETTERS

Some 500 music industry figures recently received a specially packaged collection of letters written by the late *Goddard Lieberson*, who spent nearly 40 years (starting in 1937) at Columbia Records as producer and label chief. One in the set, called "Letters From God," is a reply by Lieberson to a 1964 handwritten note from *Johnny Cash*, who hoped that



LIEBERSON

his next album cover would use a 3D process he had seen. Lieberson replied that he was aware of the process, but that it wouldn't be viable for two years hence. Other correspondence involves the likes of *Charles Chaplin*, *Leonard Bernstein*, *Barbra Streisand*, and *Irving Berlin*. The package's cover letter is signed by Sony Corp. of America president/CEO *Michael P. Schulhof* and Sony Music board member and former CBS Inc. president *Frank Stanton*. Lieberson died in 1978 at age 66.

CAPRICORN VIA RED

Bulletin learned at press time that *Capricorn Records* has been picked up by *Relativity Entertainment Distribution (RED)* after leaving the *WEA* orbit.

Ace Of Base: A Good 'Sign' For Sweden

ACE OF BASE ACES the Hot 100 and The Billboard 200 as "The Sign" is the No. 1 single and No. 1 album in the nation. It doesn't hurt that the group's first single, "All That She Wants," refuses to fade from the top 30—it reverses course and moves up to No. 26 in its 28th chart week.

Ace Of Base is the first Swedish group to score the coup of a simultaneous No. 1 single and album. In fact, Ace Of Base is the first Swedish group to have a No. 1 album, period. *Blue Swede*'s solitary charting album, "Hooked On A Feeling," peaked at No. 80 in 1974. *Abba*'s "The Album" was that quartet's most successful album, climbing to No. 14 in 1978. And *Roxette*'s "Joyride" reached No. 12 in 1991.

LET'S ALL CHANT: Could there be a bigger contrast between the top two debuts on The Billboard 200? Coming in at No. 7 is *Motley Crue*'s self-titled album. It's the group's first release with new lead singer *John Corabi*. The *Crue*'s last four albums, with original lead singer *Vince Neil*, all made the top six, and the last three have made the top two.

And entering at No. 47 is "Chant" by the *Benedictine Monks of Santo Domingo De Silos*. Recorded in an 11th-century monastery, this collection of Gregorian chants moves 34 places to No. 1 on the (unpublished) *Billboard Classical 50*. The brothers have a long way to go if they want to best *Sister Luc-Gabrielle*, whose real name was *Jeanine Deckers*. Her album, "The Singing Nun," spent 10 weeks at No. 1 at the end of 1963.

If the monks decide to release a single, they could have the first Gregorian chant on the Hot 100 since producer *Michael Cretu* scored a top five hit with

Enigma's 1991 single, "Sadness Part 1."

CHARTS BECOME ELEKTRA: *Motley Crue* gives Elektra the highest-debuting album on The Billboard 200, and *Angela Winbush* repeats the favor on the Top R&B Albums chart. Her self-titled label debut enters at No. 13. *Winbush* made her first appearance on the album chart in 1981 as half of the duo *Rene & Angela*, then had two solo albums chart on Mercury. She is married to *Ronald Isley*, also an Elektra artist as part of the *Isley Brothers*.

LONG LIVE THE KING: *Carole King*'s chart career as an artist began in 1962 when she debuted on the Hot 100 with "It Might As Well Rain Until September," a No. 22 hit. Her first album to chart was the much-celebrated "Tapestry," which spent 15 weeks at No. 1 in 1971 (and a total of 302 weeks on the chart). That album is still selling today, and moves up eight places to No. 13 on the Top Pop Catalog Albums chart. *King* returns to The Billboard 200 with her 16th album to chart, "In Concert." It contains many of those "Tapestry" songs, performed live on disc for the first time, as well as her well-known compositions like "The Loco-Motion" and "Chains."

DEBUTING WITH HONORS: *Madonna* begins her second decade on the Hot 100 with the third-highest debuting single of her career. "I'll Remember," from the film "With Honors," enters at No. 35, tying the first-week appearance of her last soundtrack single, "This Used To Be My Playground" from "A League Of Their Own." Only "Erotica" (No. 13) and "Rescue Me" (No. 15) have debuted higher. Four of *Madonna*'s five previous movie singles have peaked at No. 1.



by Fred Bronson



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