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Music, Vid Sales Spread Holiday Cheer

**Diverse Range Of Hits Lifts Retailers' Spirits**

**BY ED CHRISTMAN and EDWARD MORRIS**

NEW YORK—Music merchants rode a wave of optimism into the holiday selling season and had their faith rewarded by strong Christmas sales. Unlike the past four years, when uncertainty hovered over the music retail sector as it pulled into the crucial holiday selling season, music merchants this year were upbeat and confident that the diverse range of hits would translate into a bountiful Christmas, which proved to be the case.

**Family Titles Lead Rise**

**BY SETH GOLDSTEIN**

NEW YORK—Warner Home Video's "Free Willy" kept right on swimming—and selling—through the holiday season. But Disney's "Aladdin," despite high-flying numbers overall, didn't zoom out of sight as the trade had hoped.

The two titles were among several direct-to-video releases that, along with Christmas perennials like LIVE Home Video's "Rudolph The Red-Nosed Reindeer" and CBS/Fox Video's "The African Queen," helped light the path to a modest increase in sales for the month over December 1992.

**Portugal Sifts Among Varied Styles For Ideal Musical Export**

**BY PHILIP SWEENEY**

LISBON—What can Portugal offer to the international music market today? That question is put to Carlos Maria Trindade, former keyboard player with the rock group Heros do Mar and now A&R manager for PolyGram Portugal. "For export, we should rely on fado," he begins, referring to the traditional song style of Lisbon. Then there are the Portuguese-speaking artists of the nation's former African colonies, who have found a small but growing following outside their base in Lisbon's immigrant communities. "And, of course," adds the A&R executive, there are "groups like Madredeus."

The five-piece Madredeus is the Portuguese musical phenomenon of the past three years, the country's first performers since the sequesterian fado queen Amalia Rodrigues to achieve success abroad. The band's international touring has been limited to parts of Europe and Japan, but the interest... (Continued on page 110)

**Group Battles Gangsta Rap Women Barricade D.C. Wiz Store**

**BY CATHERINE APPLEFELD**

WASHINGTON, D.C.—The human chain that blocked the entrance to Nobody Beats The Wiz store here Dec. 21 marked the start of the National Political Campaign to end Women's efforts to silence the voice of gangsta rap, according to the D.C.-based organization.

"That was the first in a nationwide series of protests," Annette Williams, NPCBW director of communications, says of the incident that led to the arrest of five of the... (Continued on page 110)

**1993's Heatseekers Took Varying Paths To Success**

**BY ERIC BOEHLERT**

NEW YORK—The 1993 Billboard Heatseakers honor roll, made up of artists that topped the chart last year, represents an eclectic bunch of fresh favorites. Not only do the acts reflect the tastes of '93, but the different paths they took to the top also help illustrate the various ways new players can break out from the pack, be it through MTV, radio, touring, or old-fashioned word of mouth.

... (Continued on page 110)

**Station Drops Jackson, Draws Ire Of NAACP**

**BY PHYLLIS STARK**

NEW YORK—KEZK St. Louis' headline-grabbing decision to drop Michael Jackson records from its playlist, in response to allegations of child molestation leveled against the... (Continued on page 105)

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**WINTER CES BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW**

BEGINS ON PAGE 45

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MUSIC FROM THE MOTION PICTURE
**Sarah McLachlan: Irony & 'Ecstasy'**

"Well, I'm 25 years old," laughs Canada-born singer-songwriter Sarah McLachlan, "so what the fuck would I know about life?"

Yet what's so remarkable about "Fumbling Towards Ecstasy," the much-praised McLachlan's fourth album (Arista/Nettwerk, July 18), is that it is already a day's ambiguity about things she can't always follow but ache to fashion.

McLachlan figures that her new record's fluent sense of searching for solutions has been driven by a decade-long struggle to war, poverty, and AIDS (via prostitution)-torn Cambodia and Thailand with the World Vision charity organization, or possibly from her recent exposure to "Letters To A Young Poet," German philosopher Rainer Maria Rilke's tract on the subject.

But when she admiringly mentions that her mother recently returned to school to gain a master's degree in English Literature—doing her thesis on Clarissa, English novelist Samuel Richardson's epistolary work of fiction—she underlines that careful description of that book's title character tells much about the music Dorje McLachlan's emerging offspring creates: "All through her life she searched for free will, I've always felt people did painful things to her, in the end she found ways to forgive them, because in her sheer determination she had kept her heart pure.

Fumbling Towards Ecstasy" opens with "Pursession," a track inspired by a rap fan whose misguided epistles to his heroine missed her true nature by a country mile.

"The ironic truth is that during the making of the first two albums I was in a very low place," says McLachlan—who adds that she's "not a particularly religious person. It just took me a long time to realize I should feel pride for what I do. That may seem obvious, but I'm a very private person and it took me six months before I was pleased I came to understand things on my own terms."

The question no more fun could be informed enough to pose is evident in the octaves-lengthening mono-strings on another "Fumbling Towards Ecstasy" tracks like "Wait," "Plenty," "Ice," "Hold On," and especially "Elsewhere": "I believe/There is a distance I have wandered/To touch upon the years of reaching out and reaching in/" I believe this is beaten to no one end but"

Those presuming from such song pensive-sounding exhortia and titles that McLachlan's work resides in a pat confessional mode will be surprised by the wit, literate grace, and unfussy intricacy of her material. As produced by Daniel Lanois bestowed Pierre Marchand ("my friend and mentor," says McLachlan with undisguised gratitude), she establishes a consummate counterpoint of voice fire and reportorial fire—each voice is clear and distinct, and instrumental touch too affecting to remain in the realm of autobiography. No theme is wasted, no image wasted.

"The things I saw and experienced in Southeast Asia made any troubles and problems I had seem pretty trivial," she says. "These people have so little, yet they have a dignity and a kindness. I visited there after having been on the road in a cococon for 14 months after 'Solace' was released, and it challenged me to be more responsive, discerning, and sensitive in my own life. For instance, 'Hold On,' on the 'Fumbling' album, came together in a matter of hours after I'd seen a documentary on the Arts & Entertainment channel, 'A Promise Kept,' about a woman whose son was dying from AIDS. Since the album is already out in Canada, I've heard from people who just take the song as being about the loss of a child, or a beautiful son, or a first love, or a memory, where listeners just perceive words of love as entities of faith.

Born January 28, 1968, in the Halifax, Nova Scotia, suburb of Bedford, Sarah was the third child of American marine biologist Jack McLachlan and wife Dorris; a second, younger daughter, who shared her own academic aspirations to support the education and professional wayfaring of her husband. An often-mentioned Dorje McLachlan picked Sarah's older sons over her parents when choosing her little girl with the isolation that regret places in the path of personal fulfillment.

Invested by her firmly nurturing parents with a toddler-to-teenager-dose of classical training ("12 years of guitar, six years of piano, five years of voice"), and self-financed by years of dishwashing and counter work in Halifax establishments like the Club Flamingo and the Second Cup and Mother Tucker's restaurant chains, McLachlan was able to fuse her mother's depth of patmos and her father's dash and urge on a band of individuals who carried off the music of our culture's callous objectification of women.

"It took me six years," she says, "to learn how not to edit myself, to remain open in my music so that I touched greater levels of darkness as well as some positive areas of escape."

The fruits of this unimpeded intention are featureed on "Good Enough," "Fear," and the tracks on which McLachlan both previously delved and bidesyoe to the emotional stasis her mother unerringly tried to bespeak her.

"To know oneself is to find freedom," she says.

"As a child, I was never passionate about classical music, even though I put so much energy into it. From the age of 4, I preferred to improve on the stuff I was learning. And the most thing I got into popular music instead and wrote my first song, 'Out Of The Shadows,' in early 1987. Now, whether I'm making decisions about the things I want to sing or about the 13-member entourage that relies on me—actually, it's 24, because the Devlins will be opening for us [beginning Feb. 26 in Las Vegas]—I know I have to do it for the right reasons."

With the pure curiosity of youthful intellect, and a musical proficieny rare in the popular idiom, McLachlan is now able to note such matters as if they were a still pool. "Living completely alone in the first time during the seven months I made the new album, I saw I could make myself happy, and that state made me an incredibly spiritual high," she says. "Since then, I'm in my first good relationship ever, and what he and I have done doesn't fill some empty space. Love is meant to shine a light rather than fix a gap, that's the feeling I wanted to achieve."

McLachlan has made a record unlike any one will hear this year, oddly ancient in its serene erthunsness, utterly fresh in its patient inquiry. In exploring why we break each other's spirits, she posits an empathy that might touch us all. "It's what honest music has always given me," she says, "and what I wanted to give back."

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*CLINT EASTWOOD, COUNTRY MUSIC FAN*  
For his new film, "A Perfect World," Clint Eastwood created a soundtrack featuring country classics from Johnny Cash, Don Gibson, and Bob Wills, as well as new covers by Chris Isaak. In a exclusive interview, Jim Bessman quizzes Eastwood on his passion for country and cajun music. Page 27

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*HUNDREDS TAKES HELM AT FCC*  
Now FCC chairman Reed Hundt, whose influence will be felt throughout the radio industry in the coming years, talks with Billboard Washington correspondent Bill Holland about the information highway, indecency, and other key issues. Page 102
Interactive multimedia provides substantial opportunities for new sources of revenue to the music business. In these times of licensing concerns and already re
corded performances for our software record label, I have learned much about the
abilities of the music and multimedia
worlds. I would like to share 10 con
cepts of which both people in industry should be aware.

• People in the music and multimedia businesses don’t always speak the same language.
When a music publisher “clears” a song for a multimedia pro
ject, the multimedia developer may think the song is licensed. Multimedia developers refer to song
collectors, record master owners, and others who own the rights to intellectual property
as “content owners.” When a multimedia
developer asks a content owner to sign
an agreement, the content owner
often doesn’t show a lack of trust in a partic
ular company or person; it’s a custom to
protect trade secrets in the software business.

• The music and software industries have different licensing models. The
music industry licenses rights like me
chancials, synchronization, print, and mastering. The software indus
try, however, uses rights in the software
network, and site. Most multimedia de
developers (and sometimes their attor
neys) are unfamiliar with the nuances and limitations of licensing in the music
industry (e.g., synch) and not others. The
way to be perfectly clear is to have the developer write a narrative descrip
tion of what his or her product will do, and incorporate that description into the multimedia license.

• Sometimes forms of a multimedia license are advance royalty, term, territory, and platform. The content owner
can license content for one or more computer platforms (e.g., only Macintosh), reserving the rights to all
other platforms. Unless the content owner
consents, however, every platform is licensed by platform by platform is not much more beneficial
than licensing for all platforms. This is
due to the law of supply and demand; if there is a small, installed base of a given platform, licenses for it
are worth less.

• Estimates for the total number of multimedia platforms in homes by the end of 1998 are more than 2 million
MPC computers (which run the Windows oper
ating system); just under 2 million
Macintosh systems; 1 million Sega/CD
players; more than 100,000 CD-1 units; and 10,000-20,000 CD-ROM
players.

• The average cost of production of a multimedia CD-ROM is $3000 for one platform. Making the same title run on
several platforms is much more expen
sive. And as consumers’ expectations of production values increase, so will produ
ction costs. In 1994, the first CD

PRAISE FOR CLAPTON

Thank you, Billboard, for the superb 30th anniversary coverage on Eric Clapton (Billboard, Dec. 18). It’s a keeper.
Thank you, Timothy White, for yet another beautifully written piece. I consistently enjoy your intelligent take on mus
ic. The interview, and particularly the opening paragraphs, were so revealing and so moving.

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CES To See Multimedia, MiniDisc Bows As Interactive Field Expands, Portables Shrink

New York—Keeping score of the multiplying multimedia eminents? Better take a calculator to CEs. And if you're following MiniDisc, a magnifying glass might be in order as the latest generation of ever-shrinking portable products get their U.S. bows from Sony and Sharp.

JVC and Sega are among the manufacturers at the Jan. 6 Consumer Electronics Show in Las Vegas that will add their own "multiplayers" to the burgeoning interactive marketplace, according to an interactive version of the Compact Disc-Interactive player, joining existing Philips and Magnavox brands and an expected entry from Goldstar.

The 3DO platform will see a demonstration of a full-motion-motion video adapter for the Panasonic player, allowing the consumer to watch movies available in the spring in a yet-to-be-set price. Other news on the 3DO front is expected at a Thursday (6) afternoon news conference at the new company headquarters.

Sega will also show a mock-up of a 3DO unit at the Summer CEs, but is not expected to announce a consumer product yet.

AT&T, another 3DO licensee, is focusing on the technology's network applications for the superhighway future. Robert Kavner, executive VP and CEO of multimedia products and services at AT&T, will deliver the convention's keynote address Thursday.

Sega's multimedia entry—"the Sega Genesis CDX Multimedia CD-ROM Entertainment System"—plays Sega Genesis game cartridges and Sega CD games, but, at 1 1/2 pounds, also looks and functions like a portable CD player. The unit is due in March at $499.

JVC is introducing the XEYE, a CD-ROM system already in use in Japan under another name and capable of playing audio CDs, CD+Graphics Karaoke, CD-ROM software, electronic book titles (with an optional ROM cartridge), and Sega CD and Genesis cartridge games (the latter with the ROM addition). The unit, which has JVC as positioning as a "total home entertainment system," will be available in April at a suggested retail price of $300; bundled with the product will be a version of Compton's NewMedia's interactive encyclopedia created for the platform, as well as a CD+G karaoke player.

The year will be marked by a number of commemorative projects, activities, and surprises, culminating in an "extra" Nov. 1 issue that will chronicle the role Billboard has played in shaping the American century, as well as this country's part in showing the world how to entertain itself.

The issue will be perfect-bound and feature its own unique look and art direction, as well as a range of specially commissioned pieces from Billboard editors and prominent outside observers. Epoch-by-epoch chart compendiums will be presented by Billboard associate publisher Michael Ellis, with the help of Chart Beat columnist Fred Bronson and chart expert Joel Whitburn and his Record Research organization.

The historic issue will mark the first time Billboard's huge treasure trove of back pages will be extensively reprinted, highlighting a wealth of graphics, historic ads and promotions, as well as the pathbreaking reporting of such legendary past staffers as Walter Winchell, James Albert Jackson, Paul Ackerman, and Jerry Wexler.

"No one has ever gone back into Billboard's mammoth archives to retrieve the remarkable social history secreted there," says the magazine's editor in chief, Timothy White. "It will be a rare treat."

Ex- Employee Says Tower Spied On Gay Managers

Los Angeles—A former security guard for Tower Records has filed a lawsuit claiming he was forced to resign from the retailer when he refused to spy on two gay managers.

In the lawsuit, filed Dec. 22 in San Francisco Superior Court, Husham (Eddie) Haroun claims Tower management instructed him to install an electronic listening device in the office of a manager working at one of Tower's San Francisco stores.

Haroun was told the purpose of the bug was to "listen in on the employees' telephone calls and office meetings, to establish that he was arranging personal homosexual liaisons on company time," according to the complaint.

The complaint also states that Haroun was told that "management intended to terminate or demote gay managers because homosexuals do not fit the image of Tower Records.

Haroun, who is black, also claims racial discrimination based on repeated racist statements and epithets allegedly directed at him and his staff.

Ricardo C. Sarria, Haroun's attorney, says that his client was asked to stake out the manager's home, as well as the home of another manager who worked at Tower's Castro/Market Street store.

Haroun worked at Tower from September 1989 to February 1993.

"We're not alleging that Tower management was interested in gay sex, but let's put it this way: 'Gay Sarria, but it only takes one supervisor to cause an action like ours."

When asked to install the bugging device, Haroun went over his supervisor's head to get guidance from Tower's headquarters in Sacramento, Calif., Sarria says. Haroun was told to follow the instructions of his boss, Sarria says.

Sarria says part of his client's job was to monitor employees' activities in the event they were stealing from the retailer. But Sarria says his client contends there was no cause to suspect the gay manager was involved in any criminal activity.

"(Haroun) didn't see any reason to bug the guy's office," says Sarria.

"The only reason that he was told by management, 'We don't think he's doing anything wrong,'" Jamerson Allen, Tower's attorney, says his client had not seen the law suit. "I've only read about it in the press. I don't believe that, that Tower denies all the allegations."

A court date has been set for May 20. Haroun is seeking unspecified financial damages.

Billboard Launches 'EnterActive File'

New York—Billboard greets the New Year with a new section and a new editor for that section. The EnterActive File debuts this week: overseeing the section is Marilyn A. Gillen, Billboard's first EnterActive Editor.

The EnterActive File will report each week on developments in interactive media, games, retail innovations, and related fields. The section (see page 72) was created to track news on the hardware and software fronts as well as the rapidly developing events in communications technology that are leading to the so-called information superhighway.

The new section will include news and feature stories by Gillen, Billboard contributor Chris McGowan, and other expert writers. There also will be weekly product reviews and capsules on upcoming releases.

"In truth, no one yet knows all the advantages of advanced fiber optics and megabyte wavelengths will create for the music and home entertainment industry," says Gillen, editor in chief Timothy White, "but it's the hottest story in the expanding realm of entertainment and information technologies. Both the EnterActive File page and other feature coverage that radiates from it will offer instructive forecasts for our industry as well as a totem board of practical ideas that have proven out. With the coordination of our excellent writer-reporter Marilyn Gillen, Billboard intends to follow all aspects of the saga as they unfold."

Gillen, who has been pro audio/technology editor of Billboard since January 1993, will relocate to Los Angeles from New York. In addition to editing the new section, Gillen will play a primary role in Billboard's coverage of the home video industry, along with home video editor Seth Goldstein and associate editor Eileen Fitzpatrick.

Gillen joined Billboard in February 1989 as a copy editor. She became senior copy editor in September 1990.

Logo, Special Issue To Mark Billboard's 100th Birthday

New York—With this issue of Billboard, the publication officially commences its 100th year, and the special centennial logo designed by Billboard art director Jeff Nish will grace every issue between now and the end of 1993.

The year will be marked by a number of commemorative projects, activities, and surprises, culminating in an "extra" Nov. 1 issue that will chronicle the role Billboard has played in shaping the American century, as well as this country's part in showing the world how to entertain itself.

The issue will be perfect-bound and feature its own unique look and art direction, as well as a range of specially commissioned pieces from Billboard editors and prominent outside observers. Epoch-by-epoch chart compendiums will be presented by Billboard associate publisher Michael Ellis, with the help of Chart Beat columnist Fred Bronson and chart expert Joel Whitburn and his Record Research organization.

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Vid Distributors Go To Court Over Alleged Proprietary Info

New York—Video distributors, battling in the marketplace, are now fighting in court.

In the weeks before Christmas, lawyers for four wholesalers went head to head over matters of employee confidentiality and alleged loss of business. Beat Video, through its owner Blockbuster, went after Sight & Sound in Salt Lake City, while Baker & Taylor Video and Star Video were duking it out in Pittsburgh.

The Star altercation, involving three telemarketing reps who joined Star from B&T, is a pint-sized version of the Utah fight.
December 20, 1993

att: Timothy White
Editor-In-Chief
BILLBOARD MAGAZINE
1515 Broadway, 39th Fl.
New York, NY 10036

Dear Tim:

Your "Culture, Violence...Rogue" commentary in the year-end Billboard stands as a beacon of passion, eloquence and humanity, a stirring departure from the "business-as-usual" ethos so prevalent today. Before the music business, there was music; before music there was the human spirit. Business should serve music as music serves the spirit; only then will we truly prosper.

With gratitude,

SHANACHIE ENTERTAINMENT

HOPEFULLY BILLBOARD’S BRILLIANT AND COURAGEOUS STATEMENT WILL BE IN THE VANGUARD OF A NEW, MORE ENLIGHTENED AND UPLIFTING DIRECTION FOR OUR INDUSTRY AS WELL AS OUR SOCIETY.
‘Changes’ In Works For Enigma
New Virgin Set Alters Act’s Stylistic Spin

BY ELLIE WEINERT

MUNICH—Three years after a strange mix of Gregorian chants and European New Beat made Enigma a household name across Europe, the group is looking to put some bite in the sound of its next project. The new label, New Virgin, has released a new album, “The Cross Of Changes.”

The album was released here in mid-December by Virgin. Releases are scheduled for late January or early February in the U.K. and U.S., with worldwide orders totaling 1.4 million units, according to Virgin.

Recording under the name Curly McFree is singer and keyboardist Gavin Jane, whose last name means “curly,” wrote the music and most of the lyrics on this new album, which is being released under the name Enigma.

“In some respects, this album is a continuation because it includes eth- nic vocals combined with elements of rock and classical music,” says Cretu. “However, the stylistic approach is completely different.”

In 1996, the Enigma debut album “MCMXC A.D.” sold 7 million copies worldwide, making it the most successful German production abroad to date. The album hit No. 1 in several territories across Europe, including the U.K. It went to No. 3 in Germany, and it peaked at No. 6 with a run of 150 weeks on The Billboard 200. The single, “Sadeness—Part 1” with its Gregorian chants underlaid with dance beats, also held the top spot in all European charts, including the U.K., and peaked at No. 5 on Billboard’s Hot 100.

The archaic-sounding vocals on “Return To Innocence,” the first single from “The Cross Of Changes,” are not sung in any particular lan-
guage but represent a sequence of voices; the vocals on one of the al-
bum’s tracks, “Age Of Loneliness,” are of Asiatic origin.

“The album title, ’The Cross Of Changes,’ symbolizes a turning point in my life and in my way of thinking,” says Cretu. “I myself am changing, and I must decide which way to go. The single ’Return To Innocence’ expresses the belief that we are not born with bad attitudes, but are the product of our surroundings so that at some point in life it becomes necessary to look within and find your true self again.”

Jim Sampson, music coordinator for Bavarian Radio Station (BR 3) in Munich, says that the new album is a “natural progression” for the group. He adds that the first single is a “beautiful piece of music” with a “very catchy beat.”

Country Stars’ Newest Score
Is Super Bowl Halftime Show

NASHVILLE—Country music will occupy the central entertainment spot at the 28th annual Super Bowl Jan. 30 at Atlanta’s Georgia Dome. Overall, though, the music permeating the event will be an eclectic mixture that also includes pop, rock, and R&B.

Initially, the National Football League was negotiating with Garth Brooks for the halftime show, but an NFL spokesman says that the bud-
get requirements of Brooks’ event producer, Bob Schmitz, were too high. The league would not disclose its entertainment budget for the event.

In place of the Brooks performance, there will be a “Rockin’ Coun-
try Sunday” halftime show featuring Wynonna, Travis Tritt, Tanya Tuck-
er, and Clint Black. Supporting the show will be 2,000 volunteer performers from the Atlanta area.

Gladys Knight will host the pre-game show, which has the theme of “Great Georgia Music Makers.” Perform-
ers in this segment will include Knight, Charlie Daniels, Kris Kross, the Georgia Satellites, and the Morehouse College Marching Band.

Natalie Cole will sing the national anthem.

Dennis Despe and Deanna Sterr of Select Productions will produce the halftime show, while Bob Best of Best Productions will handle the game segment.

In the wake of the success of the 2005 halftime show featuring Brooks and the Tragically Hip, many expected a country artist to headline this year’s show. Instead, the NFL went with a more diverse lineup that includes popular artists from various genres.

Jodeci, NKOTB Step To Plate In January

BY LARRY FLYCK

NEW YORK—Jodeci, Tori Amos, and New Kids On The Block are the leading acts ringing in 1994 with new albums in January.

Other key releases this month will be delivered by Lisa Lisa, Lisette Melendez, the Ramones, and Mike Howard. Also, top-selling acts like Bruce Springsteen, Elton John, and Reba McEntire contribute fresh material to soundtracks from the films “Philadelphia,” “Faraway, So Close,” “In The Name Of The Father,” and “8 Seconds.”

On Tuesday (4), urban/group pop group Jodeci offers “Dairy Of A Mad Mood,” its second collection on Up-
town/MCA. Produced by the act with Andre Harrell and Steve Lucas, the new jack/funk-splatted album is preceded by the single “Cry For You,” which already is sprinting toward the top of Billboard’s Hot 100 and Hot R&B Singles charts. Look for Jodeci to hit the concert trail later this sea-
son.

Billboard Heatseekers graduate Tori Amos follows her 1992 critically lauded opus, “Little Earthquakes,” with “Under The Pink.” Slated to ar-
rive on April 18, the Atlantic re-
lease was produced by the singer/ songwriter with Eric Rosse and will be launched with a live, interactive satellite showcase that will link the label’s branches in the U.S. and U.K. to an Amos performance from her home in London. The first emphasis

Spain Cracks Down On
‘Bakalao’ Revelers’ Lifestyle

BY HOWELL LLEWELLYN

MADRID—Spanish authorities are cracking down on the latest dance music craze sweeping the country, following the grim deaths of 15 youths in three car crashes within hours of each other on one weekend in November. All the accidents hap-
pened in the early hours of a Sun-
day on journeys to or from dance havens.

Although the music itself has been criticized by the local press for its part in the deaths, the clamp-
down is focusing on drugs and reck-
less driving rather than music.

Called “bakalao,” “maquina” (machine), or simply techno, it is, ac-
cording to bakalao producer Quique Tejada of Barcelona’s Blanco Y Negro radio, “harder and more noto-
rious than Britain’s rave music or other forms found in Italy and Ger-
many.”

Bakalao is a studio-based, pro-
ducer-driven music, which uses session men and industrial sounds. The lyr-
ics, such as they are, are banal. A recent hit by Chimo Bayo was “Asi Me Gusta A Mi,” or “That’s How I Like It,” and the sole line, repeated endlessly, is “Extra si, extra no, I eat” (Continued on page 111)

Sony Exec Recalls
Tense Negotiation
Of Michael Contract

BY CHRIS WHITE

LONDON—George Michael’s com-
mercial solicitor, Tony Russell, be-
came “over-agitated and upset” at a New York negotiating meeting and told Sony representatives that they did not have a contract with the artist, according to testimony from Sony Music International executive Tom Tyrrell.

During the ninth week of Michael’s High Court restraint-of-trade case against the label, Tyrrell testified that the negotiations were tense and that Russell lectured him “like a nar-
ty professor” when Michael’s U.S. at-
torney, Alan Grubman, was out of the building.

After meeting privately with Grub-
man (Continued on page 109)

Seeking Efficiency, Busby Shakes Up Motown Staff

BY J.R. REYNOLDS

LOS ANGELES—Spurred by a number of factors, including its le-
gal battle with onetime distributor MCA and its sale to PolyGram, Mot-
own Records has restructured its senior executive staff in an effort to “speed up the decision-making pro-
cess,” says Motown president/CEO Jheryl Busby.

In the move, former senior VP of sales and distribution Oscar Fields is promoted to executive VP/GM, Steve McGeever is moved to execu-
tive VP of talent and creative af-
fairs from the post of senior VP of A&R/GM, and Lisa Chamberlain is elevated from CFO to executive VP of finance. In these newly created

positions, all will report directly to Busby.

The restructuring follows the de-
parture of COO Harry Anger. The change also follows former Tabu Records chief Clarence Avant’s official resignation at Motown’s chair-
man, that move was part of PolyGram’s July 1, 1995, acquisition of Motown (Billboard, Aug. 18). Avant also is a board member for PolyGram Hold-
ings Inc.

Busby notes the reorganization as a move that will increase Mo-
town’s efficiency at both the busi-
ness and creative levels. “Before, we had a straight-line chart of man-
agement, with basically only the COO reporting to me,” he explains.

(Continued on page 86)
WE WANTED TO STRENGTHEN OUR BASE
SO WE STARTED AT THE TOP!

MCA Records Canada is proud to announce that effective January 1st, 1994, we now distribute Canada's leading independent label

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MCA ... WITH ... ATTIC
Building on success.
Labels Defy Odds With Early-Winter Releases
Retailers Applaud Prospect Of New Product In January

LOS ANGELES—With titles by Mariah Carey, Snoop Doggy Dogg, Pearl Jam, Michael Bolton, and Frank Sinatra creating a logjam at the top of The Billboard 200 in the midst of the competitive holiday season, a late December or early January release date could be perceived as a risk. Yet a few labels are betting that early winter may be the right time to launch new projects.

MCA Records, for example, decided to work right up to Christmas week with the Dec. 21 releases of Father’s “Sex Is Law,” Ralph Tresvant’s “It’s Goin’ Down,” and Jodeci’s “Diary Of A Mad Band.” MCA’s gamble appears to have paid off, at least for Jodeci, as its album enters The Billboard 200 at No. 1. Father’s Billboard Top R&B album chart at No. 2. Father and Tresvant failed to crack the Billboard 200, but Tresvant entered the R&B chart at 55 and Father entered that chart at 81.

On Tuesday (4), MCA-distributed Trent Radioactive will unleash the Ramones’ “Acid Eaters,” a collection of ’60s covers by the veteran punk band.

In addition, Epic Soundtrax and Capitol are betting that the “Philadelphia” soundtrack and Crowded House’s “Together Alone” will ring in the new year with their respective Jan. 4 and Jan. 11 release dates.

Retailers applauded the late December–early-January release strategy. “In January we need some new products, uncluttered,” says Bob Bell, new release buyer for the 365-store, Torrance, Calif.-based Wherehouse Entertainment. “Further into January we need something to generate some traffic, but the week right after Christmas is usually incredibly strong.”

MCA senior VP of marketing Randy Miller acknowledges that MCA’s Dec. 21 slate of releases “goes against conventional wisdom.” He notes that the last year’s end done extremely well with releases just prior to or after Christmas.

Miller points to the label’s 1991 year-end launch of the “Juke” soundtrack and Live’s “Mental Jewelry.”

(Continued on page 109)

‘The Bodyguard’ Is Tops In Big Year For RIAA Certs

LOS ANGELES—The Arista soundtrack album for the Whitney Houston vehicle ‘The Bodyguard’ was the big winner in 1992 certifications from the Recording Industry Assn. of America.

Surveying certification awards through Dec. 17, the RIAA reported that the ’92 total of 621 certified gold, platinum, and multi-platinum albums outstripped the previous high year of 599 certifications set in 1992.

“The Bodyguard,” released in November 1992, was certified for sales of 10 million in ’93, tying the level hit by the 1987 soundtrack for “Dirty Dancing” and only 1 million units shy of the 11 million units rolled up by the all-time soundtrack champ, the 1977 release “Saturday Night Fever.”

“The Bodyguard” also contained the year’s biggest single, Houston’s remake of Dolly Parton’s “I Will Always Love You.” Certified quadruple platinum, it was only the second single to reach that sales level, tying the market by USA For Africa’s “We Are The World” in 1985.

Wreckx’n’Effect’s “Rump Shaker” notched double-platinum sales in the singles category.

Trailing Houston in the album column by a good distance, but no less impressive, were two quintuple-platinum releases: saxophonist Kenny G’s “Breathless” (Arista), the top-selling new release by a male solo artist, and Janet Jackson’s “janet.,” the best-selling album by a female solo artist. Two singles from the Jackson album, “Again” and “That’s The Way Love Goes,” were certified as gold-sellers.

Eric Clapton’s multi-Grammy Award winner “Unplugged” (Duck/Reprise) topped sales of 4 million for the guitar star (who also achieved gold or platinum status in ’93 with albums by Blind Faith and Cream, as well as his 1977 solo work “Slowhand”).

Mariah Carey continued her all-platinum ways in ’93 with “Music Box” (Columbia), which was certified for sales of 4 million and spawned two platinum singles, “Dreamlover” and “Hero.”

Artists logging triple-platinum albums included country stars Garth Brooks (with “In Pieces” on Liberty) and Alan Jackson (with “A Lot About Livin’ [And A Little ‘Bout Love]” on Arista); rapper Dr. Dre (with “The Chronic” on Death Row/Interscope); and pop maestro Billy Joel (with “River Of Dreams” on Columbia).

The soundtrack for the 1992 animated hit “Aladdin” became Walt Disney Records’ biggest soundtrack album ever, with sales of 3 million. A total of 45 debut artists hit gold or better during the year, Tony Braxton’s self-titled LaFace/Arista debut took the honors as the year’s biggest-selling debut, with sales of 2 million. Other bowing artists making sales splashes included alternative acts Blind Melon, the Cranberries, the Proclaimers, Radiohead, and the Sundays; reggae performers Inner Circle.

(Continued on page 117)

EXEcutIve TuRnTaBLE

BILBoARD, Maureen P. Ryan is promoted to marketing and publicity coordinator for Billboard in New York. She was assistant to the associate publisher and director of marketing.

RECOmMENDaTIOnS. Arif Mardin is promoted to senior VP at Atlantic Records in New York. He was VP and producer for the label.

Mark Brown is named senior director of A&R at Liberty Records in Nashville. He was director of creative services for Warner/Chappell.

RCA Records in New York promotes Lou Simon to senior director of A&R and Andy Smidt in management of financial analysis and reporting. They were, respectively, director of market analysis/planning and financial analysis.

Eamon Sherlock is promoted to senior director of international for MCA Records International in Los Angeles. He was director of international.

A&M Records appoints Lorraine Caruso national director of alternative promotion in New York and Laura Morgan director of alternative press in Los Angeles. They were, respectively, music director for WNEW New York and West Coast publicist for A&M.

Yrdock appoints Jerry Leibowitz international marketing manager in Ardmore, Pa., and Jerry Johnson assistant international sales manager in Minneapolis. They were, respectively, director of artist development and publicity for First Warning Records and sales assistant at Rydoked.

Alexis Aubrey is appointed marketing manager for Island Independent Labels in New York. She was New York regional account service representative for PGD.

Cary Vance is appointed national CHR promotion manager for Profile Records in New York. He was East Coast assistant director for Hitmakers magazine.

Rob Kasino is promoted to the A&R staff at few yeare. Recordings in Burbank, Calif. He was executive assistant to the GM.

WEA Corp’s Los Angeles branch promotes Debra Saroyan to sales manager, Jeannie Merget to field sales manager, and George Valdiziez to merchandising manager. They were, respectively, field sales manager, merchandising manager, and sales rep.

RElATAEd Feelds. Management/agent Charlie Hewitt joins Entourage Talent Associates in New York. He was a manager and agent at ITG.

Aja Kimura is appointed associate director of writer-publicist relations for BMI in Los Angeles. She was assistant to the senior director of writer-publicist relations.

Drew Dixon is named creative manager, East Coast for Zebrasonic Publishing. He was creative manager at Empire Management/Empire International Music.
"I was really excited about having a No. 1 song on BILLBOARD's MAXI-SINGLES SALES DANCE chart with 'Carry On'. It gave me a sense of added value and credibility as a recording artist, especially as it went to No. 1 in my own name."

Martina Wash, 1994
Artists & Music

MUSIC PUBLISHING

' THEY'RE PLAYING M'SONG'

With "Because The Night," which reached No. 13 in 1978, subversive rocker Patti Smith teamed up to write with Bruce Springsteen and managed to crack the top 40. Now, the since-disbanded 10,000 Maniacs have scored with their "Unplugged" version of the same song 15 years later.

Edited by Peter Cronin

"I was 13 when 'Because The Night' was popular," says 10,000 Maniacs vocalist Natalie Merchant. "It definitely sounded like it was written by someone who was coming from a very different place than a lot of the music we were hearing on American Top 40 at the time, which was like Peter Frampton, the Eagles, and Captain & Tennille. It was intriguing, I was too young to have my own money to buy Patti Smith records, but my stepfather went out and bought the 45, and we listened to it a lot. It was kind of intimidating because it was so otherworldly, like it was a different culture. Musically, 'Because The Night' sounds a lot like a rock anthem. It's a ballad through the verses, but in the chorus it's an anthem. 'Love is a banquet which on we feed' sounds like a Patti line. 10,000 Maniacs has been able to maintain its alternative status, but at the same time we have never done anything that was so outrageous that it couldn't be accepted by the mainstream. The main thing that set us apart was the lyrical content. ["Because The Night"] unconsciously achieves the same kind of a blending of the esoteric and the mainstream."

CAN THOMPSON'S NEW SET MIRROR HIS CRITICAL SUCCESS?

(Continued from page 14)

Lockpop hit the charts several times last year, in the form of bands like the Lemonheads and Dinosaur Jr. But it's hard to imagine the sound of those strange combinations rendered more compellingly than on "Speed Is Dreaming," the major label bow from Connecticut-based guitar terrorists the Afghan Whigs. Hartford, the members took more than a year to self-release a first EP (in an edition of 400), and nearly another year to put out a second on the Chicago-based Ajax label. But while St. Johny eschews live shows, "we've convinced them anyway," insists frontman Bill Whitten, those discs generated enough interest to prompt Caroline to combine them for the band's first (Continued on next page)

ARTIST DEVELOPMENTS

UP TO SPEED

Slothpop hit the charts several times last year, in the form of bands like the Lemonheads and Dinosaur Jr. But it's hard to imagine the sound of those strange combinations rendered more compellingly than on "Speed Is Dreaming," the major label bow from Connecticut-based guitar terrorists the Afghan Whigs. Hartford, the members took more than a year to self-release a first EP (in an edition of 400), and nearly another year to put out a second on the Chicago-based Ajax label. But while St. Johny eschews live shows, "we've convinced them anyway," insists frontman Bill Whitten, those discs generated enough interest to prompt Caroline to combine them for the band's first (Continued on next page)

Star Dust’ Memories; A Big-League Agreement

W E A L T H Y W I T H W O R D S: Lyri- cists may pass on, but because the great ones rarely passed up an opportunity to work with great melo- dists, they set in motion songs that go on forever. Mitchell Parish, who died last year at the age of 98, could have been the world's greatest one-hit wonder if he hadn't written "Smoke Gets In Your Eyes" and "I Was Larnin'" (Continued on next page)

Words & Music

by Ivry Lichtman

(Continued from previous page)

ST. JOHNY: Bill Whitten, Jim Elliott, Tom Leonard, and Wayne Leibla. (Leonard has since been replaced by Jim Roberto.)

by Mitchell Parish. That's a long history that reflects Thompson's many influ- ences: a Scottish-flavored folk side that shines brightest on two lovely ballads: "King Of Bel-ly-ard" and "Reeling" (which Thompson describes as "folky with a small F" and traditional with a small T."), a satirical side, evident on songs like "Fast Food," and tunes like "The Way It Shows," which Thompson self-effacingly describes as "a standard, post-Dylan, post-Costello love song: 10% affection, 90% putdown." The latter category might also include the second single, "Easy There, Steady Now," a traditional folkdance tune with "dark and psychotic" lyrics, according to Thompson. "I don't know why I write songs like that," he says. Then, after a brief pause, he quips: "Just dance away your psychose." Perhaps one explanation for the emotional turbulence in Thompson's lyrics lies in the title of the album, "I Was Larnin'" (Continued on next page)

B I L L B O A R D JANUARY 9, 1994

www.americanradiohistory.com
widely available release, "High As A Kite," which sold about 5,000 copies when issued this past summer.

DGC's plan for exposing St. Johnny would seem to be just as low-key as the band's. Local video shows will be the target of a low-budget video (for an as-yet-undetermined emphasis track), and a pressing of several thousand vinyl copies of "Speed Is Dreaming" is designed for mom-and-pop shops where LP demand is still high. The label's biggest hope is to see Whitten, drummer Wayne Letitia, bassist Jim Elliot, and recently added guitarist Jim Roberto (a replacement for Tom Leonard, who appears on "Speed Is Dreaming") hit the road with some regularity.

"When a band hasn't [built a name through touring], we have to look at the longer range," says Geffen alternative sales manager Ray Farrell. "You can't invest all your efforts into the first 12 weeks of a record's life. It may be less reliable, but we want to be able to spend a year on this. If one thing has been proven with this kind of band, it's that throwing money around to make it seem as if there's a buzz doesn't work."

The band's "loser anthems" (as Whitten calls them) may remind some of Sonic Youth, thanks to the oddball tunings employed on songs like "Down The Drain" and "I Give Up" (the two prime contenders for first single). But Whitten downplays the Sonic Youth connection — though it was that band's Thurston Moore who first brought St. Johnny to DGC's attention — insisting that those who emphasize it are looking for "a way to dis us more than anything, because people imply that's the whole story. It's an easy way to write us off with one sentence."

For his part, Whitten describes the album as "pretty straightforward hard rock-pop" with tongue at least partially in cheek. Pressed further, he'll venture that his band (and kindred spirits like Mercury Rev, for which it has opened several European shows) are "smart sort-of-young people making visceral music that's interesting to them."

"I've always thought we were pretty great and pretty special," he concludes. "That's why being on any sort of label seems so far-fetched to me."

DAVID SPRAGUE

FOR THE RECORD

In the Dec. 25 issue, Mariah Carey's album, "Music Box," was left off a list of albums spending time at No. 1 on The Billboard 200. "Music Box" hit the top spot for the week of Dec. 25, displacing Snoop Doggy Dogg's "Doggy-Style" album, which spent two weeks at No. 1.

ENCORE STUDIOS INC.
BURBANK

In Loving Memory of
Barney Perkins
1945–1993
### ZZ TOP: STILL BAD, NOW WORLDWIDE (Continued from page 14)

"Woo, that might be fun," because these people don't know about ZZ Top. "We gotta go over there and act like a rock'n'roll band and get out the guns and a lot around and prove ours-en-

While "Antenna" is being released after the end of the traditional Christ- men selling season, initial response to the album may be tied to programs in- itiated by RCA during that period.

In December, labels asked for a fact- track CD of snippets from selected cuts on "Antenna" to retail accounts. Goodman says, "We went out and very aggressively put this CD in out-

The company also created special "Antenna" gift certificates for sale at Christmas time; the certificates, re-

demable on the release date, allowed consumers to reserve copies of the album as seasonal gifts. 

RCA also concocted a "coming soon" campaign with minions and window pieces advertising the release date.

Noting that RCA sales VP Ron Howie traveled all nine BMG branches and major retail accounts in November to make presentations about "Antenna," Goodman says Musi-

cland, Camelot, Trans World, and Sound Warehouse are among the web-

Another retailers see different factors weighing heavily on the project's suc-

I think the key will be the video, as it usually is with ZZ Top," says Doug Smith, senior buyer for Carne-

Julian Temple is directing the video for the first single, "Pinehurst," which

Regarding advertising plans, Good-

We're doing some 'coming soon' print campaigns in a lot of the sum-

Goodman says, "Regarding some of the outlets feature in-store video play.

"The greatest hits album did very well for us, and that was based off of

"The Viva Las Vegas" clip. ("After-

Butterman") didn't seem to get as much video play," Smith says.

TV advertising is directing the video for the first single, "Pinehurst," which

TV advertising kicks off with teaser spots the week before the street date, fol-

"So we sat down after that and wrote the rest of the material without any

We ended up using a little on a couple of

Goodman says, "With it being a BDS world right now, obviously our focus

for this record is going to be at AOR, but we're going to look very broadly at

RCA is hoping radio and consumers respond to the stripped-down sound of

"Antenna," which largely eschews the electronics-laden approach of ZZ Top's past three studio albums. 

Beard says, "We started this record with the notion that for the last three

records we had not done a 6:8 blues like we usually used to do in the '70s...

That was always a highlight for us, this one track that was an homage to the

blue's roots. So [the process got blues] 'Cover Your Big' was one of the first

songs we did on this, and that brought us back to that place that we used to be

when we were a guitar band.

"So we sat down after that and wrote the rest of the material without any

the sound in mind. We

end up using a little on a couple of

songs, but the songs weren't written specifically with synths in mind, the way

a song like 'Legs' was.

Beard says one thing that won't be

simpler is the band's stage presenta-

tion, which in the past has featured la-

ser displays, elaborate sets, and even

livestock.

The drummer says, "It's our conten-

tion that it costs a lot of money to go to a rock'n'roll show these days, and as

a fan, I think, if I'm gonna pay big money to go see a big group in a big venue, I

want a big show.

ZZ Top is contemplating a world tour that would kick off in Europe at the

beginning of April, then hit the U.S. in mid- to late summer. Then the band

will trek the Far East in late sum-

mer, returning to the States for dates during the '94 Christmas season.

Then, Goodman says, "The goal is to

...
O NCE MORE, WITH FEELING: Hundreds and hundreds of albums are released each year, but in any given week an average of roughly a dozen titles will debut on The Billboard 200. That means releasing a best seller is a long-odds proposition. These odds also mean that some great music falls through the cracks each year.

For the third straight year, Popular Uprisings ushered in the New Year with a music lover's primer on some of the worthwhile recordings that, for whatever reason, did not do great numbers. Several of these are hard to categorize, which makes it hard for the songs to find radio homes.

Following the same guideline used the last two years, this list is confined to artists who, as of year's end, had not yet appeared on the Billboard 200. In fact, some of these artists have never appeared on any Billboard chart.

O VERLOOKED IN '93: Remember that this list is entirely subjective, reflecting one columnist's opinion.

1. Shelby Lynne, "Temptation" (Morgan Creek/Mercury). A modern-day homage to Western swing that parks neatly between Bob Willy's horses and Lyle Lovett's Malaia truck.
2. S.L., "Hand On The Torch" (Blue Note/Capitol). Best proof to date that a jazz/r'n'b marriage can work.
3. Inclined, "Bright New Day" (Chess/Columbia). With its feet in the '70s, neck trio builds a fresh Ys sound.
4. Seryl Crow, "Tuesday Night Music Club" (A&M). Yeah, she reminds me of Rickie Lee Jones (and a couple of others, too), but the similarities don't make Crow's music any less compelling.
7. The Story, "Angel In The House" (Green Linnet/Elektra). On its second album, this harmonious duo builds on the handsome premise hinted by its first.
8. Masters Of Reality, "Sunrise On The Sufferbus" (Chrysalis/ERG). Band's already-mastered Cream-like blend was further flavored this time by Ginger Baker's presence.
9. Ashley Cleveland, "Bus Named Desire" (Reunion/RCAL). Pre-

H ONORABLE MENTIONS: In addition to the above, Popular Uprisings also recommends Geoff's Eleanor McEvoy, whose self-titled debut establishes her as a promising voice in the seemingly endless procession of talented Irish invaders, and the new Joe Henry album on Mammoth, "Kindness Of The World." Henry's previous album, "Short Man's Room," made this column's "Overlooked In '92" list, and this one, with support from the Jayhawks and Victoria Williams, also shows off his songwriting chops.

We'll also direct the spotlight to two acts who have dented The Billboard 200: Elektra guitar singer Danny Gatton, whose "Cryin' Overdose" is a fun, frenzied, and Lon-

D ON'T MISS: For the band's debut, "It's Got To Be Funky"—a sweet remembrance of his '70s album "Silver 'N Bruise"—is just too damned appealing to ignore. Check it out, even if you think you don't like jazz.

Popular Uprisings is prepared by Geoff Margfield with assistance from Silvio Pietroluongo and Brett Atwood.
**Industry Vet Bell Marks A Whooomp-ing Good Year**

**BY DAVID NATHAN**

LOS ANGELES—The start-up of an independent record label is one of music’s most challenging undertakings, and it is often executed in the business doesn’t guarantee that such an endeavor will be profitable, but in one of the industry’s success stories of 1993, Al Bell’s Bellmark Records racked up its best year yet.

The independent label’s achievements last year are due in part to sales of more than 2 million copies (according to SoundScan) of Tag Team’s single “Whoomp!” (There It Is) on Bellmark’s Life Records label. Also contributing to the strong showing was the million-plus sales performance (according to SoundScan) of Midnite’s album “Dazzey Duds,” the label’s second release.

The indie’s emergence as a potent force in the record business is partly due to the industry experience of Bell, a former president of Motown Records and chairman of the board of and CEO of the current record label.

“The biggest challenge has been adjusting to the growing pains we’ve experienced over the last few months,” says Bell. “I know that the real danger for an independent label is over-extending and running out of steam. Bellmark employs more than 20 staffers, many of whom were hired in the last four to five months, according to Bell. Working up from seven people, he says, adding that, “A number of the new additions began as interns through the Y.E.S. To Jobs program.”

Bell’s career in the business dates back to early work as a disc jockey in Little Rock, Ark., (his home state), Minneapolis, and Washington, D.C. From there, he made the transition to the record side as national director of sales and promotion at Stax. Working a roster that included Otis Redding, Sam & Dave, Isaac Hayes, the Staple Singers, Booker T. & the MG’s, Johnnie Taylor, Rufus Thomas, Carla Thomas eventually led to Bell’s elevation to the label’s upper management.

Following the company’s bankruptcy, Bell took a buy-out and worked as a consultant before joining Motown in the late ‘80s at founder Berry Gordy’s request. Bell created Bellmark in October 1989 with a twofold purpose: To market God-inspired music in all areas, from gospel to jazz, R&B, and rap, and as an outlet for entrepreneurs—producers, songwriters and artists—“a way to nurture talent, to give artists their own controlling interest,” Bell says. The label focuses on gospel, urban, and contemporary artists.

In addition to signing artists and producers directly to Bellmark’s Life Records, the company has manufacturing, marketing, and distribution arrangements with such labels as TMR Records, Street Noise, Song, King Groove, Cool Date, and Featherstone.

Initially distributed through RCA, Bellmark was slowly getting off the ground, concentrating its efforts on gospel releases and occasional R&B projects. A switch to independent distribution in October 1992, combined with Bell’s business instincts and the label’s lack of a steady cushion of fortunes for the label.

“I grew up at Stax, and understand independent distribution and what it takes to have it viable and have it work for you,” says Bell, who credits “a very cooperative indie network and small retail outlets for keeping the lead in breaking cutting-edge music.”

The label’s first project after changing its distribution situation was Duice’s “Dazzey Duds.” That single’s pop and R&B success was followed by Bell’s subsequent signing of Tag Team in the spring of 1993. The two-man act’s “Whoomp!” single topped the Hot R&B Singles chart and peaked at No. 2 on the Hot 100, where it has logged more than 30 weeks. “Whoomp! (There It Is),” the group’s debut album, was released in July and is near gold, says Bell, who reports that it is being released internationally on a territory-by-territory basis.

Looking to 1994, Bell says the label will concentrate on “developing our current artists, diversifying the artists we sign, and pushing our gospel product to the max.”

“It’s good to be in deals with well-known R&B artists and substantial manufacturing/marketing and distribution partnerships with established producers.”

Signs point to the release of the dance-oriented “Bance Allen Group, the Lamora Park Young Adult Choir, Dottie Jones, Huriah Boynton, and Thad Bosley provided the initial impetus. Bellmark, the executive is committed to positioning [Bellmark] as a leader in the gospel field.” New albums from all those acts are planned, as is a new set from L.J. Reynolds, former lead singer with one-time Stax act the Dramatics.

Continuing the label’s emphasis on what he terms, “positive, fun, entertaining party music,” Bell says current single releases include Detroit group Joe B. & the Bad Brothers “Party Off The Hook” and female act Whoomp’s single, “You Don’t Know It.”


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**As Eric Gable Plays Up Youthful Energy, Epic Plays Off Fan Base**

**BY J.R. REYNOLDS**

LOS ANGELES—How is it that a 25-year-old record label can have more success reaching older listeners than those in his own demographic? That was the problem Epic recording artist Eric Gable faced with his first two sets, the 1989 debut “Caught In The Act” and his 1991 follow-up, “Can’t Wait To Get You Home.”

However, the power has been turned up on "Process Of Elimination." Gable’s third album, set to drop Jan. 11, is an attempt to gain the attention of younger listeners.

“Even though my new album has a more youthful energy to it, my main focus is not to lose my current audience,” says Gable.

The album’s title track was released Nov. 19 as the first single, and debuted on the Billboard charts at No. 38, Dec. 11, where it is steadily working its way upward. “Process Of Elimination” strikes a delicate balance between Gable’s own familiar vocals and a not quite hip-hop sound produced to tickle the ears of younger fans.

Gable says much of the strength of his latest project comes as a result of his greater contributions behind the scenes. “This album has so much attitude,” he says. “I had a lot of input on this project, so there’s more of me on it. In fact, the most challenging thing about doing this project was finding the right songs. We were shotgunning the vibe, but we also wanted to keep that same smoothness fans have come to expect.”

Hank Caldwell, senior VP of black music for Epic, says he’s pleased with the attempt to increase Gable’s audience.

“Because Eric has such a mature sound to his vocals, many people don’t realize he’s only 25,” says Caldwell. “Most true balladeers fall into the older demos. But we wanted Eric to not only grab the upper demos, but to get his share of younger listeners, too.”

In order to do that, Gable’s producers, Christian Warren (who wrote and produced the title track), Maurice Wilcher, the Force MDs, and Norma Jean Wright, crafted a set that Caldwell says is tailored to the young vocalist’s unapped ability to draw younger demos.

“Eric has the same vocal quality as his R&B contemporaries,” says Caldwell. “I can work processes on it so that it’s not to the point that it turns off his adult

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**MoJAZZ Show To Open House Of Blues: New (And Not-So-New) Soundtracks**

**BY R. REYNOLDS**

MoJAZZ-MA TAZZ IN THE CRESCENT CITY: New Orleans will be the place Jan. 20-21, when Motown’s jazz label, MoJAZZ, kicks off the Jan. 25 grand opening of one of two new House Of Blues nightclubs/restaurants with what’s billed as a two-day musical spectacular. The televised “MoJAZZive” will feature performances by artists from the MoJAZZ Records roster, including Eric Reed, Wayne Johnson, Terrance Dwayne Johnson, Norman Connors, Norman Brown, J. Spencer, Frank McComb, and Foley.

Masterminding the new club is Motown founder, CEO Isaac Tigrett, co-founder of the worldwide Hard Rock Cafe chain. The first House Of Blues is located at Harvard Square in Cambridge, Mass.; the New Orleans club is set to open in the French Quarter and will feature dining as well as entertainment in the venue’s “Blues Basement.” The other new House Of Blues is scheduled to open March 18 in Los Angeles (Billboard, Dec. 25).

**SOUNDTRACK SENSATIONS: Does everyone have their special commemorative edition of “The Bodyguard”? One of the most popular movie soundtracks ever, the special edition features remixes of Whitney Houston’s “Queen Of The Night” and the Chaka Khan cover “I’m Every Woman.” But the real treat is the one-a-kind, limited edition Gold CD chain that included (gang), along with a special CD box and “dazzling” picture on the disc … Finally got to screen “The Bodyguard: Back In The Habit.” A predictable flick, but director Bill Duke managed to keep my attention, as did the music. One of the film’s highlights is Lauryn Hill, who plays the defiant music student. Hill’s got a natural screen presence and is an artist on her own. Also in a minor role is the RuffHouse/Columbia act Fugees, whose debut album, “Blunted On Reality,” is scheduled to drop Jan. 25. Also featured in the film is Polyglycerol vocalist Tanya Blount, whose “Natural Thing” album is scheduled for a March release. Also on the “Sister Act 2” soundtrack are Aretha Franklin, Hi-Five, and new girl group Nuttin’ Nice, as well as tracks by Hill, Blount, Valerie Andrews, Ryan Hill, and WOOP! Goldberg. … Look for a new Wesley Snipes movie in February. It’s titled “Sugar Hill,” and the story casts the Hollywood heart-throb in the role of a reluctant drug dealer. Don’t look for the same “Hollywood” dope singer you loved to hate in “New Jack City.” Even though “Sugar Hill” screens first day of February, it’s also an N.J.C., and promises to turn into one of the hot films this year. Go for the New York-based live band Knocked Ritzy, who will have its first Bellmark release, “12th Street,” Jan. 24.

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**BOOK CORNER: “Perseverance: African American Voices Of Triumph” (Time Life Custom Publishing) is a must read for everyone. Part of a three-book set, “Perseverance” offers unique insight into the trials and achievements of African-Americans, beginning with a look at the years in Northwestern African prior to the arrival of the first European slave ships. Throughout the book, the editor创建 a platform for developing greater historical awareness of the African-American experience—from the rise and fall of the powerful Songhai empire in Africa through the post-civil rights era of the 1980’s. The other two books in the set, yet to be released, are “Leadership” and “Creative Fire” (where the music history kicks in). These books are an excellent way to help develop a greater sense of cultural self beyond the urban street line many of us feel solely defines black culture. Another jewel hot off the presses is “We Who Believe In Freedom: Sweet Honey In The Rock… Still On The Journey” (Anchor Books), a testament of sorts for Sweet Honey, the a cappella, social activist recording group with 10 albums to its credit. The book was written by the group’s leader, Dr. Bernice Johnson Reagon, who also is a curator at the National Museum of American History.**
### Billboard Top R&B Albums

#### FOR WEEK ENDING JANUARY 8, 1994

**FRONT PAGE**

#### No. 1

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#### Record Retailing Directory

**21**  
**1993 RECORD RETAILING DIRECTORY NOW AVAILABLE!**

#### Price Held at 1992 Levels

**21**

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If you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only, complete, fully up-to-date listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just $99! (plus shipping & handling, $8 for international orders). To order your copy call 1-800-344-7119 or 1-908-365-4156.

Or send check or money order with this ad to BILLBOARD DIRECTORIES, P.O. Box 2016, Lakewood, NJ 08701. (NJ, NY, CA, TN, MA, IL, PA, & D.C. residents please add applicable sales tax.)

Order bulk copies for your entire staff and marketing team - call for special rates! **BILLBOARD JANUARY 8, 1994**

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[Link to original source: www.americanradiohistory.com]
R&B SINGLES A-Z

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R&B RECURRENT AIRPLAY

1. "I'm So Into You"
2. "Keep Ya Head Up"
3. "The Girl Is Mine"
4. "Smooth"
5. "Can't Help Myself" (pt. II)
6. "I'll Be Missing You"
7. "Let Me Be Your Angel"
8. "As Good As I Once Was"
10. "I Can't Help Myself (Sugar Pie, Honey B"
KICKIN’ WITH Klass: After more than a year of extolling the artistic virtues of M-MPlee...,
BUSBY SHAKES UP SENIOR MOTOWN STAFF
(Continued from page 10)

"Now I have three senior executives reporting to me—each with his or her own specialty. This will speed up the decision-making process and allow us to create opportunities for being increasingly competitive."

In his new position, 28-year industry veteran Fields oversees the day-to-day operation of the company, as well as all marketing areas, including ads, promotions, publicity, television, record promotion, urban promotion, sales, distribution, product management, creative services, and catalog development departments.

In his new role, McKeever oversees all creative decisions for A&R, visual services, music publishing, and all distributed labels, including Body & Soul and Mad Sounds, as well as Molsha, which he created.

Chamberlain's broadened responsibilities include management of financial administration, with expanded management roles in the business affairs and legal affairs departments.

"Each of these executives will help streamline our management process by focusing on their particular specialties, while funneling me to the specific information I need to maintain a strategic overview," says Busby. While most of the information Busby needs on Motown's operation and management is from Fields, McKeever, and Chamberlain, the international and special projects departments will continue to report directly to his office.

Says Busby, "I kept [those two] departments reporting directly to me, since those arenas are changing so rapidly. With this new system in place, Motown remains more flexible and can move more quickly."

As Motown prepares to penetrate film, television, and other media, such as interactive technology, Busby says he is confident the new management alignment will increase company productivity.

"A company our size should maintain core [revenue] numbers of somewhere between $80 million-$250 million," he says. "We're expecting to see the bottom line results within three years."

Motown declined to comment on its 1993 revenues.

"We've got two fine strategic planners in Harvard graduates Eddie Brown and Eric Dandridge," boasts Busby. "They will work closely with myself and with Clarence to guide this company to the next level.

"It's amazing what a lawsuit does to a company that you don't see right away," Busby says, referring to the lawsuit Motown filed against former distributor MCA (Billboard, May 25, 1991). "It was a very disappointing experience, but one which has allowed us to make changes and move into directions that will make us even stronger."
Eastwood's Country Passion Finds 'Perfect' Outlet

THE YEAR AHEAD: Christmas is barely over, but the New Year is already abuzz with activity. Here are a few of the notices that came across our desk in the fortnight since we last commended: Dick Clark Productions will tape an NBC-TV special July 5-6 at the Roy Acuff Theater at Opryland. Titled "Hot Country Jam '94," it will feature performances by Loretta Lynn, Emmylou Harris, the Oak Ridge Boys, and many more. The show will air on NBC Saturday, Jan. 8.

Dick Clark Lines Up All-Star ‘Country Jam’

The Devil And Charlie Daniels; CMA Employee Moves

NASHVILLE—At a time when country music prior to Randy Travis seems to have been relegated to the dustbin, the Nashville Music Artisans—an Eastwood-affiliated new movie, “A Perfect World,” is a welcome anomaly.

Skeeter diagrams the film’s November Texas setting, the Reprise Records soundtrack includes eight classic country tunes from the era, along with a role of pivotal tunes by Chris Isaak, a Perry Como pop hit (“Catch A Fallin’ Star”), and two Cajun-influenced instrumental compositions by Eastwood and produced by his longtime musical collaborator, Lemmie Niehaus.

The music is so well incorporated into the plot and script that Johnny Cash’s “I Guess Things Happen That Way” provided the backdrop for the sequence with Costner. Meanwhile, the focus on rarely performed catalog hits by Cash and such other country legends as Bill. Gilley, Don Gibson, Marty Robbins, George Hamilton IV, and Hank Locklin is already generating press attention. Thanks in large part to an unusually extensive promotional kit.

The big hook, of course, is actor/director Eastwood, whose appreciation for music in film goes back at least as far as his 1971 directorial debut with “Play Misty For Me,” in which he played a late-night DJ at a jazz station. Jazz has been key to other Eastwood films, too, among them his Charlie Parker bio “Bird.” But country and western music are equally prominent in his work. It started with “Cowboy Favorites,” released for Cameo while starring as Rowdy Yates on “Rawhide,” the early-’60s TV series. He later paid tribute to his character with the single “Rowdy.”

With Merle Haggard, Eastwood recordecl the 1980 No. 1 country hit “Bar Room Buddies,” a swinging remake of the Bronco Billy soundtrack that same year. Eastwood charted with another country duet, “Beers To You,” this one with Ray Charles from the way We Which You Can” soundtrack.

In 1984, T.G. Sheppard and Eastwood scored with “Make My Day” based on Eastwood’s tag line from “Sudden Impact.”

Eastwood even played a depression-era country singer in “Honkytonk Man” (1982), which featured performances by Kris Kristofferson, Merle Haggard and Merle Travis. And for a period beginning in the late ’70s, he and Smuff Garrett ran Warner Bros. Viva Imprint, which released such Eastwood country soundtracks as well as albums by Porter Wagoner, David Frizzell, and Sheb Wooley.

“I’m a big jazz freak,” says Eastwood, “but I’ve always loved country music, from Jimmie Rodgers to early Hank Williams to Merle Haggard and Randy Travis.” Eastwood joined Travis on his duet album, “Heroes And Friends” (1989), on the track “Smokin’ The Hive.”

“I suggested a few tunes from [the Perfect World] film,” Eastwood adds, “and Beers To You—still things, ‘Cajun music is very soulful, you know,” says Eastwood, “and bagpipes have that mournful sound, which I’m always sad for. I remember hear- ing them at a funeral once, and I thought I was really well composed. But they played the bagpipes, and I came unglued.”

(Carried on page 29)

Dick Clark Lines Up All-Star ‘Country Jam’

The Devil And Charlie Daniels; CMA Employee Moves

Eastwood’s Country Passion Finds ‘Perfect’ Outlet

NASHVILLE—Planners of the Coun-
try Radio Seminar—which will be held at the Opryland Hotel here—have organized a variety of panel discussions and roundtable sessions for the March 2-5 event.

Although the program is still being developed, the following panels have been confirmed:

“State Of The Industry,” an overall examination of country music radio; “Guests’ Choice; To Your Mar-
ket: Relationships That Count,” a look at the connection between radio and recording artists; and “Radio Stations In The Digital Age,” a discussion on the up-and-coming, and cross-promotion involved in video and television programming.

Also, “Choosing Your Position,” niche formats for country stations; “The Masters: The Billboard, R&R, And Ga-
vin On The Hot Seat,” a discussion among the trade magazines’ chart managers, radio programmers, and labels; and “Dealing With Disapologies: What Happens When Your Competi-
tor Becomes Your Brother,” in which broadcasters discuss aethiopi-
experiences and what to do when they avoid in such arrangements; and “Inside The Music Business: From Nash-
ville’s Studios To Your Studio,” an ex-
ploitation of how the music business is made, an promoted at radio.

Also, “Non-Spot Revenue: The Sales, And Promotion Perspective,” a discus-
sion of the demonstration of the various ways of promoting your station, and “Business of Here’s A Talent Cri-
tiques: How To Get The Best Results,” techniques for air-check sessions and tips for coaching the air staff; and "Women In The Workplace: Yesterday, Today And Tomorrow".

Topics Set For Sessions At Country Radio Seminar

Also, “Small Markets,” a three-hour workshop on inexpensive ideas for radio, programming, and promotional solutions for tight budgets; “Production Workshops,” three one-hour segments that cover maximizing on-air station copywriting, and production tools and tech-
niques; “Leadership And Vision For Staff And Management,” a discussion of the differences between management and leadership, ways to attract and keep high-level performers, and ways to develop and train station personnel; and “Air Personalities: The Greatest Bits Of The Last 25 Years,” in which top air personalities recall their successes; and “WCRS Live,” the seminar’s closing panel, which looks at the future of country radio and spot-
lights some new and legendary artists.

In addition to these formal panels, there will be small-group discussions on topics like “Hang On To Your Pocketbook, Here Comes The FCC,” “Promotion Nuts And Bolts,” “Radio: A Look At The State, Availa-
Bility And Imaging Trends,” “Research On Country Stations Today,” “Everything You Wanted To Know About Being A General Manager But Didn’t Get The Chance To Ask,” “Poten-
tial Questions And Answers;” “Value Added: How To Manage The De-

Dick Clark’s new show “The Nashville Scene” will feature performances by Brooks & Dunn, Ray White, John McGivern, John Berry, and Doug Supernaw.

Dick Clark Lines Up All-Star ‘Country Jam’

The Devil And Charlie Daniels; CMA Employee Moves

NASHVILLE—At a time when country music prior to Randy Travis seems to have been relegated to the dustbin, the Nashville Music Artisans—an Eastwood-affiliated new movie, “A Perfect World,” is a welcome anomaly.

Skeeter diagrams the film’s November Texas setting, the Reprise Records soundtrack includes eight classic country tunes from the era, along with a role of pivotal tunes by Chris Isaak, a Perry Como pop hit (“Catch A Fallin’ Star”), and two Cajun-influenced instrumental compositions by Eastwood and produced by his longtime musical collaborator, Lemmie Niehaus.

The music is so well incorporated into the plot and script that Johnny Cash’s “I Guess Things Happen That Way” provided the backdrop for the sequence with Costner. Meanwhile, the focus on rarely performed catalog hits by Cash and such other country legends as Bill. Gilley, Don Gibson, Marty Robbins, George Hamilton IV, and Hank Locklin is already generating press attention. Thanks in large part to an unusually extensive promotional kit.

The big hook, of course, is actor/director Eastwood, whose appreciation for music in film goes back at least as far as his 1971 directorial debut with “Play Misty For Me,” in which he played a late-night DJ at a jazz station. Jazz has been key to other Eastwood films, too, among them his Charlie Parker bio “Bird.” But country and western music are equally prominent in his work. It started with “Cowboy Favorites,” released for Cameo while starring as Rowdy Yates on “Rawhide,” the early-’60s TV series. He later paid tribute to his character with the single “Rowdy.”

With Merle Haggard, Eastwood recordecl the 1980 No. 1 country hit “Bar Room Buddies,” a swinging remake of the Bronco Billy soundtrack that same year. Eastwood charted with another country duet, “Beers To You,” this one with Ray Charles from the way We Which You Can” soundtrack.

In 1984, T.G. Sheppard and Eastwood scored with “Make My Day” based on Eastwood’s tag line from “Sudden Impact.”

Eastwood even played a depression-era country singer in “Honkytonk Man” (1982), which featured performances by Kris Kristofferson, Merle Haggard and Merle Travis. And for a period beginning in the late ’70s, he and Smuff Garrett ran Warner Bros. Viva Imprint, which released such Eastwood country soundtracks as well as albums by Porter Wagoner, David Frizzell, and Sheb Wooley.

“I’m a big jazz freak,” says Eastwood, “but I’ve always loved country music, from Jimmie Rodgers to early Hank Williams to Merle Haggard and Randy Travis.” Eastwood joined Travis on his duet album, “Heroes And Friends” (1989), on the track “Smokin’ The Hive.”

“I suggested a few tunes from [the Perfect World] film,” Eastwood adds, “and Beers To You—still things, ‘Cajun music is very soulful, you know,” says Eastwood, “and bagpipes have that mournful sound, which I’m always sad for. I remember hearing them at a funeral once, and I thought I was really well composed. But they played the bagpipes, and I came unglued.”

(Carried on page 29)
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

EASTWOOD'S COUNTRY PASSION FINDS 'PERFECT' OUTLET

(Continued from page 27)

have a washboard, accordion, fiddle, and sometimes, it was. I thought bagpipes would make it interesting, and overwhelmed them on the track.

The thing to be cautious about is that it's used beneath the TV's audio tracks.

Eastwood credits Warner Bros. not only for its input in song selection, but for getting the album on time. "He says, 'I've done this before,' whereas the record company and the picture company were still in the midst of detail. Finale is an active, aggressive mix of air.

I've given a baby King' press department, which obtained and issued vintage promo stills of all the soundtrack artists and principal actors to go with the comprehensive background text.

The press kit also has the transcript of a QA session with Nichols.

"Because of Chris, we got our pop publicity staffs on both coasts involved, and he also contributed to marketing the project," says Warner Bros. senior VP and director of media relations Bob Merls. "Assisting in the press push was Creative Media Services, to land the Isaac track on adult alternative and pop stations. At retail, Fanari adds, the album is being positioned in both soundtrack and country compilation sections.

'Rock'n'roll oldies have been on soundtrack at least since 'American Graffiti,'" Merls notes, "but older country hits haven't been exposed. 'A Perfect World' is a great way to introduce people to the richness of America's country-pop heritage. It's a great album to listen to all the way through, and Clint and Kevin provide a great way to get people into it."

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

TITLE [Publisher - Licensing Org] Sheet Music Dot
55 ALL I WANT FOR CHRISTMAS IS YOU (Spalding, BMI)
56 AMERICA (Baker
57 AMERICA (Baker
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Country ARTISTS & MUSIC

HOLDING AT NO. 1 for the second consecutive week is "Wild One" by Faith Hill. The track was produced by Scott Hendricks and written by P. Bunch, J. Kyle, and W. Rambeaux. Hill becomes the first female to have her debut release reach the top of Billboard's Hot Country Singles chart. Hill is managed by Gary Borman, who, as Dwight Yoakam's manager, has proven his astuteness at understanding the marketing requirements for today's hot new country artists. The game plan Borman conceived with the Warner Bros. marketing and promotion team included extensive visuals of Hill (such as print ads), culminating in a year-end calendar. Hill has been kept off the showcase circuit, concentrating instead on one-on-one promotion stops at radio, other media outlets, retail and rack accounts, and within the WEA system. All of this has made Hill a familiar face in a short period.

THE MOST ACTIVE TRACKS on the singles chart reflect the nature of radio programming during the Christmas holidays. The titles are a cross-section of the current trends, and new releases. As the BDS system makes no distinctions other than the amount of actual airplay obtained on the 129 monitored country stations, here are the 10 most-active titles, seasonal and all: "Angels Among Us" (60-51) by Alabama; "Honky Tonk Christmas" (58-53) by Alan Jackson; "Have Yourself a Merry Little Christmas" (56-52) by Vince Gill; "My Favorite Things" (debut-64) by Lorrie Morgan; "Tryin' To Get Over You" (debut-65) by Vince Gill; "All I Want For Christmas Is You" (64-65) by Vince Vance & the Valiants with Lisa Marie; "Let's Make a Baby King" (debut-61) by Wynonna; "I Just Wanted You To Know" (28-25) by Mark Chestnutt; "No Doubt About It" (51-41) by Neal McCoy; and "He Thinks He'll Keep Her" (44-29) by Mary-Chapin Carpenter.

COUNTRY ALBUM SALES were strong in 1993. A look at the year-end results proved to be more upbeat than most predicted. What continues to surprise is how many country artists are ranked in Billboard's Top Pop Artist year-end category, wherein both charted albums and singles are counted. As country artists receive virtually no pop airplay, it is significant that Garth Brooks managed to top this category solely on album sales. Further, six of the top 20 pop artists are country. Joining Brooks in this elite group are Billy Ray Cyrus (No. 5); Reba McEntire (10); Brooks & Dunn (11); George Strait (12); and Alan Jackson (17).

WHAT'S IN STORE FOR '94? The Garth Brooks European tour is opening quite a few eyes. Those who have always believed there was a European market for country artists may see their dreams come true as Brooks takes his high-energy, hi-tech road show into places heretofore thought closed. It's true that in the past such artists as Johnny Cash & Tracy, Lee Lewis, Don Wexler, Slim Whitman, and others have been successful in Europe. But Brooks' tour is different. For one, there is CMT Europe. Although still in its infancy, its future growth, combined with Brooks' projected successes, is sure to open doors through which many will follow.
## Billboard Top Country Albums

**For Week Ending January 8, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>POS. ON CHART</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<td><strong>CHETA</strong></td>
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<td>39622 (9.98/15.98)</td>
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**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**

*Alarms with the greatest sales gain 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 numerical following the symbol. * Asterisks indicates LP is available Mint tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are projected from wholesale prices. Greatest Gainer shows chart's biggest unit increase. Pacesetter indicates biggest percentage growth. Hashbeaker Impact shows artists removed from hashbeakers this week. † indicates past or present hashbeaker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.*
Gloria Reigns As Club Play Dance Diva; N.Y. Hosts Brazil's 4th Ballroom Blitz

Estrafan Tops Dance Chart: In case you had not noticed, Gloria Estrafan's "[2090]flacile" (Epic) topped Billboard's Club Play chart in the Dec. 25 issue. The tribal-house floorshaker, taken from Estrafan's new, platinum "Mi Tierra," was her first No. 1 dance single and was her second top 10 dance hit from the Spanish-language "Mi Tierra" set.

The chart success of Estrafan's club smash comes at an appropriate time, because Billboard's upcoming Dance Music Summit 1994—set for Jan. 19-21 in San Francisco—will feature a discussion group called "Latinas In Dance Music." Producer/artis Tony Moran will serve as "facilitator" of the session, dedicated to discussing the role of Latinas in the dance music scene.

By the way, RRM artist India is due to release her next 12-inch, "La Dama And Haquinesa," in January on Strictly Rhythm. RRM label mate Tito Puente—whose "Run Kan Run" reached the top 10 on the Club Play chart in 1992—instant starts on India's tribal house cut.

The Ballroom Sets Brazilian Style: For the fourth consecutive year, New York's cozy Ballroom is hosting "Brazilian Season," an appetizing slate of some of Brazil's finest divas. Set to appear in the coming months are Angelica Ró Ró (Jan. 18-29), Leila Pinheiro (Feb. 1-12), Zizi Possi (Feb. 15-26), Nana Caymmi (March 1-5), and Margareth Menezes (March 8-17).

Rounding out the schedule is hugely popular Uruguayan duo Chico Bichinho & Xororó, booked to perform March 22-27.

Mexico Notas: Gloria Trevi's sleekly titled new album, "Mis [2090]Turba Que Nunca," is due out on BMG Jan. 18. Unlike their Anglo counterparts, Latin acts such as Maldita Vecindad, Alejandro Sanz, and Cristian have not drawn large crowds in Mexico City lately. The sole exception is Rocío Dúrcal, who performed Dec. 12 before a full house at the 10,000-seat Auditorio Nacional. In the next two months, several Mexican rock acts are planning to head into the studio, including Caifanes, La Lupe, Santa Sabina, and Maldita Vecindad. BMG-distributed Culebra has released Cuca's "Cuca 2," produced by Robie Black (Black Sabbath, Jethro Tull).

Mr. Omnipresent: If it seemed like SBK/EMI Latin artist Joe Secada has become a permanent fixture on Billboard's charts, well—he has. Indeed, for the past 91 weeks Secada has appeared on one Billboard chart or another, including the Hot 100, Hot Latin Tracks, the Billboard Latin 50, The Billboard 200, and Hot Adult Contemporary.

This week Secada continues his unparalleled bilingual chart performance by showing up on the Billboard Latin 50, The Billboard 200, and the AC chart, the latter of which helped him win the No. 1 AC album kudo Dec. 8 at the Billboard Music Awards. With Spanish- and English-language records due out next spring, the Miami Grammy winner probably will extend his (by then) two-year run into 1996.

(Continued on next page)
Celeste upon Sosa, is year. MTV Elba Ramalho has finished producing "Aota Eú" (Sony), the first solo record by Os Meninos do Pelú, Mercury's talented kid trio that often stole her show with its group of talent on percussion instruments. Among the famed guests appearing on the trio's children's album are Caetano Veloso, Chico Buarque de Hollanda, and Elba Ramalho. Gilberto Gil is scheduled to tape "Atacitão," an MTV-type "Unplugged" special for MTV Brasil that will be released by Warner in March. Gil is due to record his first studio album in August. He is also expected to take his "Tropicalia 2" show on the international road this year.

ARGENTINA ROUNDUP: Buenos Aires production crew Oid Mortales is set to remix Jamaican rapper Yellowman's new single, "Strong / Strong."...Hot EMI artist Patricia Sosa, whose latest album, "Luz De Mi Vida," has surpassed 200,000 in sales, sold out three dates Nov. 20-22 at the 3,200-seat Gran Rex Theater in Buenos Aires...Fabiana Cantillo's latest Warner album, "Golpes Al Va-cio," went gold (30,000 units sold) upon shipment. Produced by Carlos Alomar, "Golpes" contains songs penned by Cantillo, Gustavo Cerati, and Celeste Carballo. "Let's Save Viny-
l" is the slogan adopted by Dee Jay Club, a newly formed record pool in Buenos Aires that is working closely with an array of local and international record companies in promoting dance music. Among the participating labels are BMD, RKO, ToCo Int., De-Construction, Byte, ARS, Propio, Dewys Group, Seerpio, and Nova-mate. Some 15,000 12-inch singles have been distributed to pool members so far. The pool also recently sponsored its first annual Dee Jay Hall Of Fame Awards, honoring Alejandro Ponte Lézica, Rafael Sarmiento, José de Tarot, Oscar Calde-rén, and Juan Marcelo Bravo...Córrego Show Productions, a Córrego-based concert promoter that has presented Duran Duran, Peter Gab-riel, and Bon Jovi at the Chateau Carreras Stadium, celebrated its first anniversary in November.

MISCELLANEA: Another addition to the Viña del Mar songfest in February is PolyGram Chile's Pablo Choritzia. The label adds that Teams For Fears may not appear after all, at Viña...Fonovisa group Mandingo and pop vocal outfit Timbiriche are expected to town up on a new female v- neido, scheduled to begin filming next week. The as-yet-unnamed soap is ex-pected to debut March 18 on Mexico's "El Canal De Las Estrellas" network...Mario Bauza's Afro-Cuban Jazz Orchesta, now maestroed by longtime band member Calixto, is due to kick off a nine-city tour Feb. 11 in Easton, Pa. The band's last album with Bauza, "944 Columbus," is slated for release this summer...Luis Miguel-based management firm CRG Latino has inked salsa stalwarts Ray Barret-to, Johnny Pacheco, Alber-berto Santiago, and Yomo Toro for repre-sentation.

CHART NOTES: The Barrio Roxy's "Cerca De Ti" (EMI Latin) likely will hold the No. 1 position on Hot Latin Tracks for one more week, followed by a good-old-fashioned free-for-all for the top spot. Why? Because a scant 108 points separate Las Tri-plétis' No. 3 entry, "Algo Más Que Amar" (EMI Latin), from Yurit's "De-tras De Mi Ventana" (Sony Latin), currently bulleted at No. 4. Other tracks showing top 10 po-tential are "Suave" (14-11), the third track from Luis Miguel's latest WEA Latin album, "Artz;" and "Desaires" (20-14), the lead-off title single from Rocío Dúrcal's lovely, just-released Arlóna album, "Cálido O Frío" (24-13), the biggest hit by Sony Latin's Francine de Vita in a couple of years; and "Tu Ingratitude" (83-21), the third top 10 candidate from Los Bukis' best-selling album "Inamanzable" (Fonovisa).

CHART LEFTOVERS: For the third time in five years, there were 15 No. 1 songs in 1998, with La Mafia's "Me Estoy Enamorando" holding the top spot (six-five months) on Hot Latin Tracks than any other chart-topper. And at 24 weeks, "Me Estoy Enamorando" (Sony Latin) also ended up leading more time on Hot Latin Tracks than any other in 1998. Five acts—Ricardo Montaner, Los Fantasmas Del Caribe, Gloria Estefan, Jon Secada, and Luis Miguel—notted two No. 1 tracks apiece. An-other six artists scored their inaugural chart-topping singles, including La Mafia, Juan Luis Guerra Y 1-4-1, Cristian, Los Fantasmas Del Caribe, José & Durval, and the Barrio Roxy.

Speaking of new acts, 26 artists made their Hot Latin Tracks bows in 1998, with Fonovisa (6) and Rokken (6) leading in number of acts debuting on the chart. Two of the newcomers—Los Fantasmas Del Caribe and Jose Y Durval—scaled sophomore Hot Latin Tracks on their first debuts.

One last item: The data comprising the 1992 year-end results which ap-peared in the Dec. 25 issue were measured from Dec. 5, 1992, to Nov. 27, 1993.
by Lisa Collins

Starting All Over: "It's risky, it's R&B, it's funky, it's contemporary, and it's relevant." That's contemporary gospel queen Helen Baylor sizing up her music. "My roots are straight-out R&B," she notes. "That's what's in me, so that's what comes out." And thus far, it's sheer music to the ears of Ward Records executives, who already have scored two solid hits with her first two albums, "Highly Recommended" and "Look A Little Closer." Baylor has even higher hopes for 1994. She sees it as a new start—complete with new music, new producers, a new commitment to her record label, and a renewed commitment of additional support from them. Not that there was cause for anything less, what with the record-breaking sales of her 1986 debut, "Highly Recommended," and its follow-up. Still, Baylor has pressed forward.

"I felt that if they had given me just a little more thrust and emphasis on marketing and getting me into places where I needed to be, that we could do even better. Now they're doing a great job, and I'm really working out very well."

"Very well" translates into a top 10 slot for her latest project, "Start All Over," released in October. Still, she says she's never satisfied. "I am, however, learning to be content where I am," says the 40-year-old singer, who gets consistent airplay in the contemporary Christian marketplace as well. "I've got a real good support team at work.

Baylor's musical appeal is genuine. "It's a relevant word for this generation, set to music," she says. "I talk about things that our youth deal with: deal with." I'm afraid to laugh and I'm very vulnerable, but I talk about the world. Besides that, it's compatible with what they're hearing on secular television, so it's not dated."

Admittedly, Baylor's gospel evolution is a work-in-progress. "I've grown up quite a bit with these three records," she says. "On this latest album, there's a song called 'Already Motivated.' It was written by Rose Stone (Sly Stone's little sister), and it's saying what I would have said if I could have written it, but the beat is built down in the pocket. Maybe even a little risky. So I'm getting more comfortable and taking chances, but if you know Helen personally, you know I wouldn't do anything to cause a reproach on the name of the Lord."

Baylor is preparing for a live video concert, to be taped Feb. 4. "This will be my first pull-out-all-the-stops video," she says, "and it will be at my home church, [Pastor Fred Price's removed Faith Deliver]. It's a dream come true."

In other news: Reports are that former Ward executive James Buellard will add Landa Draper & the Associates to the list of artists he's recruited to Intersound Records in his new post as director of their newly staffed gospel division.

Promises, promises: Andre Crouch's as-yet-untitled project has been set for release March 8 on Quest Records. Also slated for March is production on the latest reunion effort from the Hawkins family.

New Releases From... Gospel

This phenomenal new release by Rev. Gerald Thompson & The Hi-Prayz Crusade Choir is sure to be a hit. It features special guest artists including Billboard's Top Ten gospel artist Dottie Jones. We have spurred an explosion in making this one of the most dynamic releases of our time, earning the award winning mobile song "Saw's "The First Trumpet" and the best gospel music in printed gospels, the choir consisting of the best voices in the country, and all the people, and according to the producer, singer, and songwriter extraordinaire, Rev. Gerald Thompson, It's HOT!!!

Rev. Gerald Thompson & The Hi-Prayz Crusade Choir

Velmer Watkins & The Angelic Gospel Community Choir

In 1993 we observed a new artist that charted Top Ten on Billboard and a runner up on the charts all over the country. Now AIR wanted to maintain that momentum with the release of the Velmer Watkins & The Angelic Gospel Community Choir. She is an outstanding choir director and I continue to work with her and the choir on the show of the year at the Bobby Jones Television Show, and we are confident that this new choir will generate as much excitement and sales as the other popular choirs of today.

All Thanks & Sweet Rain Product Available Now!

Air 10196

Air 10197

Gospel

Billboard Top Gospel Albums

For Week Ending January 8, 1994

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<th>No. 1</th>
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Billboard /BPI Communications.

Gospel Albums...

GMWA 'Live In Indianapolis' from BENSON

Street Date: January 18

Manufactured by and distributed through...
Artists & Music

**Gospel Lectern**

by Bob Darden

THERE WERE FEW more pleasant surprises in 1993 than the release of Sixpence None The Richer’s “The Fatherless And The Widow” for R.E.X. Populi. With a sound somewhere between a speeded-up Cowboy Junkies and a slowed-down Sundays, the Fence struck an immediate chord with critics and alternative listeners alike.

Oh, yeah—and with mainstream record labels, too. "The Fatherless And The Widow" is reputed to be one of the reasons indie giant Relativity inked a distribution deal with R.E.X.

Now, here’s the amazing thing: Not only is “Fatherless” the band’s first release, but the act’s two principals, Leigh Slocum and Matt Slocum, were still teenagers when they recorded the project.

Slocum is currently attending the University of Texas, but Bingham is still in high school in Texas. The two met on route to a church youth group retreat. On the bus, Slocum asked Bingham to sing the first religious-oriented song he’d ever written.

"At the time, it was all about country music," Bingham says. "I really didn't start listening to alternative music until the past year. I had, however, been singing in a local honky-tonk since age 12—but only on serious crities’ non-alcoholic nights."

"Matt gave a copy of our first tape to Dave Bunker, who conducts seminars on how to make a professional-sounding tape. He heard it and really liked it, and presented it to someone who knew me at R.E.X. Records."

"They liked us, and put us in contact with Armand John Petri, who is from New York, and [R.E.X. executive producer] Gavin Markel, who is from Chicago. We recorded ‘The Fatherless And The Widow’ at The Sonic Temple in Elgin, Ill." It was as easy as that. Petri, of course, has helmed recent projects by 10,000 Maniacs and the Goo Goo Dolls—and even he was struck by the duo's wholly original sound.

"As you can imagine, I was kind of nervous," Bingham says with a laugh. "I was 16 when we started recording the album and actually turned 17 while we were in Chicago. But Armand put me right at ease."

The New Braunfels, Texas, high school student currently travels to Dallas with Slocum once or twice a month to rehearse with their band, which includes drummer Bill Baker.

"Hopefully this is something I can continue to pursue," Bingham says. "From the beginning, I’ve felt that this is something that God wanted me to do. I’m going to keep on praying, of course, but right now it still seems right. I love what I’m doing and definitely want to go where I’m being directed."

At the hour of age 20, Matt Slocum is the “grand old man” of Sixpence, but his musical and writing talents are those of someone far older. He’s only been playing gui.

Actually, Slocum is not a novice in performing. His Austin-based group Love Coma is a popular cover band, performing songs by a Christmas, Mission UK, and others.

"But as Sixpence, we signed the record deal without playing a show," he says, almost apologetically. "We’ve played some shows around the country, but we’re still a young, young, growing band. I guess you’d say we really haven’t paid our dues yet."

Jazz Notes

by Jeff Levenson

A NUMBER of Caribbean islands have turned to jazz as a means of bolstering their sagging economies. Tourists, we all know, is big business down there, and acted by the music industry's sweet allure of that "Kokoona" thing ("...we will get there first and then we'll take it slow..."). The hype of the tropics, however, sometimes belies the actual geography being touted. (Aruba, for instance, has been blown dry by trade winds; the coastline is beautiful, to be sure, but the island is less a verdant paradise than a cactus-rich desert.)

As might be expected, island tourists get a shot in the arm each time travelers add jazz to their daily itineraries (of maybe) white sands and (hope so) blue waters. In recent years, both Aruba and St. Lucia have enjoyed good runs with jazz festivals. Martinique is attempting to do the same.

The French island has been presenting music happenings annually, mini-fests dedicated to jazz acts one year and jazz artists the next. Its 10-day, just-completed jazz event showcased a modest number of high-octane draws representing the entry level: Max Roach, Rachelle Ferrell, Arturo Sandoval, Gonzalo Rubalcaba, and the islands-sponsored West Indies Jazz Band. That’s five acts (along with supporting hotel-lounge diversions) stretched over 10 days—an electronic group that is not yet jazz artists are pushing the definitive envelope regarding the term “festival.”

The more serious problem facing the music folks in Martinique, though, is the obvious lack of cooperation among related industries designed to promote and support touristism. Hotels chargeurious telephone rates (calls off the island ring in at $6 a minute—and public phones are just not within the reach), and cabs have their meters whirring to the tune of $5 a mile.

Add to the mix an obvious indifference regarding the industry's success. Shippers, for instance, have State-sanctioned blank spots where you could have gained fruitful tropical heat. Martinique has the plushest, verdancy, and waters one hopes for in a romantic escape (not to mention on a world-class golf course, that's a requisite setting for fashionable a winning tropical jazz fest). The only thing left is, Martinique’s got to want it as much as its sister islands in the Caribbean.

**More French-Cut Culture:** From out of France comes word that the Dreyfus label is making serious moves into the jazz category. New releases by the Mingus Big Band ("Nostalgia In Times Square"), Steve Grossman ("Do It"), and Roy Haynes ("When It's Haynes It's Roy") suggest that owner Francis Dreyfus is serious about assembling a solid roster of artists. Upcoming? Titles from the estates of Art Pepper and Bill Evans.

**Chutzpah With A Payoff:** Wynton Marsalis, who spent a good portion of the holidays writing letters to editors as resolute as they were literate, showed his courageous side Christmas week by subbing for an ailing Clark Terry in the Jon Hendricks super-band at the Blue Note in New York. Why courageous? Hendricks and daughter Michelle like to scat, bebop style, over papa Jon's up-tempo requieus "Everybody Is Loppin'." Negotiating the tune is like skateboarding down the Pacific Coast Highway. They invited Wynton to join in—to lay down his horn, that is, and trade licks in a three-way jam. Did he do it? Did he carry high the Marsalis name in the service of jazz aces? Let’s just say that Wynton met the challenge, apparently immune to embarrassment of any kind. His lip sounded fine, his scat perfectly respectable. Which proves that when the music’s in ya, it’ll come out every which way.

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**Billboard**

**Top Contemporary Christian**

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Mornas Mixes Portuguese, African Sounds

BY EMMANUEL LEGRAND

PARIS—the musical style of mornas is a specialty from the Cape Verde Islands, a former Portuguese colony in the Atlantic Ocean, close to the African coast. History and geography explain everything about mornas: these sad, acoustic songs mix Portuguese fados and African rhythms. Some say mornas have African roots, which comes from the verb “to mourn,” and dates back to the 17th century, when the English were trading salt in these islands.

The queen of mornas is Cesária Evora, who has risen to fame in France with two albums, “Mar Azul” and “Miss Perfumado,” released by the independent Celluloïd Records label. A 52-year-old woman whose face bears all the signs of the toughness of life, Evora has a voice that is pure and delicate, full of soul. The French press has been won over by her beauty, her talent, and her music. She was playing this acoustic music for the local public, which has been seduced by her music. She was playing this acoustic music for the local public, which has been seduced by her music.

Post, expressed his love about three years ago while visiting the Cape Verde Islands, says, “I instinctively fell in love with her music. She was playing this acoustic music for the local public, which has been seduced by her music.”

Evora played at festivals in 1993 such as Printemps de Bourges and Francofolies de la Rochelle, and embarked on a 20-date concert tour including a performance at the Olympia in Paris.
Austrian Vid Pioneers Still Hungry
Film Makers Innovative With Queen, Zappa

BY DEBORAH RUSSELL

LOS ANGELES—“Luck” could be defined as what occurs when preparation meets opportunity.

For 10 years, Austrian film makers Rudi Dolezal and Daniel Zappa have made it their business to be prepared for the opportunities that have come their way, and a scan of the milestones they’ve achieved by way of their Dolezal-Zappa/ DoRo partnership of more than a decade’s duration in that short time would indicate that this team is blessed with a fair amount of very good luck.

Dolezal’s visuals complemented the music of such superstars as Queen, Michael Jackson, David Bowie, the Rolling Stones, Miles Davis, and Frank Zappa, to name just a few. Vienna-based DoRo holds the distinction of capturing Zappa’s final days in the recording studio, Freddie Mercury’s farewell moments on film, and Davis’s last concert at Montreux, Switzerland.

“The chance of two Austrian guys doing this is one against a million,” says Dolezal, whose credits also include videos for Nina Hagen, Falco, and the Scorpions. “There are so many jewels that DoRo has been allowed to film.”

One of those jewels emerged in 1978, when Dolezal and Rossacker—“two long-haired hippie guys” working for Austrian state TV—interviewed Zappa for the first time.

“He was our hero and became like the godfather of DoRo for us,” says Dolezal, who was spanked on camera by a Zappa bodyguard and nicknamed Rudy Cadille for questioning Zappa’s taste in fancy cars. “Rock’n’roll film making was born in our heads as a result of meeting him.”

The relationship progressed through 1983, when Zappa phoned Vienna and requested that Dolezal and Rossacker join him in Los Angeles to capture the recording of his orchestral suite to avant-garde composer Edgard Varese. There were hints that Zappa was very ill, says Dolezal, “but there was so much joy in him while he was working.”

For 10 days in July, a DoRo crew lententiously shot footage and performances and related performances to the recording. “It’s the complete documentation of the work of a genius,” says Dolezal, who hopes to produce a full-length video companion to the audio release. For DoRo, the project is rewarding but bittersweet, much like DoRo’s work during the final months of Mercury’s life. The video “These Are The Days Of Our Lives” literally includes the artist’s very last seconds on tape. One poignant moment includes a sequence during which Mercury openly appears to say goodbye to life, says Dolezal.

“He was completely aware of his situation, and we were not aware,” says Dolezal. “He was so strong, even until the very end. Whenever the music came on, he was always the performer.”

Mercury’s artistic influence continues to affect DoRo. “He was very, very visual and is the kind of creative partner I have not experienced since,” he says.

DoRo’s relationship with Queen was born of chance, when the band was recording an album in Munich and needed a local crew to shoot an in-studio clip.

“At the time we met Queen, the English video scene seemed to be drying up,” says Dolezal. “We brought a continental European touch to things. We came from a different film making culture, and had different pictures in our eyes,”

DoRo’s coincidental collaboration with Mercury and Queen generated some 20 clips, including the innovative “Innuendo,” plus “Slightly Mad” and “The Show Must Go On,” as well as the longform projects “Classic Queen,” “Magic Years,” and the “Freddie Mercury Tribute.” According to DoRo, a new documentary is in production now.

Working with Queen over the years afforded DoRo the rare opportunity to launch big-budget productions on a grand scale, says Dolezal. The experience prepared the team to shoot and edit such elaborate tomes as Michael Jackson’s 1992 live world premiere of the “Dangerous” tour, which reached 31 countries by satellite. Yes and Rudi Dolezal were the filming of Miles Davis’ final concert in Montreux in 1991. That job led to DoRo’s production of a theatrical release, set for May, that will document the previous three years of the Swiss jazz festival.

As DoRo’s second decade of production, the “Torpedo Twins,” as Mercury nicknamed them, face a new slate of challenges. Dolezal and Rossacker are helping nurture the European music video scene as early initiators of the new German video channel, Viva. And Dolezal says he and Rossacker are even considering opening an office in the U.S.

“There is so much we don’t know,” says Dolezal. “This would provide another challenge and keep us hungry. We’re not desperate to go to the States. We’d just like to play the symphony on the biggest piano there is.”

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PRODUCTION NOTES

LOS ANGELES

• Capitol’s Frank Sinatra/Bono duet “I’ve Got You Under My Skin” was directed by Kevin Godley and produced by Iain Brown.

• One World Productions’ Richard Murray directed Jeffgen’s My Little Travelling Circus. Michael Decca directed photography; Daniel Zirelli produced.

NEW YORK

• Portfolio Artists Network director Marcus Nispel is the eye behind Toni Braxton’s latest L.A Face. “She’s Just Like Water.” Joe Yacee directed photography; Anouk F. Nora executive-produced. Performers include Beyoncé, Stevie J., Faith Evans, and Sean John.


OTHER CITIES

• Dennis Robbins’ new Giant video “Mona Lisa” is a Scene Three Inc. production shot on location in New Orleans, N.M. Marc Ball directed the shoot, Angel Decca directed photography, and Anne Grace produced.

• A 24-hour rap duo the Conscious Daughters recently wrapped production on their debut Scarface Records video “Expedition.” Shooting Star Pictures director Michael Martin shot the Northern California-based clip with producer Johan Heuser.

• Picture Vision’s Sara Nichols directed Evangelina’s Margaritaville video “I’m Still Lovin’ You.” Ed Stephenson directed photography on the Purchase, N.Y.-based production; Tom Forrest produced.

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Cultural Collective Meets For MIDEM Vid Screening

AN AMERICAN IN PARIS: It’s a dirty job, but someone—namely yours truly—had to fly to Paris in December to screen videos submitted for competition in MIDEM’s 3rd International Visual Music Awards. The awards will be presented Jan. 31 in Cannes.

Several New York-based pre-jury members, representing such nations as the U.S., the Czech Republic, Austria, France, the Netherlands, and Switzerland, in the course of four days, the jury screened some 300 entries, ranging from short film segments to shortform clips, magazines, filmed concerts, and video compilations in a variety of musical categories.

When the Eye was not judging the minds of producers and programmers from Moscow, Dublin, and Barcelona, it was watching films detailing the history of the bosa nova, the mamba, or the Chicago blues. We took a video tour of Berlin, Zurich, and West Berlin, and were turned on to the imposing artist, “Who’s that Japanese drummer Kodo, the hard-rocking maquilla of European rock act Mando Negro, and the inspired humor of Czech flatirist Jiri Stivin.”

After much accelerated, multi-lingual discourse, the jury was required to pare the mountain of submissions to a handful of nominees in some 12 categories.

BACK AT THE RANCH: TNN rolls into 1994 with an eye toward the college crowd. It plans its first Spring Break special at Texas’ South Padre Island in March. Performers are expected to include Bob Cyrus, Sawyer Brown, and Aaron Tippin, along with various sports personalities, will be found “working the beach” in search of young country fans.

“Much of the country music boom is accentuated in the youth [demographic],” says Brian Hughes, manager of development and external production at TNN, “so what better way to take it to the youth than through the colleges? This kind of programming draws them in and gives them more than just a little dose of country music.”

But don’t expect to see a whole load of flesh on TNN’s tropical shows, says Hughes. “While we include the games kids engage in, from wall climbing to jet ski racing,” he notes. “But you’re not likely to see any bikinis.”

ONLINE: MTV and Compu- Serve Inc. have launched a forum through which a slice of the music network’s viewers can communicate with each other and the MTV staff via an interactive, on-line research panel. The “Dial ’94” video service launched in December, and all departments within the network have access to the data.

REEL NEWS: Anne Grace is now senior producer at Nashville- centered Music Video Network. Former Hard Rock Cafe doorman John Sencio is MTV’s newest VJ. And Mark Drury, head of Relativity Records, recently joined the video promotion team at Epic.

DRIVE ME CRAZY: Gary Legon and Marcy Genick are directing and producing an all-star video rendition of the Lennon-McCartney classic “Drive Me Crazy.” The video will benefit the nonprofit Recording Artists Against Drunk Driving organization. The clip premieres on the Feb. 7 broadcast of the American Music Awards. No word yet on the all-star cast.

PLANET PLAIDTITS: Planet Pictures director Neil Pollock is in the eye behind the new opening, bumpers, and closing sequences for MTV’s “120 Minutes” program. Meanwhile, Planet’s Matt Le- shem is in production on an educational video for the Scott Newman Center. The piece is produced in conjunction with the Neighborhoods In Action program to help parents deal with the issues their kids face, regarding sex, drugs, and alcohol.

TOTAL EXPOSURE: January episodes of the Playboy Channel’s unsscrupulous video show “Playboy’s Hot Rocks” will feature a pair of clips that inspired the most dramatic reaction during the “Music Programming Session” at Bill- board’s 15th Annual Music Video Conference. The piece is produced in conjunction with the Playboy Channel’s youth programming, and two tăngor who’ll get to see Kenny G’s vanilla-smooth “Sentimental,” which features a naked symphony playing through the grass, as well as the hardon Oxyx video “Da Nix Nigo,” which includes a scene of a bikini-clad woman wiping her mouth after simu- lated oral sex.
FAST-FOOD RADIO: It was a blustery reminder. Classical music remains a minority art form. Passionately supported by dedicated adherents, it continues to resist entrepreneurial attempts to win over the mainstream. At 92.7 FM New York abandoned classical music for rock with indecent haste at midnight Dec. 17, partisans had to confront that unhappy fact once again.

The station had been neutering programming standards for some years in search of a larger public and greater revenues. It did indeed attract more listeners, and provided a model for other nervous commercial classical stations: mostly, it's just a new neighborhood radio station.

And so the venerable WNCN-FM, the Brooklyn-based station that brought the world the debut performance of a young Leonard Bernstein, has announced its demise. When WNCN-FM started in the late 1940s, it was the world's first all-classical station. It's marketing at this point included the slogan, "I see the game. And that's it."

GET IT WORKIN': In England, where the music press is notorious for the fickle way it crowns, there's just as quickly, dethrones new music contenders, a recent entry into the mix—the truly Mojo—comes to carry out a niche for itself as a more thoughtful read for slightly older rock heads.

Published by Emap Metro, one of England's largest music magazines, Mojo is headed by editor Paul D. Nuyer. He last oversaw Emap's Q magazine, which, along with rival Vox, is still the country's leading music monthly.

Mojo was born out of a desire to step back from the constant recycling of the same sounds and the barrage of new music commentary. D. Nuyer says, "Q is a mainstream commercial magazine that covers the same music. But Mojo is interested in the art form, its stories, its people, its history, its records."

Mojo was named Def Jam's 'work in progress' for the magazine's first issue. With the release of 'In the Middle,' it's truly "one of the most exciting and exasperating everything that's gone before it." The American approach, he says, is "more sober, more detached. We don't cover what's "all the rage" in America. We're interested in American music journalism." Choosing one U.S. magazine, D. Nuyer says Mojo most resembles Rolling Stone.

For the early reaction to the launch, Richard Engler, marketing manager for EastWest Records in London, which purchased ad pages in Mojo's debut issue, praises the magazine's in-depth coverage of an eclectic array of artists. But he warns, "The problem with 12-page pieces is that if you're not interested in the artist, you just skip the whole thing.

BRANSON BEWARE: "Country Music Spotlight," an hourlong concert show featuring Merle Haggard, George Jones, and Tracy Byrd, will be shot and filmed at the Cologne Opy in up-and-coming country destination Myrtle Beach, S.C., to air Jan. 5, 6, and 8 on the Family Channel.

THE RAP COLUMN:
(Continued from page 24)

TO OUR READERS:
Due to early production deadlines, the Video Monitor will not appear in this issue. It will return next week.

EPIC'S ERIC GABLE PLAYS UPTOWN YOUTHFUL ENERGY
(Continued from page 20)

by Is Horowitz

FICIAL CLASSICAL KEEPING SCORE

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French Radio Required to Meet Repertoire Quotas

By PHILIPPE CROCO and EMMANUEL LEGRAND

PARIS—Quota regulations for French radio will become law in two years time, a parliamentary vote declared on Dec. 22. The French music industry sees the move as a last-ditch victory in its fight to protect and promote national repertoire. The law involves the passing of an amendment to the new communication bill providing for national radio stations to include a minimum of 40% French-language productions in music programming by Jan. 1, 1996.

France will become the first European country to introduce mandatory quotas; Canada has had Canadian content rules since the late 80s. Ireland also is mulling over the idea.

The compulsory quota amendment was introduced Dec. 6 in the chamber of deputies by Michel Pelchat, UDF member for Essonne, and received a majority vote of 344 to 132.

The quota clause in the new law follows the joint letter sent Dec. 1 to Alain Carignon, the communications minister, by Gilles Paire, president of French record industry association SNEP; Jean-Loup Tournaire, president of French authors’ society SACEM; and Alain Parrot of the French artists’ union SFA. It also follows a meeting at the site of the new Virgin Megastore by the Louvre attended by minister Carignon and representatives of SNEP, SACEM, and SFA, radio stations NRJ, RTL, Europe, and Sky Rock, and a group of French artists including Charles Aznavour, Alain Souchon, Maxime Le Forestier, Michel Delpech, Francis Cabrel, and Gilbert Montagné.

Commented SACEM’s Tournaire after the vote, “If the French chanson can get even one tenth of the help given to the French cinema, then that will already be a considerable advance.”

But Max Guazzini, program director of private FM station NRJ, describes the amendment as absurd. He comments, “The radio stations can fulfill the quota simply by programming French songs during the night when the audiences are minimal. Furthermore, local and regional stations are excluded from the quota—they can program 100% foreign repertoire if they so wish.”

And Fun FM president Benoît Billard calls the amendment “xenophobic and protectionist.” He adds, “If this becomes law, it will be the end of all music stations whose audiences have been built by programming international repertoire.”

Henri de Bodinat, president of Sony Music France, says that getting to the stage of quotas was “regrettable,” but “the future of French musical production” was at stake. “All the industry backs the move. Over 45% of our sales come from national product; there was a need to protect local repertoire. But having quotas creates a new responsibility for record companies. It is obvious that we must deliver enough programs to fill these new windows.”

De Bodinat fears that as a vicarious effect, the quotas could “hinder development of upcoming international acts” if radio stations choose to focus on underground overseas stars to counter the need to play more upcoming local acts.

DEMAND GROWS FOR IRISH ROCK BODY

British Society Seen As Inhibiting Independence

By KEN STEWART

DUBLIN—The demand for an autonomous performing rights body for Ireland could begin as early as July 22, becoming stronger and has been intensified by a controversial letter from the U.K.’s Performing Rights Society.

Writing to all members of the Irish Music Rights Organization (IMRO), the PRS-owned Irish collection agency, PRS chairman Wayne Bickerton is seen by many to be suggesting a somewhat ambiguous approach to the demand.

On the one hand, Bickerton acknowledges that “it was always foreseen that at a certain stage, the case for such a society for Ireland should be considered. He says the PRS is beginning the necessary consultation process, and that the first step in this process is the formation of IMRO—which has been the licensing and collecting arm of PRS since 1989—to allow an interim, elected IMRO board of directors to be set up.

But on the other hand, he says PRS requires “that members representing more than two-thirds of the eligible vote of members in Ireland should commit themselves to joining the new society.”

This Madisonian is widely regarded here as both unfair and condescendingly colonial in attitude, particularly because the present PRS general council consists of no less than 29% eligible PRS voters.

According to one Irish PRS member who decides to be unnamed, “The general view is that the PRS letter is comically prejudicial to the development of IMRO.”

No reference was made in the PRS letter to the losses of Irish PRS members through double foreign exchange transactions between IMRO and its Irish membership.

Since IMRO took over the licensing function from PRS in 1989, there has been a considerable increase in royalties, from 3.85 million pounds (8.98 million in 1999 to a projected 8.7 million pounds ($8.08 million) in 1999.

A financial viability study undertaken jointly by PRS and IMRO, and the establishment of IMRO as a membership society is viable and that the effect on membership should be “financially neutral.”

In the “alleged” view of Irish PRS members by the Irish Agen, of Songwriters & Composers (ASC) asserts that an independent society would record retraining an estimated £156,000 a year in the administration and distribution of Irish members’ royalties, as well as providing 12 new jobs and a more efficient service.

Ricordi: Remaking Retail Chain Gets Into Lifestyle Concept

By MARK DEZZANI

MILAN—"It’s more than just a revamp, it’s a revolution in Italian record retailing," says Steve Jones, director of Ricordi’s flagship chain, Ricordi, Italy’s only major domestic record retailer.

The 20-store Ricordi chain, which owns also the country’s largest indie label and a publisher, remade two key retail outlets at Monti Brecci and Palazzolo in Milan, called what Jones calls the “international lifestyle concept.”

The chain’s 94 stores are integrated into eight thematic departments: classical, Italian, international, jazz, cinema, children, books, and instruments.

“Relevant cassettes, CDs, vinyls, books, and sheet music are displayed together,” he says. Along with being able to buy the T-shirt and the soundtrack, plus the video of a film, customers will also be able to buy the original book—all in the same rack.

“Ricordi’s new image is client-motivated, enabled them to shop for a number of products in one stop,” explains Jones. “The three experimental stores have a more enhanced image, including new furniture and modern racking, bringing Ricordi into line with major international chains.”

A year earlier this year from Virgin Retail Europe, where he was involved in setting up Virgin Color. Virgin’s arrival in Milan in 1991 came in the form of a Megastore next to the cathedral, the city’s main attraction. While sporting by
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Upbeat Responses To Music Down Under
Wizards Tour Wins Praise

BY GLENN A. BAKER

SYDNEY—The Australian record industry’s “Wizards Of Oz” concert tour of Japan in November has produced tangible results for the artists involved, as well as reinforced the effectiveness of the promotional roadshow concept.

Organized by Export Music Australia, the showcase for five artists—Paula, David Campbell, Margaret Urlich, and Youh Yindli—the triple bill played Nov. 25-26 at Club Quatro venues in Tokyo (twice), Nagoya, Osaka, and Fukuoka. The trio of organizations offered repeat endorsements for a 1994 “Wizards” vehicle. The Wave and HiMY retail chains, which tied in to the ‘94 event by turning their shops over for two weeks of in-store promotion of Australian music, have promised four weeks this year.

The promoter, Kyoto Tokyo—which recently presented Paula, David Campbell, and Michael Jackson in Japan—has asked to present next year’s “Wizards” tour, backed by the Parco company, which owns the Club Quatro venues, has indicated a willingness to contribute significantly to the cost of mounting a similar tour in 1994.

EPA managing director Brian Peacock says he is satisfied with the progress made and by the support received from the artists’ labels in Japan, Epic/Sony (Urlich, Price) and Sony (Yindli).

“We’ve had invitations at all levels, from retail up, to make this an annual event,” says Peacock. “Our professionalism, particularly on the part of the Australian technical crew, greatly impressed the Japanese, who, in some areas, really didn’t know what to expect from us. The fact that our government, through Austrade and the Tokyo Embassy, was so involved and obviously supportive, made a very strong impression.”

Audience reaction at all five shows was loud and energetic, with shouting, dancing, and sing-alongs, which surprised the artists and observers. Each show featured a different mix of Betty, Paul, and Wendy. The latter, as usual, warmed up the audience with herforthright devotion to the night.

The Nagoya date, where Youh Yindli played two encores before a tumultuous audience, the Aboriginal rock/dance outfit was approached to perform at the prestigious MEA Festival in August. Introduced to the Japanese through 1990 TV commercials for Australian airline Quantas (Continued on next page)

Oz Hands Out Music Awards

BY KATHERINE TULICH

SYDNEY—The latest edition of the Australian Music Awards has been presented by MCCM Recording as a TV show for overseas distribution, aided by the international flavor of the 1993 event. It was held Nov. 27 at Dreamworld, an amusement park in Queensland.

Among the acts who took part as presenters and performers were Terence Trent D’Arby, Fresh, Kasey Chambers, and Dada. “The international talent helps to broaden the show and make it more appealing,” says Tony McGinn, MCCM managing director. “It is also very pertinent to look not only at the success of Australian music, but also to view the effect international music has in this marketplace.”

The awards are the only publicly voted music honor in Australia. Vote was cast by Australian music and lifestyle magazines, and the show is televised live nationally on the Ten network. The full program also was broadcast to New Zealand on TV 3.

Actors who received international-category awards included 4 Non Blondes, U2, Madonna, and Michael Jackson, all to the Australian music categories, the winners included INXS (top live act), Baby Animals (group), Diesel (male artist, best video), and Wendy Matthews (female artist), while Melbourne-based dance act Pet Shop Boy Andrew took two prizes, including best newcomer.

Rick Price was awarded song of the year for 1993’s “Walk Away Renee.” He also picked up another for album of the year with “Heaven Knows.”

Chart longevity accolades went to Britain’s East 17 for their hit, “Everybody In The House Of Love,” with the group performing Peter Andre for “Gimme Little Sign.”

A special Crystal Trophy for contributions to the Australian music industry went to Joe Camilleri. In the ‘90s, he fronted Jo Jo Zep and, more recently, the Black Sorrows. An indigenous award went to Aboriginal musician Bart Willoughby as an innovator of popular Aboriginal music.

Vlad To Oversee Italian Rights Society

BY MARK DEZZANI

MILAN, Italy—Roman Vlad has been reinaugurated as commissioner for Italian author’s rights society SIAE. Last August, legal and administrative specialist Carlo Gessa was appointed provisional commissioner by the Italian government to implement a Supreme Court ruling that voided the government’s earlier decision to award voting rights for all SIAE members. Until now, only 1,500 full-fledged members of more than five years’ standing had been eligible to participate in the SIAE’s administrative and policy decision-making process.

SIAE spokesman Sapo Matteucci says, “Gessa was called in to draw up a new statute for the SIAE, and he has been a very competent and dedicated person.”

Vlad, who was SIAE president from 1987 until July 1993 and is president of CISAC, the international rights organizations’ confederation, has been appointed provi- sional administrative commis- sioner to oversee and speed up the completion of SIAE’s constitutional changes.

The issue of voting representa- tion for all members and associ- ates has been disputed since the 1991 Council of State ruling against the SIAE, backed by a Supreme Court of Appeal judgment last June that led to the tempo- rary appointment of Carlo Gessa. Says Matteucci, “Vlad’s reap- pointment is symbolic, represent- ing the restoration of full auton- omy from the state, returning the SIAE to its authors with full self-government and free elections.”

Awards On Line For Int’l Dance Artists

LONDON—The International Dance Awards (IDA) is to hold its first award ceremony, rewarding performers of the dance industry, Jan. 19 at the Labatt’s Apollo, Hammersmth. The IDA was founded in 1993 through three established industry organizations—the Disco Mix Club (DMC), The Dance Trust, and London’s young music station, KISS 100. The IDA committee includes chairman Ray Cooper, Virgin man- aging director; committee chair- nator Lindsay Wesker, KISS 100 head of music; Eddie Fitzgerald from Dance Aid Trust; and Charlie Chaplin, Dot and the Cheetahs, and Tony Prince from DMC.

The event is widely acknowledged as a key recognition of U.K. and U.S. talent. The categories, which will be announced in the next few weeks, includes awards will include dance act of the year, best male dance artist, best fe- male dance artist, best newcomer, tune of the year, and dance album of the year.

DEALS: Hammer has signed with BMG International for all markets outside the U.S. and Canada, where the rap-pop star has struck a deal with Giant Records. The signing of Hammer to BMG adds a strong new dimension to its global roster of international creative artists,” says Rudi Gassner, president/CEO of BMG International.

Hammer already has signed guitarists Johny McElhone was finished last winter in the singer’s kitchen “whilst casting vast amounts of food and drinking vast amounts of tea and wine,” she says with a laugh. It’s no wonder that “Blues Road” is “Gimme Little Sign.”

A special Crystal Trophy for contributions to the Australian music industry went to Joe Camilleri. In the ‘90s, he fronted Jo Jo Zep and, more recently, the Black Sorrows. An indigenous award went to Aboriginal musician Bart Willoughby as an innovator of popular Aboriginal music.

A MEMPHIS THING: The third annual Crossroads music showcase and industry convention will be staged on and around Beale Street in Memphis April 28-30. For the first time, is accepting showcase applica- tions from European acts. The deadline is Jan. 31 and those interested should send a two-song cassette, photo, bio, and $15 registrata- tion fee to Crossroads ’94, c/o Memphis Convention & Visitors Bureau, 202 Fulham Road, Lon- don SW10 9PJ.

BORDER CROSSINGS: Australia’s third annual Big Day Out festi- val, set for Jan. 21-23, 1994, in Sydney, Adelaide, and Perth, this year features Soundgarden, the Smashing Pumpkins, Teenage Fanclub, and the Rancid. For more in- formation and help in the wake of his recent U.K. performances, Meat Loaf is already set to return to Britain for a 12-date tour which will show the singer once again in stadiums across the country. For more information, call 071-322-2411.

Home & Abroad is a biweekly column spotlighting the activity of the record industry and artists outside their native markets. Information may be sent to Thom Duffy, 22 Ridgeway Street, London NW1-7AH or faxed to 071-322-4111.

Scot Singer Finds Texas To Be Home, Musically

BY JULIE ROODHOO

Y OU CAN TRACE a long musical path across many decades from the fiddles and banjos of the American country music of Appalachia, through the blues of the Mississippi Delta, back to the Brit- ish Isles and then to the roots rock of the ‘60s. And one of the many places that path has led, coming full circle now, is Sharleen Spiteri’s warm kitchen in Glasgow, Scotland, on a winter day. Spiteri is lead singer and guitarist with Texas, the Scottish band whose country and blues-influenced rock’n’roll does justice to that swelling musical tradition with beauty, earthiness, and soul.

Spiteri’s career took off with the band’s first album, which is set for release on Mercury late this winter. “It was written largely during the first year or so while the band was on tour. But songwriting by Spiteri and bassist Johnny McElhone was finished last winter in the singer’s kitchen “whilst casting vast amounts of food and drinking vast amounts of tea and wine,” she says with a laugh. It’s no wonder that “Blues Road” is “Gimme Little Sign.”

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**Sub-Pub Pacts Bring Indies Into Mainstream**

**Hit & Run, Warner/Chappell Deal Brings Mutual Benefits**

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**NEWS...**

**SWEDEN'S PERFORMING rights society Stim has started legal proceedings against TV channel ScanSat TV3, which it says has paid only a token amount for its use of Stim members' rights. The society estimates losses of 30 million Swedish Kroner ($6.8 million).**

**THE INTERNATIONAL Live Music Conference takes place at London's Regent Hotel March 4-6. This year, organizers say the conference will concentrate on recording special information rather than being a forum for grievances in the concert business. Smaller seminars and talking shops also will be featured this year. Details are available from Rob Hollingsworth or Martin Hopewell at Primary Talent; call 44 71 359 9000 or fax 44 71 354 6056.**

**PIONEER ELECTRONIC CORP., is buying a controlling stake in independent record company Alfa Records of Japan. Industry sources say Pioneer so far has denied that this is the case. Sources also say a resurfacing, including layoffs and executive changes, is due.**

**U.K. CLASSICAL trade deliveries were up 3.8% in value in the third quarter, to 11.5 million pounds ($17.25 million). Units were up 3.4%, says the British Phonographic Industry, to 2.75 million.**

**FRANKFURT'S 15th International Music Fair will be held March 16-20. In addition to band gear and pro audio exhibitions, performers will present a "Digital Audio" fringe program focusing on new approaches to music.**

**POLYGAM TV INTERNATIONAL has bought international rights to the Dee, 1 World Aids Day "Concert Of Hope" at London's Wembley Arena. George Michael, Mick Hucknall, and k.d. lang were among those taking part.**

**DIGITAL CABLE audio company Music Choice Europe has struck deals with Jeano Kabel and Helsinki TV Kabel to provide their music services to households in Oslo and Helsinki, beginning next January. MCE also has formed a marketing company, Music Choice Holland, to pitch to Dutch cable operators.**

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**CAMPAIGN SET TO BOOST French Music In Norway**

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**WIZARDS TOUR WINS PRAISE**

(Continued from preceding page)

The country's music industry has showcased contemporary artists in recent years in Cannes during MIDEM, in Los Angeles, and Austin, Texas, at South By Southwest. None of the ventures, for a long time has produced the kind of enthusiasm which the Jaffan event, which sought to assist acts that already have label outlets there, rather than to initiate deals. Back home, the pride of the "Wizards" tour was greatly enhanced when Rick Price accepted two Australasian Music Awards in a photo-op豪华 virtual link from Osaka, backstage at Club Quattro. Later, the singer flew to Canberra to perform on the televised Australian Export Awards, and in Tokyo, on behalf of EMA—a special export recognition award from trade minister Peter Cook. The government official extolled the virtues of EMA's push into Asia directly to special guest Prime Minister Paul Keating and also to the people of Australia.
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### Hong Kong

**Singles**

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**HITS OF THE WEEK**

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### Hits of the World

**Eurochart Hot 100** (12/1/93)

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### Spain

### Global Music Pulse

#### Music News from Around the Planet

- **Spain**: In the first-ever Spanish homage to a living pop star, 19 bands and artists have recorded versions of songs written by Antonio Vega, one of the lyrical yardsticks of ’80s pop in this country. Vega, 35, was leader of seminal group Malavista, where his magnetic voice and razor-sharp lyrics paved the way for new taste in popular music in Spain. In 1984, Vega embarked on his solo career with Malavista, and in that same year he became one of Spain’s best and most prolific songwriters, whose dreamlike lyrics became both a metaphor for and counterweight to the realism of ’80s Spanish pop. Now bands such as Tam Tam Go, Ketama, Complés, Gabineti Caligari, Fangoria, Aviador Dro, Rosendo, Los Secretos, Dunan Dhu, Pistones, Ramoncín, and Manola Tena have each performed a Vega song on “En Chico Triste y Soltario” (The Sad And Lonely Kid), released on Passion and distributed by Pol-lyGram. “I’m not too keen on the title, and would have liked something happier and more optimistic,” Vega says, but he adds that “I didn’t add too much in the way of sugary manipulation.” Vega plans to record his second solo album in London, probably with ex-Roxy Music guitarist Phil Manzanera handling the production chores.

- **Norway**: The foot, which guitarist Knut Reiersrud notes is one of the world’s most common musical instruments, is the main theme of his remarkable new album “Tramp.” The sounds generated by the stomping of Reiersrud’s Danish Edco shoes have been mixed perfectly with his interpretations of music from four parts of the world: Norway, Asia, Africa, and America. The album, released on Kirkelig Kulturverksted, was recorded largely in Norwegian churches, because of the bright acoustics. As Reiersrud explained to Global Pulse, “I enjoy working with living, ambient rooms, just like Daniel Lanois does. For me the whole church becomes the body of the guitar. I also like to experiment with various microphone positions. That’s not all: On “Tramp,” Reiersrud conjures unorthodox soundscapes from a variety of ethnic sources. “The music on the album reflects three cultures of Norway, and it’s achieved from the souvenirs that I have brought with me from my trip,” Reiersrud says. “It’s a very personal album, which has only worked with the Norwegians and Scandinavians. It’s a home-made sound, but it’s also a sound that I have mixed with my personal style.”

- **France**: More than 10 years after the disappearance of the first genuine French rock group, toys, which between 1977 and 1982 sold more than 5 million albums, another authentic French rock group, les Innocents, is set to follow in Telephone’s footsteps. Hailed as the group of the year by the press here and awarded the B slag d’Or (Steel Bus) trophy, les Innocents have achieved platinum sales (300,000) of their most recent album, “Fou A L’Ier” (Virgin), and in November played a triumphant series of dates at the Paris Olympia. Resolutely French in their approach, les Innocents nevertheless take note of the band’s French touch, as they have mixed in with the Liverpudlians to tour the UK. “I’m My Car.” The band is now seeking to emulate Telephone by reaching an international audience.

- **South Africa**: In the nightlife of the townships, there is only one rhythm guaranteed to get everyone on the floor and swearing to the beat. It is called Mpsontula Jive, and it is a hybrid of the traditional township pop called mbqangas and Western dancefloor rock. The result is South Africa’s bubbling gum of the 90s. Mpsontula is township slang for a fashionable type of stovepipe trousers, but the word also has been applied to township characters ranging from gangsters to soccer players. As with every dance style, Mpsontula Jive has its godfathers. Still only 25, Dan Tshanda is the producer who, with the Midas touch. Having turned virtually every album he has worked on into a platinum seller (50,000), he is almost single-handedly responsible for the success of the dance craze. Raised in the dusty Soweto suburb of Tshawelo, he now lives in the splinter of one of Johannesburg’s affluent northern suburbs. For the full, fascinating story of this extraordinary man’s rise, see this next week.

#### Interview

- **Arthur Goldstuck**: The Jobs In Music (JIM) campaign aims to develop the Irish music industry in various ways, but with special emphasis on job creation. JIM notes the diminished role of multinational record companies in Ireland, and claims that 2 of these offices have little or no freedom to nurture local talent, and that fewer local recordings are being made than at any time in the last 20 years. JIM’s recent submission to the Copyright Office in Ireland submitted that “the minimum supply of quality music in Ireland on radio. In response, Higgins, who is said to favor the Canadian quota system, has asked for “a clear description of the essential components of Irish music.” Among those opposed to the idea is U2’s manager, Paul McGuinness, who told the Pulse, “I’m always a little nervous of quotas. In the end, the best way of getting your song on the radio is that they want to play it.”
Let's read the document naturally. 

Canada

Canada's Road to the World

A Billboard Spotlight

Canada's Entertainment industry is constantly on the move. Billboard's Spotlight on Canada breaks the news on this fast-paced market by exploring all areas of Canadian entertainment: from recording, to the industry's hottest acts, video, even manufacturing. Look for bonus distribution at MIDEA '94, the largest entertainment industry convention in the world. Make Billboard your vehicle to reach over 200,000 readers worldwide.

Issue: 2/5/94
Ad Close: 1/11/94
Contact: Norm Berkowitz
212-536-5016

Canada

Waltons Riding High on Rerelease Of 'Traktor' Set

BY LARRY LeBLANC

TORONTO—The Waltons' album "Lik My Tractor" has chalked up remarkable mileage since its independent release in Canada in June 1992.

Produced by John Switzer—and costing $100,000 (Canadian) to record—the album sold 4,000 units before the 6-year-old alternative quartet of Dave Cooney (drums), Keith Nakamura (vocals/keyboard), Todd Lumley (keyboards), and Jason Plumb (vocals/guitar) was signed a year ago by Warner Music Canada. Canadian sales have reached 49,300, according to the band's management team, Sandy Purdy and William Ten.

Since the band shipped the band's debut U.S. single, "In The Meantime," Nov. 30, and this month is launching the album in the States. The album (pronounced "Like My Tractor") is due for a March release in the U.K. on EastWest and worldwide via WEA. The band has also recorded a track for the upcoming Martin Scorsese film "Naked In New York."

"It's pretty cool for being a $10,000 record," says Tenn. "What's crazy is the band has been promoting these songs for so long, but it's now a new record all over the world."

The success of the Waltons in Canada, and by such domestic acts as Loreena McKennitt, the Rankin Family, Barenaked Ladies, Maxx Fruvous, the Lowest Of The Low, The Head, and Wild Strawberries—coupled with previous international signings of such Canadian acts as K.D. Lang, Cowboy Junkies, the Tragically Hip, and the Pursuit Of Happiness—has altered Canadian music tremendously in the past two years. Whereas Canadian major labels previously had shielded away from signing fringe-type or alternative acts, there's unbridled interest today in such acts.

Tipped off to the band's album by A&R assistant Bonnie Fevir, and by an early-top review by respected Toronto Sun pop music critic John Sakamoto, Dave Pollington, senior VP/managing director, domestic/international, Warner Music Canada, initiated negotiations with the band in the summer of 1992. Ironically, the announcement of the band's signing to the company six months later came within days of 15-year Warner veteran Kim Cooke being named VP of A&R of the Canadian operation.

"It turned out to be perfect timing for us," says Tenn. "Warner's made the (A&R) change, and then bang, they signed the Waltons. We completed negotiations on the deal the last working day of the year. We didn't ask for a lot of [advance] money, but we wanted fairly high points for delivering a pretty realized project to them. Artistic freedom was also an important aspect of the deal."

"Knowing what we wanted was key," adds Pandya, who spotted the band six years ago in Regina, Saskatchewan. "Regardless of where the deal stood financially, we wanted a personal commitment from Warner."

Late last January, Warner Music Canada relaunched the album nationally. The timing was critical; it was imperative to take advantage of the Waltons being the opening act on the western segment of the hottest Canadian tour of 1993, headlined by the Bare-Naked Ladies, which began Feb. 13 in Victoria, British Columbia. The maneuver paid off in sizable press exposure and sales of the album. The Waltons' Sire signing came after producer Andy Faley saw the band's showcase at the MusicWest 1993 trade show last May in Vancouver, British Columbia. Simin Ferra flew to Toronto the following month to catch the band's showcase at the Uproad club, and offered a deal the next day.

To set up Sire's U.S. release of the album, the Waltons did several U.S. showcases in December, including dates in New York City, Albany, N.Y., and Boston. Following 13 Blue Rodeo dates in western Canada starting on Friday, the band will do shows in eastern Canada before returning to the States for more extensive touring.

"We're putting a lot of tour commitment into America, says Tenn. "We realize what a big marketplace the U.S. is, and how few acts do break through there."

"The fact that the band seems to be tour relatively inexpensively can be a real important asset and tool to marketing them here," says Peter Standish, product manager for Warner/Reprise in the U.S. "One of our main precepts of attack for the album is at [album alternative] radio, but we also plan to work it at alternative radio."

He adds that the band has made three videos "which we can present to MTV."

MAPLE BRIEFS

THE SECOND International Symposium On Digital Audio Broadcasting will take place March 14-17 in Toronto. Presentations will include developments in DAB technology and programming opportunities.

SHELLEY NOTT has been appointed talent buyer for Concert Productions International.

New Royalty Rate In Effect In Canada


The new rate is 6.47 cents (Canadian) per recording where the running time is five minutes or less, plus 1.29 cents for each additional minute or partial minute of running time. The new rate applies to newly licensed products as well as all outstanding licenses.

LARRY LeBLANC
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"Software needs to get more interactive and sexier—meaning more fun, like 'The 7th Guest,' 'Bram Stoker's Dracula' and 'In The Company Of Whales,' which are really cool!"

—Bob Tollini, Major Video Concepts

"The excitement of the Software Showcase at the Summer Consumer Electronics Show was a tip-off as to how the sounds and sights of multimedia will be a driving force at this show," explains Gary Shapiro, group VP of the software division of Consumer Electronics Industries Assn./Consumer Electronics Group (EIA/CEG). "The fact is that multimedia is exploding—from CDs, laserdiscs, Digital Compact Cassette (DCC) and MiniDisc to CD-ROM, CD-I, 3DO, Atari Jaguar and Commodore Amiga—and the Winter CES will reflect how all this new, interactive media is becoming a mass-market item, moving into more traditional record and video outlets.

Also increasingly hot is high-end audio, last year delineated for the first time as a $1 billion market, Shapiro observes. "Continued growth and perhaps scaling their major investment in CDs and need to invest in new hardware with surround-sound capability." At the fall COMDEX computer show in Las Vegas, it was noted that, in the second half of 1993, more than 30% of new systems were shipped with multimedia (CD-ROM drives, a figure expected to grow over 60% by mid-'94.)" A home theater continues to drive, and the entire mobile electronics area has doubled," Shapiro notes, "as people are listening to more music in their cars on better systems. The EIA/CEG is continuing heavy promotion in both areas, with the cooperation of the entire software industry."

Who Wants To Know?

What are key retailers and distributors saying about CES?

Mike van der Kieft, Blockbuster Entertainment's director of business development, hopes "to see new 3DO units at CES and perhaps a demo of Jaguar, and the entire mobile electronics area has doubled," Shapiro notes, "as people are listening to more music in their cars on better systems. The EIA/CEG is continuing heavy promotion in both areas, with the cooperation of the entire software industry."

"We don't know," he expects the multimedia rental/sales test launched Nov. 19 in 62 video and five music outlets in San Francisco to expand to most of the 2,400 plus companies in attendance stores by the end of '94. "We're very excited about full-motion video movies on CD, and the market is really excited about a company as big as ours making this multimedia commitment. We want to help get multimedia out of the press and into the home!"

Peter Busch, VP of video merchandising for the Musicland Group, shares Van der Kieft's excitement, "Of our more than 1,500 Musicland, Sam Goody, Suncoast Motion Picture Co. and MediaPlay outlets, we're focusing on the latter group, which should top a dozen for the new year, with 30 more in '94 [financed by part of an expected $84 million public offering in December]." He notes, "MediaPlay outlets have CD-ROM and CD-I titles, and we're in heavy discussions [as of late November] with the 3DO folks. We also feel good about the new hardware units in the market and will be looking for expanded lines at the CES."

At Cameolot Music, on the other hand, Joe Bresni, senior VP of marketing and merchandising, notes, "We're virgin here, and we're really going to the show to learn. We're selling the blades [software] at our 369 stores in 94 states, a number with music and other sell-through videos, and about 250 with laserdiscs. We're going out with an open mind to see where the new DCC and MiniDisc—which we've been testing in some key locations—are going. With so commitment at this time to any games or multimedia, among the formats we'll be looking at are Sega Genesis, Super Nintendo, 3DO, Atari Jaguar plus CD-ROM and CD-I for both music and movies. We're also looking at all types of flexible store fixtures and interactive in-store consumer preview technology for demonstrations."

"My message is the same as when we started shipping CD-ROM product to about 40 of our 10,000 locations in March," observes Bob Tollini, senior VP of marketing for distributor Major Video Concepts. "It's a little too early to be a mintmaker, but you're pioneers growing with the technology, with a potentially big pay-off ahead. You've got to educate yourself and your staff to RAM and ROM. Software needs to get more interactive and sexier—meaning more fun, like 'The 7th Guest,' 'Bram Stoker's Dracula' and 'In The Company Of Whales,' which are really cool! We'll be going to CES primarily for current Sega and Nintendo business, but we'll talk to 3DO and CD-I folks and look at the Atari Jaguar product as well."

What's Up?

What are the hot product areas at CES?

For CD-I, both Samsung and Goldstar are expected (but not confirmed) for player introductions, joining an expanding number of hardware firms for the Philips Media Electronic Publishing Group software. President/CEO Scott Marden says, "Our own booth at the CES makes a major statement for our self-view of the market. It will emphasize the full range of software and focus for each of our six label groups, using all Philips players. It's been an exciting year, with our major contribution the introduction of digital video—so consumers can view and hear film and music on 5-inch CDs. The company is ideally positioned to take advantage of the emerging digital highway."

"Since introducing the Panasonic REAL 3DO player interactive multiplayer in late September, we're now in 2,000 outlets at a suggested $999 list price," reports Gene Kelsey, assistant general manager of Panasonic Interactive Media Division, "and initial consumer response has been very positive. At CES we'll be working with many software licensees at about 20 different stations, featuring our Full Motion Video Adapter to ship this spring. It will play Video CDs and CD-I based on the MPEG-1 standard. We'll have about 30 3DO titles by CES and up to 50 by the first quarter this year, and MCA is distributing and marketing our titles."

On the eve of CES, Sony was set for a complete update on MiniDisc—how the launch went, initial first quarter results, perhaps more MiniDiscs coming and the format's potential.
MULTIMEDIA

BY CHRIS McGOWAN

Hard Facts About '84's Wares To Watch

This was a watershed year for CD-ROM and multimedia, as the consumer market enjoyed remarkable growth, several new formats were introduced, a fascinating variety of deals were inked between companies large and small, and computer technology continued its dizzying evolution. Public awareness of interactive multimedia CD-ROM drives grew in-up with virtual reality appearing in the consumer press, and Sega, SDO, Tandy and others airing big-budget commercials on prime-time television.

Industry analysts predicted that by the end of 1993 there would be in the neighborhood of 5 million CD-ROM drives on-line with personal computers, with Macintosh systems accounting for more than 1 million of those. At least 6 million more CD-ROM drives are expected to be sold in '84. In terms of "set-top" systems that hook up directly to TVs, there were probably another 1 million to 1.2 million CD-based players in U.S. homes at year's end. That sector of the CD-ROM market is also expected to grow dramatically this year.

The industry is press fretted ad nauseam in 1983 about how all the different "platforms" were incompatible with each other, confusing to the public and in danger of being outmoded in months to a year. And in 1984 the situation is even worse. It seems like just a short time ago that "32-bit" was the next great thing in game systems; but there's already a "64-bit" player on the market (the Atari Jaguar). In any event, fasten your seat belts, put on your virtual reality headset, grab a mouse or joystick and hang on for the ride. Here's a rundown on the hardware to watch for in 1994, in the CD-ROM and multimedia universe.

**MPC and Macintosh:** More than 60 different computer manufacturers offered high-performance MPC (Multimedia PC) systems that included Microsoft's Windows software, 486 CPUs, built-in "double-speed" CD-ROM drives, 16-bit sound, speakers and other extras. Packard Bell alone offered 15 different MPC models in '84, and VP of marketing Mel Ranson predicted that those configurations would account for 25% of the firm's PC sales last year, up from less than 5% in 1992.

Apple also offers a wide array of Macintosh models that can come with CD-ROM drives pre-installed, including various Performa, Centris and Quadra computers, with PowerPC units on the way in '84. Multimedia "upgrade" kits for computers formats yet have player populations

Interactive Companies Use CES To Show Their Soft Side

Multimedia software now being released on CD-ROM is both exploring familiar subject matter and lighting out for new territory. The following are some examples of the wide range of interactive titles now available. Most of them were published in 1993, but a number of still-popular titles date back to '91 over the 100,000-household level.

**Virgin Games:** "The 7th Guest" (MPC & Mac, $39.99) is a hit multimedia mystery with 3-D graphics, live action and a musical soundtrack.

Microsoft: "Musical Instruments" (MPC & Mac, $78.95) provides sound samples of 1,500 instruments—from zithers to zurnas to berimbau—from around the globe. "Microsoft Art Gallery: The Collection of The National Gallery, London" (MPC & Mac, $79.95) explores 2,000 paintings.

**Sega:** "Sonic CD" (Sega CD, $54.99) is the CD-ROM debut of the billion-dollar hedgehog. "Pyramid Patrol" (Sega Mega-LD, $120) involves a high-speed chase through the pyramids of Mars and plays on Pioneer's LaserActive system.

**KC:** "Manhattan Requiem" (NEC LD-ROM, $120) is a live-action murder mystery that takes place in Manhattan. It plays on LaserActive machines.

**Philips Media Electronic Publishing:** Philips publishes titles for both CD-I and other platforms. The interactive movie "Voyeur," starring Robert Culp, is available on CD-I and will soon be launched by Interplay in MPC and Mac versions.

**Voyager Company:** "Criterion Production/installation Guide and Dolby Stereo Digital in more than 500 theater locations. "Consumer Guide To Home Theater," an introduction/installation video, debuts in VHS format at CES.

For DCC, Technics will have new home decks with a high-speed "intelligent" and highly sophisticated motorized loading system, plus continuing focus on portable and auto units. The MCA Records Group, including the MCA, Geffen and GRP labels, will have more titles available in DCC, and more promotions with Technics and Panasonic, and under the broad Matsushita umbrella can be expected in the future. This month, Philips Electronics is sponsoring a sweepstakes for independent labels, with the grand prize being free DCC mastering of an album with tape duplexing/packaging for 1,000 units, advertising, promotion and retail distribution through Tower Records.

After an unexpectedly strong retail year and holiday sales, blank media
What If Cassettes Weren't Cassettes?
You Could Find a Song in a Second.

Ever try searching for a song on cassettes? You could grow old waiting for the tape to wind its way through the player. It makes you wonder why they ever called it “fast forward!”

But now there's MiniDisc – the ultra-miniature music carrier that's personal and portable. MD uses laser optical technology to find your music instantly and precisely. So no matter where your favorite songs are located, you'll never play that old waiting game again.
Amazingly portable, the MZ-E2 MD Walkman® Player is about as small as a cassette box. It weighs just 7-1/4 ounces and can operate up to 7-1/2 hours on batteries. Bringing the power of MiniDisc performance to all of your on-the-go activities.

You Could Carry a Lot More Tunes.

If you think cassettes when you think of portability, think again. Thanks to the digital magic of MiniDisc, your albums are smaller, lighter and more mobile than ever before. In fact, you can store nearly four MiniDiscs in the space of one cassette.

And there are hundreds of great albums on MiniDisc. From labels like Atlantic, BIS, Capitol, Capriccio, Chrysalis, Columbia, DMP, Elektra, EMI, Epic, Liberty, Reprise, Rykodisc, SBK, Sony Classical, Virgin and Warner.
You Could Listen For a Lifetime.

While you may love to jam with your music, you don't want your music to jam. Or stretch. Or wear out due to constant use.

MiniDisc has a better way. Each album comes in its own special cartridge that protects against fingerprints, scratches and abuse. And MiniDiscs play without contact, so the discs never wear. What's more, all MiniDisc players feature electronic shock protection. So even if you encounter some bumps in the road, your music shouldn't skip a beat.

You Could Enjoy Music Non-Stop.

When it comes to getting into music, nobody "flips" over cassettes. Because flipping from Side A to Side B has to be one of the least loved rituals around. Even auto reverse players interrupt the music enough to ruin the rhythm.

With MiniDisc, there's never any interruption to slow you down. You get up to 74 minutes of continuous music on each album. And if that's not enough, our car MD Changer can carry four MiniDiscs at a time, for nearly 5 hours of entertainment.
Why be limited to one cassette when you can play four Mini-Discs? The Sony MDX-400 Car MD Changer is an in-cash head unit that comes with an easy-to-load 4-disc magazine. There's also AM/FM diversity tuning, rotary remote and detachable face security. The MDX-400 can even control an optional Sony UniLink™ CD changer or digital preamp.
You Could Record as Never Before.

It takes a lot of effort to record on cassettes. First you have to plan your music program. Then you have to determine if you have enough tape. And if you ever want to replace a song, you might as well start all over again. 

MiniDisc makes it easy. You can resequence songs at the touch of a button. If you erase a track, all subsequent tracks are instantly renumbered. And if you have to replace a track with a longer song, the MiniDisc recorder will automatically find the right space on the disc. In fact, a MiniDisc can be recorded and re-recorded more than a million times, without any loss in sound quality. Making it the ideal digital disc for the mixes you make.*

The Ultimate Cassette™ is a MiniDisc.


And only Sony offers such a wide variety of MiniDisc products. In addition to the models shown, there's an MD Walkman Recorder. A car in-dash MD Receiver. An MD Mini Component Deck. A complete MD Tabletop Music System.

And both 60 and 74 minute MD Recordable Discs.

So if you're considering the ultimate cassette system for the future, guess what? The future isn't a cassette. It's a MiniDisc.
Sony's MDS-501 MiniDisc Recorder complements any hi-fi component system. It offers great sound and important editing functions like Erase, Move, Divide and Combine. There's also a unique Multi-jog Dial for quick access to any track.

For the ultimate in recording convenience, record on a Sony MiniDisc. Our MDW-74 disc uses incredible magnetic technology to make recording incredibly easy. A tough, ultrasonically welded shell protects your music from daily abuse while a safety tab prevents accidental erasure. And the supplied adhesive labels make it simple to ID your MD.
Visit Booth N102 to experience the excitement of Sony MiniDisc products.
It appears that CD-ROM drives will be a standard component of most personal computers within two or three years, just as hard drives now come pre-installed in almost every PC.

In 1993, but Philips hopes that the release of Paramount feature films and PolyGram long-form music videos on five-inch will draw consumers to the system. A $249 FMV (full-motion video) cartridge upgrades current CD-players (including Atari's) so that they can play CD-I discs and Video CDs conforming to the MPEG-1 standard. Future CD-I machines will have FMV capability built in.

AMIGA CD32: Commodore has replaced its CDTV player with this 32-bit game console, which has a double-speed CD-ROM drive and an attractive $299 list price. A "Full Motion Video Module" add-on is available, enabling the Amiga CD32 to play video CD movies and music.

3DO: Panasonic rolled out the first 3DO player last fall, at a list price of $699. The system includes a CD-I add-on package that will sell for $500 by year's end, and it is anticipated that other manufacturers will bow their own 3DO units by mid-94. The 32-bit CD-ROM system is expected to sell for about $2,000 when it reaches the market, and 1994 models may include a built-in CD-ROM drive. A 3DO-compatible add-on is now available. Can 3DO live up to the hype? Stay tuned.

That gives Sega, Atari, Amiga and 3DO a significant head start in the high-bit competition. Sony: The consumer electronics giant is also throwing its weight into the multimedia ring and will launch a 32-bit, CD-ROM-based system in Japan this year. It has a 386 processor and runs on a proprietary cartridge that is priced as low as $299 in Europe. But Sony has the power of NEC behind it and expects it to be a leading player in the CD-ROM arena.

Tandy 170: This CD-based multimedia set-top box uses a modified form of Apple's Macintosh operating system and software. It can play music and video, and it's compatible with Sony's CD-I system.

Soft: is marketing the $299-list TurboDuo, an integrated cartridge/CD-ROM game console. It hasn't done much, but Turbo has the power of NEC behind it and is expected to announce a 32-bit CD-ROM system this year.

Icemania: Microsoft's "Icemania" is a live-action adventure game that is priced at $99.95. It is available for the Macintosh and Windows platforms.

Mediagenic's "Midnight Movie Madness" is a live-action adventure game that takes you into a mythical underworld.

Viacom New Media: The three "Sherlock Holmes, Consulting Detective" titles (released originally by Icom Simulations, Viacom has purchased them for the Mac and DOS). It is a combination detective game and horror adventure, includes 96 minutes of live-action footage, and is priced at $99.95.

Bruderhaus: "Just Grandma And Me" (Mac and Macintosh) is a great interactive storybook for young children. Dialog and text can appear in English, Japanese or Spanish—take your pick.

Spectrum Holobyte: "Iron Helix" (Mac, $99.95) from Drew Pictures is a superb sci-fi animated game that places you inside a renegade starship. Reference Mapping: "VideoHound Multimedia" (Windows, $79.95) adds sound and images to the popular video guide.

Crystal Dynamics: "Crash 'N Burn" was the first title available for 3DO and is packaged with every CD-ROM drive. Due in 1994, the live-action movie "The Horse," "Starware Publishing: The Deerfield Beach, Fla.-based developer has released adult CD-ROMs such as "Say It" (Windows, $39.95) that are not considered suitable for children.

Reactor Inc.: "Virtual Valerie: Director's Cut" updates the extremely popular and notorious animated X-rated game.

Ebook: Located in Union City, Calif.
Industry Execs Tell Where It's At And Where It's Going

With the consumer electronics landscape constantly changing, Billboard's Marilyn Gillen asked some key executives what trends they see—and foresee—in their respective fields.

Tim Sullivan
National Promotions Manager, TDK

“IT IS an exciting time for TDK, as we are on the cusp of all these new technologies that are being brought into the market right about now: DCC and MD on the audio side, and CD-write-once and magneto-optical technology on the data side. As for us a broad trend, that’s new technologies. It’s like being back at the dawn of the compact disc, and we’re confident we will be playing a major role in whatever new technology emerges. As far as consumer buying trends, we are seeing a lot of the same trends you are seeing with other consumer product lines. They are shopping more and more for conveniences—meaning they are buying fewer and fewer at a time. They’re not making as many trips in the stores as they used to, to their free time is scarcer, and they are more and more value-conscious. Also, it used to be the 90-minute length was king. Now there are 60-, 90-, 100-, 110-minute applications, and there are consumers who have latched onto each one of those.”

Ralph Palata
Senior VP of Marketing and Sales, Philips Consumer Electronics

“Without a doubt, the phrase ‘interactive multimedia’ has dominated the press, but more than that it has shown up at the latter part of this year as a legitimate business. The success we’ve had with our CD-I product, in particular, has shown us that it’s not just talk anymore.”

John Kellogg
Technical Marketing Director, Dolby Labs

“I instead of recognizing, which really is what has been happening in the latter part of the 80s and into the 90s, I think people in the rest of the 90s are going to go from conscious to subconscious. That means they are going to be interested in upgrading their home environment, which means multichannel audio/video systems for their homes. It’s not going to be just about worries. It’s going to be all kinds of media and entertainment, from big buzzword of multimedia entertainment to music on CD and other formats, video games, etc. But the bottom line is it is all going to go digital and Dolby multichannel.”

Yuki Mizoe
Senior VP of Marketing, Consumer Products Group, Sony Electronics

“Information and communications are more and more of a commodity than ever before. People have to do everything faster and have to absorb ever-increasing amounts of information more quickly. Busy consumers also want to have some forms of entertainment between the time they have to work on one thing and the time they have to start working on another thing. So, from sunglasses we have seen personal entertainment portable products—like Sony’s MD player—for people to see while waiting in airports, for example. The other trend I see is that people with busy schedules are trying to balance their office time and their personal life, and many people are spending more of their valuable free time at home, as compared to the ’80s. Sony’s E-Cube home entertainment system has been introduced to address this trend.”

Kerry McGannan
VP of Market Planning, Pioneer

“There are probably two key trends we are seeing looking back and looking ahead. One is continued growth in the home theater concept. There is tremendous strength in AV receivers, big-screen TVs, homeVIDEOS, speakers, speakers— and we’re confident that’s going to be a growing market. The other key thing is multimedias, with consumers really gravitating toward interactivity and interactive devices. We’ve just introduced our first entry, LaserActive, and are real pleased with how it’s been received.”

Peter Ildau
VP of Advertising and Communications, Recoton

“Trends are really hot and really strong, we’ve seen that consumers are looking more than ever for quality and value in their decisions-making. They have limited resources, and they demand the best for their dollars.”

Sam Tramiel
President, Atari

“The video game industry has dominated the press, but more than that it has shown up at the latter part of this year as a legitimate business. The success we’ve had with our CD-I product, in particular, has shown us that it’s not just talk anymore.”
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

Never before have our customers so clearly indicated their intentions to continue purchasing a product. In a survey of Fuji ZII audiocassette purchasers*, almost 98% said they'd buy it again. And, when asked why they bought ZII in the first place, they had plenty of answers including its eye-catching wrapper and unique black Extreslim case. Of course, it was more than looks that impressed our customers. It turns out that the main reason they bought Fuji's ZII was they thought it would sound great.

With a response like this, we feel it's inevitable that ZII audiocassette sales will reach new heights. Hair, on the other hand, is up to the individual.

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
Audio/Video Equipment And Accessories Take The CES Spotlight

BY RICK CLARK

PANASONIC ELECTRONICS—Flat Vision Television

One buzz item at CES probably will be Panasonic’s Flat Vision TV, a 14-inch diagonal wall-mounted unit that is less than four inches deep. Unlike LCD or plasma display TVs on the market, Flat Vision features what Panasonic calls “active beam matrix” technology, which produces a wider viewing angle and more resistance to washing out in bright light.

Essentially, Panasonic took the conventional CRT and miniaturized it into a matrix of nearly 10,000 tiny unit screens that each have a separate beam source firing electrons. The TV contains a pair of stereo speakers located in a baffle under the screen. The new technology will work with developing HDTV units and eventually may be used for desktop computers, personal monitors at concerts, on planes, in cars or buses, and may be adaptable to full surround-sound home theater systems. The price has not been determined.

KENWOOD—KC-X1 tuner and KM-X1 amplifier

Home theater aficionados will want to check out Kenwood’s new THX-certified components, the KC-X1 controller tuner and KM-X1 6-channel amplifier. The KC-X1 will feature a digital Dolby Pro Logic decoder, six preouts, 30 random tuner presets and an on-screen display. The KM-X1 delivers 100 watts each channel. The LucasFilm Home THX system ideally will enable viewers to experience sound as film producers intended. With these new items, Kenwood has aggressively sought to expand the home theater market’s base by offering the KC-X1 at $799.00 and the KM-X1 for $899.00, nearly half the price of previously available comparable systems.

NAKAMICHI—MusicBank CD players

Nakamichi’s new multi-disc CD players—the MB at $799, MB-2s at $899, MB-3s at $999 and MB-1s at $399 —competitively offer consumers an alternative to standard carousel or cartridge set-ups. Now in its second incarnation, the MusicBank features the same transport, the primary difference being in the sophistication of the D/A converters.

ROUNDHOUSE PRODUCTS—The CD Projects System

Roundhouse Products is rolling out a CD Projects System, a CD filing and storage ensemble designed to meet the needs of home and mobile listening environments. The system is built around individual clip-on polypropylene DoubleSleeves that are compatible with the company’s Rolladisc 150 home unit (150 CDs), the portable CC 100 CarryCase (100 CDs), or one of two TravelCases—the TC24 and TC50. TravelCases hold a portable CD player, plus 24 or 50 CDs. Suggested retail prices range from $25 to $40.

ARKON RESOURCES INC.—Sound Feeder SF-100

For the listener who has a portable CD or cassette player but hasn’t made

Your customers are familiar with the blow-away sound of Maxell audiotapes. Now introduce them to another technological breakthrough from Maxell. Our new MiniDisc. It records sound digitally. A process that can be repeated

ARE YOU PREPARED FOR
the move to upgrade the car FM stereo, Arkon Resources is hoping their Sound Feeder SF-100 Mobile Audio Connector will provide a suitable bridge. By hooking up the Sound Feeder to the output jack of the portable player, the user can transmit the audio signal through the car's FM stereo. The unit is also available as the SF-110, which includes a soft carrying case that holds a player, the Sound Feeder and several discs. Suggested retail is $49.95 for the SF-100 and $69.95 for the SF-110.

SONANCE—Director 20 Speakers
Sonance's Director 20 Home Theater speakers are designed for either standard stereo or three-speaker front-channel applications. The Director 20 features a magnetically shielded woofer and Sonance's unique pivoting tweeter, which is intended to fine tune the audio imaging for the listener. The speakers retail for just under $300.00 per cabinet.

YAMAHA ELECTRONICS CORP.—KX-580 cassette deck
Yamaha continues its commitment to the cassette format by introducing the all new KX-580, which utilizes Dolby S. Yamaha claims that the KX-580 has a unique "high-sensitivity" magneto-optical film. To your customers, this means they can faithfully record and play back music even with portable hardware. To you, it means more Maxell customers. For more information, call your Maxell representative.

MAXELL'S NEW MINIDISC?

up to a million times without any loss of fidelity. And like a CD, it can randomly access any song, any time.

Unlike other minidiscs, Maxell’s MiniDisc has a unique "high-sensitivity" magneto-optical film. To your customers, this means they can faithfully record and play back music even with portable hardware. To you, it means more Maxell customers. For more information, call your Maxell representative.

maxell.
TAKE YOUR SALES TO THE MAX.
Laserline has set the standard in the home entertainment storage industry. With over one million units sold to date worldwide, our customers know that Laserline towers are proven winners at retail. That tradition continues with the new high capacity, revolving CD400T. Consumer sales have proven Laserline to be the number one brand in the industry.

**Continued from page 61**

**Arkon Resources’ Sound Feeder**

Roundhouse Products’ TC24 TravelCase 580’s 80 dB signal-to-noise ratio is better than any of the company’s previous cassette decks at any price. The KX-580 has numerous features, including auto tape tuning, fine tone bias and equalization of each specific tape (as opposed to merely adjusting to a type or brand of tape) before recording. Other features include music search, play trim and bi-directional intro-scan.

**MAGNAVOX—MAG 3500 TV Allowance Accessory**

So you are concerned that your kid is becoming a total couch potato. Magnavox has come up with a time-management device that many parents will perceive as a lifesaver; it’s called the TV Allowance. This accessory allows a person to allocate the amount of time certain individuals may watch television. Each user is assigned a numeric code that, when accessed, keeps track of a person’s viewing time during a given period. TV Allowance features a “Look” button that allows the viewer to check time remaining in his or her “account.” A “Save” button enables the user to accumulate remaining allowance from week to week, while “Block” eliminates certain viewing times all together. The TV Allowance box, which sits atop the TV and connects easily to any television or video game player, retails for $99.95.

**DENON—DRA-565RD Receiver**

As the replacement for the popular DRA-545R, Denon’s DRA-565RD receiver is a solid choice for the audio-video entertainment system consumer who is looking for a full-featured stereo unit. Denon asserts that this receiver...
A Revolutionary New Weight Loss System.

Case Logic's ProFile system ushers in a new age of compact storage for compact discs. The heart of the system is our innovative ProSleeve, shown below, which takes the place of bulky jewel boxes and allows storage of up to four times as many discs in the same amount of space. ProSleeves have a separate pocket for liner notes and a special slot for spine labels. Each product in the ProFile family comes with its own ProSleeves. The lineup includes both home and portable units, perfect for music lovers who take their CDs from home to car to office. ProFile. It's a real lightweight in CD storage.

The ProFile Family

PDM20. The perfect case for road trips. Holds a portable disc player and 20 favorite CDs in ProSleeves.

PF30. This nifty case holds 30 CDs. Gusseted pocket opens wide for easy access to discs.

PDM60. The ultimate ProFile case—holds a portable player and 60 CDs in a quarter of the space you'd expect.

PF200. This space-efficient CD Library holds 200 CDs in file drawers for easy access to large collections. Its design complements most stereo systems.

PF12. Our CD Shuttle carries a dozen CDs on the road. It's also perfect for holding CDs in use at home.

PFR15. ProSleeves are also sold separately in packs of 15.
Hey Club DJ's, Mobile DJ's, Partymeisters. JVC, the company known for Audio and Video innovations, is going to make your job easier.

Check it out:
JVC's TOP HITS 16 Vol. 3.

Hot new songs from today's Radio and Video stars, all recorded by some of today's hottest session musicians, in the CD+G (Compact Disc Graphics) format. And to keep your parties happenin', every month you can look to JVC to bring you the hottest music available for Karaoke on Compact Disc!

SCORING

Continued from page 18

should continue strong in audio, video and computer markets, notes Mike Golanski, Maxell VP of sales and marketing. Audio brick-pack offerings gave consumers a better value, with the trend over recent years toward high bias and longer, 100-minute lengths. In video, after a predicted flat year, sales were up 10% through September, also boosted by bonus packs. High grade over all is doing better, he says, due to the price-value relationship. In computer media, 3½-inch high-density diskettes are driving the business, with successful Buy 10 Get 1 Free promotions continuing into '94. Color diskettes are a bonus for Maxell, and Verbatim did so well with a Buy 10 Color Get 1 Free with 4 Microsoft Games edition, it came out with a second edition last fall.

"The overall accessory market continues to grow as both consumers and retailers are realizing more than ever..." Continued on page 61
NEW YORK—The Detroit-based Harmony House chain went through a difficult period recently—closing up for sale at the end of 1992, experiencing the loss of co-founder Glyn Thom, and then being removed from the market when the owners’ price was not met. Through all of that, co-founder/CEO Carl Thom was ill. Although he has recuperated, he is now semi-retired; still, he continues to play a role in the management of the company on a consulting basis.

Company president Bill Thom, the son of Glyn and Carl Thom, says Harmony House has bounced back from the turmoil of 1992, and looks to a future of growth and expansion.

“It wasn’t that we were really anxious to sell,” says Bill Thom, noting that Harmony House has been a family-run business since it was founded by his father in 1947. “But we had a great deal of interest from a company who wanted to buy us, and we were having a lot of family problems because both my parents were so ill. So we decided to go through the process of putting it on the market, to see what would happen. But we didn’t get any offers we thought the company was worth, and after Mom passed away, we took it off the market.”

Thom declines to say which company was interested, or what Harmony House was asking.

 Rumors abounded that one issue in purchase negotiations was that Harmony House wanted prospective buyers to place the chain’s employees at the buyer’s expense, whatever they were then being paid. Thom declines to go into specifics but says, “We were very much concerned about the welfare of our employees. We wanted to make sure they were taken care of.”

Glyn Thom’s illness and death affected the company emotionally, but did not harm business significantly, Thom says. “It was tough for our company, because we are very much a family type organization. Most of the employees know my parents and have worked for us a long, long time. I spent most of the last year caring for my mother, and it was just a very tough period.

“But the bottom line is, business didn’t suffer too much, because essentially we have a committed, strong staff. We have five vice presidents here, and they’ve all been here 20 years, so I felt comfortable with it in their hands.”

Thom declines to give annual sales figures, but says that same-store sales are up 12% from last year’s. He attributes this largely to the company’s new $2 million computer system, which took two years to install. “Just three years ago, we didn’t have one computer in the joint,” he says.

“We wanted to get out of the ‘70s. It wasn’t an upgrade; we completely rebuilt the company from the inside out. It’s a completely integrated system which encompasses all our accounting functions, all our merchandising functions, all our warehousing and purchasing, and administration and POS. The information we get is instantaneous. So for the merchandise mix is stronger, everything flows a lot faster, buying is more efficient.”

He notes that although Harmony House does the purchasing centrally and ships the product from its warehouse to its stores, “we still have a very strong retail presence, because both my parents were so ill. So we decided to go through the process of putting it on the market, to see what would happen. But we didn’t get any offers we thought the company was worth, and after Mom passed away, we took it off the market.”

Third World Enterprises limits its music inventory to items that appeal to an African-American clientele. (Billboard photos)
Alliance Acquires Abbey Road In Last-Minute Holiday Deal

CONSOLIDATION HAS COME at a fast and furious pace in the music business over the last few years, but the one thing you could always count on was if an acquisition wasn't negotiated by the beginning of the holiday season, it wouldn't be completed until the new year. But with Alliance Entertainment Corp. on the proverbial horse ready to make acquisitions, even a turn of the calendar won't prevent you from turning back your year for a minute.

Track was on vacation last week when ZS based Alliance announced on Dec. 23 that it has signed a letter of intent to acquire Santa Ana, Calif.-based Abbey Road Distributors. According to a formal press release, Alliance will pay $265 million in cash, common stock, and notes for Abbey, which reported $807 million in sales and $48 million in pretax profits in its fiscal year ended Aug. 31, 1993.

The Abbey deal is expected to close before Jan. 31, and if it does, Alliance will own three of the five largest stops in the U.S.---Abbey, Rockin' Ben, and Distributors, and CD One Stop (Valley Distributors in Woodland, Calif., and Universal One Stop in Philadelphia are the other two.)

It's no surprise that Alliance made the offer; the surprise is that Abbey Road didn't cash in. As reported by Track, Alliance chairman Joe Bianco has been making steady overtures to Ogilvie for the last six months. In fact, after Track jokingly suggested that Bianco was sending Ogilvie flowers on a weekly basis, he literally did send roses to the California one-stop executive.

But talks cooled off during October and November and didn't resume until December when Allen and Abbey Road both found themselves in a bidding battle for the assets of a Atlanta-based Nova Distributing, which recently filed for protection under Chapter 11 of the U.S. bankruptcy laws.

It was during the heat of the battle that Alliance once again suggested that Ogilvie reconsider and sell. At the last minute, before going into court with a written offer for Nova's assets, Ogilvie withdrew from the bidding and began serious negotiations with Alliance.

Ogilvie's turnaround is even more surprising when you consider that he already had an offer on the table from ZS Fund, the New York-based financial firm to buy 65% of Abbey Road. ZS was offering to give $21.2 million in cash and notes for the majority stake. The ZS offer represented a way for Ogilvie to realize some of the value he had created while retaining management of the company. But on the downside, ZS was going to use about $16 million in debt to finance the transaction. That kind of debt structure could make life interesting for a one-stop, which generally works on very lean margins. But in the final analysis, Ogilvie says he "felt that Alliance could bring more to the table in synergies than selling to ZS Fund."

Ogilvie says that Alliance asked him to name his price; he then sat down and figured out a realistic price that he thought he could extract from the publicly traded company.

Ogilvie says his reasons for selling Abbey Road are that he didn't like the price he was getting---or, as he puts it, "You don't look a gift horse in the mouth." Two, from a competitive standpoint, while Ogilvie thought he could continue to compete with Alliance, he adds, "I didn't feel we could ever beat them. It was blown away when I saw that their credit line [of $70 million] was almost as much as our total sales. Also, when we announced the price we were offered the chance to collect another $10 million [thanks to outstanding stock warrants]."

And Alliance made it clear that it wanted a West Coast one-stop. "We are looking for a stop in Philadelphia and was pursuing Valley Distributors, one of the five major one-stops in the country," I remember how I felt when a rumor was going around that Valley was going to be sold to them," he says. "That would have been devastating for us." Finally, Abbey Road employees, through a stock-bonus plan, own 10% of the company. "I was faced with the pressure of one day having to convert that to cash," he says. "I promised the employees some things, and here was a chance for it to finally happen."

Abbey Road will continue to be run as a separate entity, with Ogilvie at the helm. As part of the deal, he will sign a five-year contract with Alliance and will sit on the company's board of directors.

Bianco says he bought Abbey Road for geographic reasons. "I am convinced that all of the major labels doesn't mean what it used to mean in the one-stop business, it still means something," Bianco says. In terms of the West Coast urban market, Abbey Road has a real good foothold. Also, the bottom line is, Bruce runs a really good operation. When you have super good employee, you have a company as good as Abbey Road, it is always better to buy than to compete. Sometimes this month, Alliance will present the board of directors plans for the coming year. These plans will include some form of consolidation, likely in the backwater operations of the three companies. Alliance will maintain separate warehouses and buying functions. Bianco says, "We can consolidate these businesses without firing anybody," he adds. "I would bet you that the staff levels don't change much, although they may cool off. For example, we need a central accounting function, but you still have to have number crunchers in the region.

One change that will take place in 1994, according to sources, is that Ron Nicks, president/COO of Bethel, Calif.-based CD One Stop. Nicks and his staff will go to Miami to run the day-to-day operations of Bass Distributors, freeing Jerry Bassin for more involvement in Alliance corporate functions.

For a sample tasting, please see your Walt Disney Records representative.

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Ukes-Cuse Me: I thought it would be appropriate to start the new year with an indie tale that hits close to home. Some of our regular advertisers probably know Jim Beloff—he's the national advertising director for this publication. You know, the guy you talk to when you want to make that 82-week ad buy (hint, hint).

What many of you probably don't know is that Beloff, like many another Billboard staffer, entertains some musical dreams of his own. His instrument of choice is the ukulele, that tiny, four-stringed cousin of the guitar.

Earlier this year, Beloff published a book, “Jumpin' Jim's Ukulele Favorites” and he's now become a recording artist with an album of self-penned uke-tunes, “Jim's Dog Has Fleas,” on his own Studio City, Calif.-based label, Flea Market Music. (As one of his songs, “Flea Market Monkey,” notes, Jim and his wife Lizzy are addicted to flea market shopping, and he in fact found his Martin tenor uke at a market at the Rose Bowl in Pasadena in early '92.)

Another of the Billboard brethren, director of special issues (and “Catalog Of Cool” and “Too Cool” author) Gene Sciallatti, wrote the swingin’ liner notes. The album was produced by Shepard Stern, who helmed the Walt Disney Records albums “For Our Children” and “The Gumby Album.”

We note all of the above not merely to toot our horn about the endeavors of a valued colleague, but to point out that anyone can release an independent record. And that, we think, is an important point to kick off with at the top of a new year.

Regarding Beloff, whose whimsical songs betray the influence of that great uke-ster Cliff “Ukulele Ike” Edwards, the question arises: Will he be bigger than Tiny Tim? Time and the public will tell. Is he better-looking than Tiny Tim? Most definitely.

Quick Ones: Anthone’s Records in Austin, Texas, has signed Doyle Bramhall. Don't get confused: This isn’t Doyle II, the young guitar whiz who co-fronted the Arc Angels, but his father, a drummer-singer-songwriter who played with the late Stevie Ray Vaughan and other Austin luminaries. Look for an album in early 1994. Caroline Records has established a new imprint, Herald Records; it bows in February with a live album cut in 1989 by former Yes members Jon Anderson, Bill Bruford, Rick Wakeman, and Steve Howe. Forthcoming from Herald are a Wakeman solo album, an album by guitarist Snowy White, and (yeesh!) a Blue Oyster Cult hits package. San Francisco’s Racer Records, a recently established indie, has come up with a hot idea to promote its slate of six acts—it’s put together “Racer Radio Volume 1,” a free CD sampler. The company already has given away 12,000 copies of the promo package and is pressing another 5,000.

Racer also publishes a quarterly newsletter, the Racer Record, worth looking at for its exemplary design and writing.

Flag Waving: C/Z Records’ Silkworm doesn’t look like or sound like an act from Seattle. No mad hair and flannel for this band. The four members—guitarists Andy Cohen and Joel Phelps, bassist Tim Midgett, and drummer Michael Dahlquist—favor cue-ball buzzcuts and vintage double-breasted suits. The band’s music, coming Jan. 25 on its C/Z debut “In The West,” isn’t grungy, either, but a kind of off-center pop that mixes sharp melodies with high-temperature guitar work and unexpected rhythmic jerks.

Maybe Silkworm’s uncanny style was born of the group’s early days in Missoula, Mont. Cohen explains, “When you live in Montana, it’s fun, but you can only play every six weeks. We moved (to Seattle) because it was the closest big city.”

The Missoula connection helped hook up the band, which released its first album on its own Temporary Freedom label, with a big-name producer for “In The West.”

“We were doing a radio interview at [Northwestern University station] WNUR [Evanston, Ill.],” Cohen says. “You had to name somebody famous from Missoula. The first person on the phone said, ‘Steve Albini.’ And then Albini called, himself.”

It turned out that Albini, whose high-profile productions include albums by Nirvana and PJ Harvey, went to the same high school as the Silkworm boys. “We’re homeboys,” Cohen says.

With the new album almost due, Silkworm is readying itself for a national tour. “We’re going to out in the beginning or middle of March through the whole country,” Cohen says. “Basically, we’re going to be touring for most of the rest of the year.”

One thing the band members won’t miss while they’re on the road is their adopted home town, which has turned into something of a musical madhouse in the wake of the rock explosion in the Pacific Northwest.

“When we came to Seattle in 1989, there were 400 bands then,” Cohen says. “Now there are 1,200 bands!”
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THIRD WORLD THRIVES IN ATLANTA'S POOR NEIGHBORHOODS

(Continued on page 65)

because you've got more of a settled clientele—older people living in houses." As for McDonough Boulevard, Forbes says the sales mix is "more top 40 now, but you've got a young group. Most of the Snoop Doggy Dogg we sell, sells here. We also sell a lot of O'Jays, Teddy Pendergrass, and stuff from the '70s, too."

In some ways, Third Worlds are as much gift mart or variety stores as they are music emporiums. A selection of a few hundred titles is available on cassette and CD on the left side of the store. On the right side are such items as nail polish, hats, and sweatshirts—many bearing the logos of historically black Southern colleges and universities.

Ask Forbes why he supplements his music inventory with gift items, and he'll get a revealing answer. "That's where your profits come in," he says. "We use the gifts as a leader. By being local in the community, I can make more money off earnings than I can off of CDs, with less investment. Records account for 70% of my sales, but maybe only 40% of my profit. So the other 60% of my profits, which put me in a profit mode, comes from other things. You're talking about a 50-50 markup, whereas with records you're only talking about 33%. So it makes it quite a lot."

For any relatively small Atlanta-area retailer, things are becoming more competitive these days. Besides longtime market leader Turtle's, key players are expanding their initial presence, as is Tower Records, diversifying into record-related goods, like Circuit City; or entering the market for the first time, like Best Buy, Barnes and Noble, and The Museland Group's Music Play.

Forbes says, "We do have a problem—not so much with Turtle's, but with Best Buy and Circuit City."

At the Third World Enterprises location on Decatur Street in Atlanta are, left, Cedric Thomas, field manager for the eight-store chain, and Catherine Forbes, president of the company.

Whereas we have cassettes with a $10.00 price, they are selling CDs for $9.95 or $10.98 and below. I think that's a little unfair. They're really not even record mercenaries, but electronics specialists. These people become successful using [loose] leaders. Now they have another market. Their retail price is about what we pay at one-stop."

Some retailers would fight back against such heavy competition with heavy doses of advertising, but not Third World. In fact, Forbes says he doesn't do any. "I don't have to, because I am in the community. I used to do a lot with radio stations, but now we are known.

Forbes adds that his store has a service advantage. "We know our customers, and we have regular repeat customers," he says. "I have retained 80% of my customers over the last 17 years. If we don't have it, normally we can get the stuff in two days. If they go to a chain store, you're talking about two weeks. The customers' loyalty is due to service."

Resulting profitability notwithstanding, Forbes still has many quarrels with the music industry—from the type of product that is being released to the way that label promotion departments deal with retailers like Third World, who serve predominantly Afr-American.

(Continued on next page)
HARMONY HOUSE BOUNCES BACK FROM RECENT TURMOIL

(Continued from page 65)

house to the stores, each store has "complete freedom to buy as they see fit." With the new computer system, he says, stores can order product on a day-to-day basis, and the central office in turn can provide the stores with weekly sales figures.

The chain is currently in a "growth pattern," Thom says. In November, Harmony House opened a 7,000-

square-foot store in Flint, Mich. In December the company opened its sec-

ond all-classical store, in Grose Point Village. This brought the chain up to 47 stores, 23 in Michigan.

The typical Harmony House store is 4,000-5,000 square feet, with about 35,000 album titles. In July, the com-

pany opened a "prototype" 1,500-

square-foot store in Charlevoix, "to see if we can be profitable with a smaller store in a smaller market."

About 76% of the chain's dollar sales are CDs, with the rest cassettes; in unit sales, the ratio is 60% to 40%. The stores carry a lot of vinyl, as well as other than a few specialty releases.

Regular pricing is $15.99 for CDs, $9.99-$12.99 for cassettes. Most of the sales are genre-driven—a country music sale, a classical sale—"because it's important to gear the sales to the customer. If you say 'all country music is on sale,' that's easy to understand. If you say 'all Warner titles are on sale,' they say, 'What's that?'" says Thom.

The chain gets its product from more than 200 vendors, but Sony and WEA combined account for half of the volume, Thom says, with the other four majors making up most of the rest. However, Harmony House deals with many independent labels, he says. "Some of the labels we're buying from, we're only buying one title, but one title from a hyper if we feel there's a demand." Thom acknowledges that Harmony House is facing a lot of competition in the Detroit area. "Best Buy is coming in, Blockbuster is coming in, Borders Books is opening stores," he says. "We're facing a lot of new com-

petition—but we've been through a lot of competitors since 1947. People complain about this new discounting going on—well, Korvettes always did that. Target has always done it. We've competed against low prices for years and never foresaw that as causing much of a problem."

Harmony House has three advantages over its competitors, says Thom. "Number one is our selection. For decades, we have been a full-

section retailer, making sure we have it in stock and you can find it. Number two, our customer-service stands out from our competitors. We have a full-time staff, not part-time help, and we pay our employees enough to make careers out of this, without much turnover. Our store managers have an average seniority of over 10 years, and many have been with us for over 20 years. I think the serious music buyer knows that when they come to our store, they will deal with someone who knows what they're talking about.

Number three is convenience. We've got a store in everybody's neighborhood, and we're very rooted in the community—our store managers are involved with local organiza-

tions and charities."

He also notes that Harmony House is a "comfortable" store—it is not loud or overly youth-oriented. "We try hard to keep the atmosphere of the store for someone who comes in, like, Johnny Mathis. In fact, Mathis is doing an in-

store in one of our stores on Saturday. Barry Manilow does them, too. We've developed a good reputation—people know we're not just 'kids' store.' The chain has a broad cus-

tomers base, but the average age of customers is "probably older" than that of other chains, he says.

STUDENTS SCORE COLUMBIA BASKETS

(Continued from page 65)

For that promotion, radio stations gave callers a copy of Andreas Vollen-

weider's "Book Of Roses" CD with a dozen roses.

The advantage of the college basket is that it is appropriate throughout the year, says Santinello. "The [basket] is what we did with them very successful, but with this, there's a longer window. We mailed the postcards at the beginning of September. The parents send their kids off to school, then three, four, five weeks later, if the kids get homes-

ick, the parents can send them this, like a traditional care package. Of course, they can use it as a birthday or Christmas gift," he says. "It's price and cost effective, it includes a CD, which is something the kid would relate to, and it has things like laundry soap and a sewing kit, which the par-

ent feels good about sending." The "GenreCide" compilation, originally released in 1992, features 17 tracks by artists including Soul Asylum, Alice in Chains, Neil's Atomic Dustbin, fIREHOSE, Fish-


TRUDI MILLER ROSENBLUM

THIRD WORLD OUTLETS THRIVE

(Continued from preceding page)

can-American clientele.

In Forbes' view, too many promotion departments regard black retailers as buyers and not as merchandisers. "They don't think that we sell music," he says. "They think we buy music and then eat it. Racism dictates that black people can't sell and black can't be merchandisers," he says. "When they recognize that we are merchandisers like everybody else, and treat us with the same manners and the same respect, that's all that's necessary. If Turtle's employees can get tickets for shows, why shouldn't my employees?"

Forbes says he is of two minds when it comes to rap. On one hand, "there is much to the message of the music, which is necessary, but he feels that much of the appeal of individual artists is trans-

itory. "Is Snoop Dogg Dogg gonna sell for six months? Maybe, but Anita Baker can sell for six years."

Despite his frustrations with much of the music industry, Forbes says he is upbeat about the future. Next year, Forbes will attend several shows and marts in the New York area, where he hopes to locate additional nonmusic accessories. No immediate expansion is planned, but in future years, Forbes says he will open new stores in a few demographically conduc-

tive small towns nearby.

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tive small towns nearby.
ALCIMETER / One Life / The Usual Boys
Dorn Herz 10308
New York band shifts nineties funk to pop to pop to pop to pop to pop to pop, preserving a sense of musicking that makes the blend alluring rather than muzak-blogging. Most competing tracks are the skimpy "Monster Record," retro "Elo Coyote," swampy "Zoo," and "Private World," a mix of jazz, funk, and pop, camp. Contact: P.O. Box 1444, Summit, NJ 07930-1444.

TNT POWER / To Power
PRODUCERS: Dave Morley & Daryl Watts
Atlantic 1703
Florida-based progressive rock band operates on a blueprint established long ago by such genre icons as Flash, Gentle Giant, and Marillion, whose influence is heard on elaborate tracks like "Station To Station," "Total Time," and power ballad (and next single) "A Man Rides Through." While this group's commercial potential is questionable given its dated sound, a probable shot on a superstar tour could yield sizeable odds. Album distributed by Landmark.

VARIOUS ARTISTS
Champion Of The Board / Interpretations Of Songs By Blue Note Sinatra
VARIOUS ARTISTS
Vanguard 6281
Forty-one underground artists—from Kramer to Babe The Blue Ox to Jawbox to Minus The Bear—rival the readings of such Sinatra nuggets as "My Way," "The Lady Is A Tramp," "Strangers In The Night," and "New York, New York." While some of these versions qualify as butcherings rather than reimaginings, the two-disc set is more reverent than might be expected. And given Frank's newfound appeal in rock circles, those who Treepose or Pitchblende won't wind up singing duets with the Chairman.

VARIOUS ARTISTS
Re:Search / Incredibly Strange Music, Volume 1
VARIOUS ARTISTS
Vanguard 6281
Proof that one man's trash is indeed another man's treasure, this set consists of obscure recordings from the vinyl collection of Re:Search's V. Vale. First volume in a series features mostly unlistenable, but well-curated, music ranging from punk to福音 to jazz to heavy metal to experimental to krautrock to ambient to new wave to synth to folk to rock to country to funk to house to industrial to new age to techno. 

ERVIN DRAKE / Hunter Romantique
PRODUCER: Wayne Morre
Lonely Planet 036
The musical, based on George Bernard Shaw's "Caesar And Cleopatra," lasted barely impressive runs on Broadway in 1966. The West Coast label has brought back its two engaging leads, Richard Kiel and Leslie Uggams, for a sparkling resurrection of the rousing Ervin Drake score. A most unusual endeavor, sure to please show music aficionados, but not.(07/31/1988)

DOMINO / Domino
Jeffrey 084
Engineer: Steve Shurtz
Solomon
Alternative rock band with a taste for the instantly quotable, Domino turned to Yoko Ono and Brian Eno for help with their debut, "The Return Of The Daughters Of Darkness," which is, well, completely unlistable. They're currently working on a second album. (07/31/1988)

EDDY GRANT / Soca Baptism
PRODUCER: Lisa Gotter
RCA 93570
In an inspired move that also makes sublime use of the singer's rich vocal timbre and attack, the Guyana-born Grant covers 14 incendiary calypso from the music's pioneer and easiest poleres (as well as offering a new version of the refactored "Georgetown Girl") from his early band, The Equator. The arrangements are stellar, bringing lively, contemporary settings to such timeless tunes as "Miss Toure" and "Sugar Rum Buzz" (Lord Kitchener); "Ugly Woman" (Roaring Lion); "Lagniappe" (Sip To It's Murder) and "Good Citizen" (Mighty Sparrow). "Jass Down" (Lanzen Five) "Gisela From Panama" (Gahlyt) and "Babia Girl" and Get Up And Dance" performed by a comprehensive and impressive album, showing both reverence and roosting zeal for the joys of heritage.

STEELY DAN / Stingy Dan 1972-1980
PRODUCER: John Ahearn
A&M 09816
Donald Fagen and Walter Becker, top 40's premier songwriting duo, have been cranking out the 70s, board complete on this four-disc box that compiles all seven Steely Dan studio albums plus a quartet of scattered tracks. Supreme among the musical subversives of their era, Fagen and Becker made their case, doom-ridiculous lyrical scenarios to jazz-inflected ear candy that the masses sold out until the end. Steely Dan are produced by Katz and elegantly performed on the studio hot-shots. Steely Dan's music was apocalyptic pop that plays even more currently today than it did when it was atop the charts.

STEELY DAN / Cash Money / 1990
PRODUCER: John Ahearn
A&M 09816
Any project featuring the likes of Mavis Staples, Tula Vega, Steve Cooper, Booker T. Jones, Freddie Washington, and a host of others is bound to be good. Westbound/monster producers Brian Drumm and Steve Barstead have compiled their ensemble with first-class voices and warm tones to ensure the right harmony. The resulting mixture of R&B and unadulterated gospel means tracks like "Take My Hand, Precious Lord" and "Somebody's Gonna Tell Me," and the title tune will be welcome adds in a number of enlightened formats.

STEELY DAN / How Deep Is The Sea / 1990
PRODUCER: John Ahearn
A&M 09816
Any project featuring the likes of Mavis Staples, Tula Vega, Steve Cooper, Booker T. Jones, Freddie Washington, and a host of others is bound to be good. Westbound/monster producers Brian Drumm and Steve Barstead have compiled their ensemble with first-class voices and warm tones to ensure the right harmony. The resulting mixture of R&B and unadulterated gospel means tracks like "Take My Hand, Precious Lord" and "Somebody's Gonna Tell Me," and the title tune will be welcome adds in a number of enlightened formats.

STEELY DAN / One More Page / 1990
PRODUCER: John Ahearn
A&M 09816
Any project featuring the likes of Mavis Staples, Tula Vega, Steve Cooper, Booker T. Jones, Freddie Washington, and a host of others is bound to be good. Westbound/monster producers Brian Drumm and Steve Barstead have compiled their ensemble with first-class voices and warm tones to ensure the right harmony. The resulting mixture of R&B and unadulterated gospel means tracks like "Take My Hand, Precious Lord" and "Somebody's Gonna Tell Me," and the title tune will be welcome adds in a number of enlightened formats.
SALT-N-PEPA FEATURING EN VOGUE Whatta Man (4:26)

WRITERS: C. Harris, J. Elrod, R. Hill, T. Simmons, C. Bunn, W. Cheatham, S. Dotson
PUBLISHERS: Sony/ATV, En Vogue Music, Red Light Management
REMIXER: Bobby DeBarge
EN VOUGE: Cherie Chong, Cheryl L. James, Maxine Jones

SALT-N-PEPA FEATURING WHITNEY HOUSTON Just Be Free (4:41)

WRITERS: C. Harris, J. Elrod, R. Hill, T. Simmons, C. Bunn, W. Cheatham, S. Dotson
PUBLISHERS: Sony/ATV, En Vogue Music, Red Light Management
REMIXER: Bobby DeBarge
ZHANE: Zhanetta Banks, Ashlee L. Jones, Cheryl L. James, Maxine Jones, Whitney Houston

VIOLENCE Against Women (5:36)

WRITERS: R. Howard, T. Simmons
PUBLISHERS: T. Simmons, R. Howard, S. Dotson, W. Cheatham, C. Harris, J. Elrod, R. Hill
REMIXER: Bobby DeBarge
WHITNEY HOUSTON: Whitney Houston

A COUNTRY BELONGS TO THE LIVING (5:49)

WRITERS: P. Blake, R. Howard, T. Simmons, C. Bunn
PUBLISHERS: P. Blake, R. Howard, T. Simmons, C. Bunn, C. Harris, J. Elrod, R. Hill, S. Dotson
REMIXER: Bobby DeBarge
WHITNEY HOUSTON: Whitney Houston

R&B

EN VOGUE Desire 3:57

WRITERS: Rodney Howard, Charles Harris, J. Elrod, Ray Cooper
PUBLISHERS: Sony/ATV, En Vogue Music, Aggrofame
REMIXER: Bobby DeBarge
EN VOGUE: Cherie Chong, Cheryl L. James, Maxine Jones

R&B

KROY Love (4:42)

WRITERS: D. Jefferies, K. Smith, D. Carter, J. Shivers
REMIXER: Bobby DeBarge
KROY: Kroy, Love

DANCE

TOO MANY TIMES (3:52)

WRITERS: A. Adkins, G. Penn, A. McKee
REMIXER: Bobby DeBarge
TOO MANY TIMES: Too Many Times

CHRISTMAS

DADDY'S HOLIDAY (4:35)

WRITERS: C. Anderson, C. Isley, A. Isley
PUBLISHERS: C. Isley, A. Isley, C. Anderson
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHUCK BERRY: Oh, Boy (1:51)

WRITERS: M. Bell, J. Mann
PUBLISHERS: J. Mann, M. Bell
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

BOB MARLEY: Three Little Birds (3:15)

WRITERS: W. Marley, M. Marley
PUBLISHERS: W. Marley, M. Marley
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Take Down The Christmas Tree (3:31)

WRITERS: P. Brown, R. Brown
PUBLISHERS: P. Brown, R. Brown
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: All I Want For Christmas Is My Two Front Teeth (3:37)

WRITERS: J. Gibb, M. Gibb
PUBLISHERS: J. Gibb, M. Gibb
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Deck The Halls (2:34)

WRITERS: P. Brown, R. Brown
PUBLISHERS: P. Brown, R. Brown
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: The Nutcracker Suite (3:21)

WRITERS: C. Strouse
PUBLISHERS: C. Strouse
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Jingle Bells (2:55)

WRITERS: J. Pierpont, F. Pierpont
PUBLISHERS: J. Pierpont, F. Pierpont
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: White Christmas (3:13)

WRITERS: P. Berlin, J. Lopez
PUBLISHERS: P. Berlin, J. Lopez
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Silent Night (2:45)

WRITERS: F. Oake, F. Oake
PUBLISHERS: F. Oake, F. Oake
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Jingle Bells (1:44)

WRITERS: J. Pierpont, F. Pierpont
PUBLISHERS: J. Pierpont, F. Pierpont
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Sleigh Ride (2:19)

WRITERS: A. Childs, A. Childs
PUBLISHERS: A. Childs, A. Childs
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: O Christmas Tree (2:55)

WRITERS: J. Pierpont, F. Pierpont
PUBLISHERS: J. Pierpont, F. Pierpont
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Twelve Days Of Christmas (2:40)

WRITERS: J. Pierpont, F. Pierpont
PUBLISHERS: J. Pierpont, F. Pierpont
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Home For Christmas (3:31)

WRITERS: P. Brown, R. Brown
PUBLISHERS: P. Brown, R. Brown
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Christmas Time (3:13)

WRITERS: C. Frank, E. Frank
PUBLISHERS: C. Frank, E. Frank
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: Peace In The Valley (2:54)

WRITERS: J. McDavid, J. McDavid
PUBLISHERS: J. McDavid, J. McDavid
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲

CHRISTMAS SONGS: God Rest Ye Merry Gentlemen (2:21)

WRITERS: C. Frank, E. Frank
PUBLISHERS: C. Frank, E. Frank
REMIXER: Bobby DeBarge
CHRISTMAS SONGS:节日歌曲
**Peter Gabriel Xplores Multimedia**

**BY CHRIS MCGOWAN**

LOS ANGELES—Peter Gabriel—rock visionary, music video pioneer, and world-music promoter—has entered the multimedia arena with “Xplora 1: Peter Gabriel’s Secret World.” Gabriel is the first major pop artist to actively participate in the creation of an interactive CD-ROM title integrating substantial amounts of music, video, still photos, text, and “virtual touring.”

“Xplora 1,” which debuted in December, is at the forefront of what is expected to be a wave of multimedia titles in 1994 featuring familiar musical figures, including David Bowie, Prince, Heart, Motley Crue, Thomas Dolby, Marty Balin, Brownie McGhee, and others. “Xplora 1” is designed for use on Macintosh computers equipped with CD-ROM drives. It offers users the chance to explore Gabriel’s album “US,” remix the song “Digging In The Dirt,” take a self-guided tour through his Real World Recording Studio, go backstage at the Grammys, and play with exotic instruments from around the globe.

“Xplora 1” will be published by Gabriel’s Real World label and distributed by Interplay Productions, a computer-game and multimedia developer based in Irvine, Calif. The title will be sold through computer-software stores as well as the Tower Records/Video chain and select Blockbuster Video and Wherehouse Entertainment outlets. The program has an equivalent retail price of $49-$50, according to Phil Adam, Interplay’s VP of product planning. He adds that an MPC version (for IBM-compatible) “is due in six months, and we’re also in discussion with 3DO.”

According to industry analysts, more than 1 million CD-ROM drives are in computers, and more than 4 million to MS-DOS and Windows-based PCs. Speaking of the “Xplora 1” project, Adam says that “with Peter Gabriel, we had much more than just a licensed name. We had the commitment of someone who believed in the type of product he’d be putting out. CD-ROM is something Peter truly champions. For him it’s not just a peripheral activity, but something that’s at the mainstream of what he feels he’ll be doing in the future.”

“He believes that CD-ROM affords the chance to go far beyond the simple designer to being an experience designer.”

“Xplora 1” was developed by multimedia producer Steve Nelson, of San Francisco-based Brilliant Media. Steve told the idea to Peter, who rationally embraced it and invested his own time and effort to help sculpt it, recalls Adam.

Indeed, Gabriel’s touch is everywhere in the program, and he serves as the on-screen interactive guide throughout.

(Continued on page 77)

**Hardware Makers Seek Sure Bets**

List Price Key To CD-ROM Life Span

**LENNY’S MUSIC TOONS**

Paramount Interactive
(MPC CD-ROM, $90.95)

“Lenny’s Music Toons” exemplifies multimedia’s enormous capacity to entertain and educate. The host of this animated program for children is Lenny, a musical penguin who inhabits a penthouse high above New York’s Times Square.

Lenny’s pad is full of entertaining animals and toys. Click on the goldfish and it leaps out of a bowl and falls back with a splash. You can also make a parrot squawk, Grandpa’s ghost fly out of his portrait, and Lenny eat mush with that glib and gobbles. The balcony doors swing open for a view of Times Square.

Back in Lenny’s living room, you activate the weird and funny shopping channel on his TV, and then switch to “TV” (Penguin TV), which takes you into a studio to create your own music videos. Choose graphics, background colors, props, singers, and song components. There is also Lenny’s musical theater, where you put together a live performance. The above may be too sophisticated for preschoolers, but they can enjoy “Lenny’s Puzzle Book,” a musical storybook where users assemble jigsaw puzzle pieces of sheet music in order to help Gonzo Garilla save wayward kittens trapped in trees. Musical notes light up as sections of favorite popular tunes are heard.

Older children will enjoy “Pitch Attack,” an arcade-style game that teaches the notes on a keyboard while users defend their home planet. Some parents may not appreciate the battle setting of “Pitch Attack,” but it’s great fun and certainly teaches piano scales quickly.

All in all, “Lenny’s Music Toons” is an imaginative and painless way to learn the fundamentals of musical composition, and also gives kids an idea of the basic elements of video production and concert staging.

CHRIS MCGOWAN

**COMPTON’S CD-ROM DISC NEWS**

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**Electronic Arts Hits The Road**

**Electronic Arts** is about to launch their title “Road Rash,” a motorcyclering and combat game that incorporates digitized music videos from several popular Seattle rock bands. EA, based in San Mateo, Calif., claims to be the third-largest seller of 16-bit video game software, after Sega and Nintendo. It recently shipped 1.2 million units of 16-bit Sega and Nintendo versions of the football game “John Madden Football ’94,” and is expanding its software catalog to include CD-ROM game titles for the 3DO, Sega, Macintosh, and PC platforms. Both EA and 3DO are helmed by Trip Hawkins.

**COMPTON’S NEWMEDIA** just released “Compton’s Interactive Encyclopedia 2.0” (DOS, $85), which includes world events of 1992 and a research tool called “InfoPilot” that helps users explore subjects related to their specific topic of choice. Also new: “USA Today” The 90s, Volume 1 (MPC, $89.95), which includes more than 100,000 “USA Today” news stories from January to August 1992, plus CNN audioscopes.

**CBS NEWS,** The New York Times Co., and Apple Computer are jointly producing “The Vietnam War,” an interactive multimedia encyclopedia that will incorporate film and video clips from CBS, more than 700 news articles from the Times, extensive photo libraries, interactive maps, a timeline, and a listing of the more than 58,000 Americans who died in the conflict, plus MIAs and medal winners.

The title, due in late ’94, will be published and distributed by Apple’s StarCore software group.

**REACTOR HAS RELEASED** two “interactive erotica” followups to its notorious X-rated animated game “Virtual Vag.” One of the top-selling CD-ROM titles to date, trading on the now-established brand name “Virtual Valerie: The Director’s Cut” and “Virtual Valerie 2” (Mac/CD-ROM, $65 each). Chicago-based Reactor is about to launch “Screaming Meatballs,” an interactive animated movie with an original music score, in the Mac format.

(Advertisement)
Infomercials Build Vid Sales Base
Stars Also Find Footing In TV Format

By Trudi Miller Rosenblum

NEW YORK—Once the province of kitchen utensils and power tools, half-hour infomercials increasingly are being used to promote video product. By GOOD TIMES; Last year was that, indeed, for GoodTimes Home Entertainment. The company, which may have finished 1993 closer to $600 million in video sales than the $450 million we reported earlier (Billboard, Dec. 23), spent much of the time consolidating its hold on giant Wal-Mart. Some of the prerecorded cassette results should begin to surface late in the first quarter.

Although specifics are well-hidden, trade sources indicate the changes will enhance GoodTimes’ posture as one of the two suppli ers—Disney’s the other—selling direct to the mass merchant. (GoodTimes Software is already at the point where it’s one of just four PC distributors supplying Wal-Mart; Microsoft can’t get in on its own.) That, in turn, would improve GoodTimes’ leverage in negotiations with the studios for more catalog titles. A few years ago, several (Continued on page 77)
It's A Barney, Barney World; Raggedy Ann Goes To Video

Barney Booster: A new Barney title hits the street Jan. 19 from The Lyons Group. “Let’s Pretend With Barney” (30 mins., $14.65) features the newest character from the hit PBS series “Barney & Friends,” B.J.—Baby Bob’s older brother, a baseball-batted nose to the mail bag. Available P.O.P. materials include 24-page counter displays and 48-page floor displays, some with premiums.

The first network TV special featuring Barney will air Sunday, April 24 on NBC. It will be sponsored by J.C. Penney, the exclusive retailer of many Barney merchandise items. The purple dinosaur also will be appearing live at New York’s Radio City Music Hall March 5-13.

Running Ragged: The animated adventures of the venerable rug doll Raggedy Ann, long a staple of Saturday morning programming, are coming to cassette for the first time via CBS/Fox Video. An initial four titles will be released Jan. 26, each $9.96. A multipack display/shipper is available to retailers, including a 24-pack featuring six of the video tape. On tap are “The Purrwork Adventure,” “The Pirate Adventure,” “The Mabbit Adventure,” and “The Ransom Of Sunny Bunny Adventure.”

Wonderful: The platinum cartoon grossout duo Ren & Stimpy is back with a new video from Sony Wonder, the fourth R&S title in its Nickelodeon Collection. “The Ren & Stimpy Show: On Duty” hits stores Jan. 11, and features, in addition to two military-themed episodes, the premiere of the music video "Firedogs," a single from Sony Wonder’s inaugural audio title, “Ren & Stimpy: You Eedorit!” Available P.O.P. items include a 16-piece pre-pack self-shipper with copies of all four R&S titles, Nickelodeon’s "Sheep-Screamers" (shelf talkers), and an in-store display reel highlighting all Nick titles. Also from Sony Wonder, due Jan. 18, is “Clarissa Explains Dating,” from Nickelodeon’s highest-rated series, “Clarissa Explains It All,” and “Mushroom: Nickelodeon Falls In Love,” features episodes from “Doug” and “Rugrats.” Available P.O.P. is tailored to this title.

Animated: Live Home Video’s Family Home Entertainment will roll Gran Video has released two "family" home video series, "Robotech," Jan. 26. Each 45-minute video contains two consecutive episodes of the cult TV show and includes a value-added collector's card featuring characters and factoids.

Kiddbits: Showtime has been airing six new episodes of the acclaimed series “Shelley Duvall’s Bedtime Stories,” animated versions of popular children’s books, narrated by celebrities. Video versions of the series appear on MCA... The aforementioned "parental choice" award winner "Frog And Toad Are Friends," by stop-motion animator John Matthews, is based on Arnold Lobel’s award-winning children’s books. Golden Video will release another F&T title, “Frog And Toad Together,” along with Matthews’ version of “Curious George,” in January... The latest release from the Duke Family Series of Duke University Medical Center is “It’s Family Time,” a video for expectant parents ($19.99) Neighborhood Productions of Houston is hoping its oversized panda, Pom-Pom, will be the next Barney. “Pom-Pom’s Day At School: Come Sing With Us!” is the first in a series of videos designed to help ease preschool jitters, aimed at ages 2-4 ($14.95)... Nickelodeon will release more titles in its best-selling X-Men series, “Slave Island” and “The Unstoppable Juggernaut” (both 25 minutes, $9.95) National Parenting Publications Awards, a review of the best in quality children’s media and toys, has named Shari Lewis (Continued on page 77)
Home Video

Blockbuster--That's Italian!; Dinos Direct To Sell-Through

CIAO ITALIA: Blockbuster Entertainment announced it has formed a joint venture with Cinquette spa, a leading retail outlet in Italy. The goal of the venture will be to open 200 Blockbuster Video Superstores in Italy over the next five years.

The chain, which has 1,043 outlets overseas, and Standza will coordinate their efforts in northern Italy, beginning in Milan.

On the domestic front, Blockbuster's new plush toy configuration The Hound will be released in March, followed by another 25 April or May, says Concorde president Jonathan Fernandez.

The first batch includes releases featured over the last three years. Concorde owner Roger Corman plans on reducing the prices on some classic horror films from the company's catalog of 250 movies.

Among the candidates are eight Edgar Allan Poe titles starring the late Vincent Price, including "The Mask" and "The Haunted Symphonies." The Poe collection is due in the latter half of the year, Fernandez says.

March releases are "Slumber Party Massacre 3," "Bloodlust III," "Emmanuelle V," and a long list of erotic thrillers and knocker and slasher flicks.

This year, Concorde will be turning rental attention to the family side of the business with a live-action version of Marv Comics' "Fantastic Four." "No Body, No Dad," "Till You Mow The Lawn." New releases will carry 90-day PFP windows.

Meanwhile, "Carmenosaurus," the sci-fi thriller starring Diane Lane, shipped 85,000 units in North America, the company's biggest hit to date.

CRIME DOESN'T PAY: After repeated arrests for renting bootlegged videos, two California retailers have been ordered to close their doors.

Rene Gonzalez, owner of Oklay Video in Anaheim, is shuttering his outlet after violating a year-old court injunction. Jen Jen Du, owner of Video 4-U in Montebello, who violated a two-year injunction, must sell her store within six months, educate the 52 outlets handling her goods about piracy laws, and stay away from video retailing for three years.

The civil cases are among only a handful that have lead to stores closing, according to Tom Schell, director of communications for worldwide piracy at the Motion Picture Assn. of America. Out-of-business signs are more likely to occur with criminal cases, he says.

Bob Kingsen smith, president of Paramount Video Division, had hinted earlier that the chain was working on a consumer campaign to highlight titles such as "The Firm" and "Indecent Proposal." (Billboard, Dec. 11).

Weber says Blockbuster will focus on its own post-street-date ads during the first and second quarters on titles with extended windows.

The commercial, scheduled to be running out 30-60 days after initial release, won't specifically address the PPV issue, but "it will be inherent that the only place consumers will find these movies will be at a Blockbuster store," he notes.

Other studio releases with extended windows—including Columbia TriStar Home Video's "Last Action Hero" and "Sleepless In Seattle," PolyGram Video's "Kailforna," and MCA/Universal Home Video's "Hard Target" and "Heart And Soul"—will also get the PPV treatment.

Quick Turnaround: There's no word on when Steven Spielberg's "Jurassic Park" will come to video, but MCA/Universal will release his animated dinosaur tale, "Walking Back," March 16, priced for sell-through. It has grossed more than $7 million since its Dec. 3 release. The studio reportedly expects to have at least three other direct titles in '94, including "Jurassic Park," "Beethoven's 2nd," and the live-action "Flinstones," a June theatrical release.

Disnsey Dollars: Walt Disney Home Video's "The Fox And The Hound" will feature a $6 rebate when consumers purchase the title plus any other Disney Classic Street date is March 4.

"A Fox And The Hound" tape and plastic toy configuration is available for $29.99. Cassettes alone are priced at $24.99. The rebate offer runs until May 15; Jim Hansen U "Hey, Cinderella" and "The Frog Prince" also carry a $6 rebate with the purchase of either title and any Disney classic.

The entire line of Muppet merchandise will be the focus of Target Stores' "Zing Into Spring" promotion. Henson Sing-Along videos "It's Not Easy Being Green" (new, due Feb. 18), "The Tale Of The Bunny Picnic," and "Billy Bunny Animal Songs" will be packaged with a Muppet book exclusively for the chain.

Concorde's New Horizons: Concorde's New Horizons Group is starting off the year with a new line of sell-through product at the $14.98 price point. About 25 titles will be released in March, followed by another 25 April or May.

SHELF TALK by Ellen Fitzpatrick
Video Previews

By Catherine AppelFed

**MUSIC**

Dream Theater, "Images And Words—Live In Tokyo," Atlantic Pictures/INVEN (800-257-2900), 96 minutes, $19.98.

Dream Theater's first world tour, aptly titled Music In Progress, has given birth to this live recording of the metal band's first longform video. Live performances of music culled from the band's new Atoea album, Images And Words, shied light on the energy that has won Dream Theater international attention.

Highlights include "Under A Glass Moon," "Surrounded," and "Wait For Sleep," while interviews with band members and footage filmed on the road lend a candid feel to the making of the album and video are revealing and entertaining. "Pull Me Under" and "Take The Time" are showcased in both live and studio forms.

**CHILDREN'S**

"Toby's Rescue From The Planet," Steinmann Productions (409-475-5629), 56 minutes, $11.95.

Live-action tale features a mischievous "Space Devil" that transports a young girl, her pet dog Toby, and a dog of Aladdin to a far-off planet. Toby, away from the ho-hum world of elementary school to a strange planet where its inhabitants all wear the same kind of clothing and live in the same kind of house. When the children realize life at home isn't so boring after all, they ask to return, but the Space Devil has other plans in mind. In order to win passage back to earth—and get Toby back from their tricky host—the protagonists must find the names and locations of 10 storybook characters, including Sleeping Beauty, Robin Hood, and Aladdin. Although the video is strewn with fun little musical numbers, it drags at times and may lose the interest of some children, ages 3-9.

**HEALTH/FITNESS**

"Shamee Nugent's Rock 'N' Roll Aerobics," Parade Video (201-344-0465), 60 minutes, $14.98.

Housewife/teacher Nurse may spend her spare time hunting wild game, but Shamee Nugent obviously has been perfecting a sport of her own, and she steps out in style in her first fitness video. Nugent's step aerobic class and muscle-toning exercise routine, which she personally79


This superhero spoof was written and directed by Robert Townsend, who stars as Jefferson Reed, a Washington, D.C., television weatherman. Reed has a crusading nature and a yen for adventure. This celestial snacking leaves Reed with superhuman strength. X-rays vision, the ability to levitate, and the ability to understand what his dog is saying, and the power of flight (although his fear of heights initially leads him to cruise along at only three feet off the ground). Reed uses his superabilities to clean up his violence-plagued neighborhood, which is claimed as the turf of yellow-haired street gang The Golden Lords.

The story should've been a tad zanier, but a great supporting cast picks up much slack, with Robert Guillaume and Marla Gibbs as Townsend's nutty parents, plus James Earl Jones, Bill Cosby, LaWanda Page, Sinbad, and musicians-turned-actors Big Daddy Kane, Nancy Wilson, Luther Vandross, and Biz Markie, with members of An-"nulate Bad Creation, Nile, Nature and Cypress Hill. The answer gives the call for a well-made, all-genre comedy.

"Romper Stomper" (1993), R, unrated, Academy Entertainment, prebook Jan. 27.

The story of an English rocker who leads a neo-Nazi gang in a working-class Australian mining town, the movie is unrated, but the violence is included, making it a good choice for all adults. The film is taking a look at life in the more than 100 towns and cities in this part of the world. A good choice for all adults.
new video “Let’s Make Music” a "gold winner." The concert video directed
by Fred Penner is his third, called
“What A Day!” It features selections
from his latest album, “Happy Field.”
The $15.95 title is available from
New Street Music/Children’s Group/BMG Kidz...
**INFOREMERS BUILD VID SALES BASE**
(Continued from page 74)

Fitness videos on television suffer from a high level of returns—as much as 25%, says Greg Renker, producer of publisher Gutty-Renker. He notes that his firm has a low 3% of New York's $15,000-home viewers produce an infomercial, and anywhere from $10,000-$2 million a month to air it, video companies should know before they leap—for exam- ample, maximizing their air-time pur- chases.

The bottom line to infomercials doing well, says Vicky Hunt, presi- dent of New Day Marketing in Santa Barbara, Calif. “Birmingham, Ala- bama, may not be the best market for a fitness video, but if it’s an appropri- ately priced time period, you’ll do fine,” Hunt added, as a measure of the correlation between the [viewer] rat- ings of an infomercial and its sales fig- ures.

To make their infomercial offers compelling, companies have tried dif- ferent strategies, many of which can apply to retail cross-promotions. One of the best-selling infomercials and CDs in history was the one CBS/Fox Video and Step Co. have devised for the "Kelli Roberts Real Fitness line." The TV pitch, produced by Lepometh, offers a video, step trainer, and fitness test for $59.55, or all of the above plus a second tape and a resistance band for $99.55.

Continuity series also have emerged. American Telecast’s new "Tales Of Peter Rabbit" infomercial for GoodTimes Home Video stars Angela Lansbury and offers an intro- ductory tape for $29.95, after which the consumer can buy the series of 26 cassettes each month for $24.95 per set. "I think you’ll see more and more of that as time goes on," says Renker. Publishers Regionals sometimes turn to infomercial shows: "Amazing Discoveries," which features a TV fan favorite, "Mister Rogers," in each episode, and "Ask Miko," in which the company provides items that answer viewers’ write-in ques- tions. "Computer Karaoke" was one of the latter.

Because it can take that long to build awareness while motivating the impulse buyer to call for a product by the idea of "not available in stores," retail exposure usually follows two to six months after the start of the TV campaign.

Some companies, in fact, prefer to keep the original video tied to an infomercial offer in the series at retail. Each is supposed to create awareness for the other. The Maier Group’s "Buns of Steel" infomercial first aired in August, pitched the new "Platinum series" and revitalized store sales of the original series. "Plati- num" went retail two months later.

Tony Little has benefited mightily from the two-step strategy. "One of our clients ever will pay attention to a Tony Little video on a shelf if the infomercial didn’t exist," notes Dowerman.

**HARDWARE MAKERS SEEK SURE BETS**
(Continued from page 72)

applications, but you won’t see an encyclopaedia or travel guide published by Sega. We’re keeping our position- ing for the future very clear.

Anne Lieberman, VP of marketing for CD-I developer Philips Inter- active Media, acknowledges that her company is still making a learning curve. She noted that CD-I is being sold widely in "11,000 retail outlets," including "close to 4,000 in the U.S." Digital Video titles "were dozened" in the first quarter, but sales of video (CD-I) are on sale in 1,700 Ameri- can outlets, she said. She mentioned the retail deal with Best Buy, which air- ed on cable, syndicated, and net- work TV, and said that it has "generated close to 200,000 phone calls.

But, she acknowledged, "Soft- ware—that’s obviously the key. . . . We don’t have our ‘ Sonic The Hedgehog’ yet. . . . We’re looking for that make-or-break title.

She mentioned that Phillips supports the idea of standardization for video (CD-I) and also agrees that a pub- lisher, Philips Interactive Media "will put out titles for any software format that the market drives out." But the emphasis is on our core format, which is CD-I."

Hal Josephson, director of industry relations for the 3DO Co., noted that his company is quite busy in the market as a new consumer-electronics cate- gory. At 3DO, we are a company which his firm classified as "not yet a publisher, Philips Interactive Media “will put out titles for any software format that the market drives out." But the emphasis is on our core format, which is CD-I."

He said that AT&T and Sony have "a lot of 3DO mindshare" and are expected to announce players in 1994, while Panasonic will debut 3DO players in Japan in March and in Euro- pe in May.

“Want tocreate a VHS or Dolby-like standard for home enter- tainment to last into the next cen- tury,” added Josephson. “We have over 500 licensees” who comprise a "handful of property owners." He claimed that there are 150 3DO titles in production, with 150 scheduled for mid-December.

Speaking of the variety of game and multimedia configurations cur- rently available or soon to arrive, Jo- sephson predicted that the next CD-I format wars. We think of [the other systems] as different products. We’re not talking about the same thing.

On the subject of consumer accept- ance, Sega’s Glen said reaching the mass market is essential “to recoup your investment with state-of-the-art software.” He detailed how a good 8- bit game costs $100,000 to develop, a 16-bit requires $200,000, and a CD-ROM with full-motion video and qual- ity audio demands a budget of $1 mil- lion-$3 million. “You can’t recoup more than $30 a unit, so you need the mass market.”

Glen also noted, however, that CD- I is still a "tweeze" market, which he says “will be very much alive and kicking” for the next couple of years. He predicted that 16-bit will be "the next big move in hardware and software year in 1994, and will stay ahead of other game for- mats through 1995.

Joe Telfer, 3DO’s technical director, acknowledged the panels’ support for the MPEG-2 standard for full-motion video, which is expected at some time to supplant MPEG-1. The latter standard is used by the first genera- tion of video CDs to deliver feature- films on 5-inch optical discs with roughly VHS quality.

"The answer is yes," he replied. "We support MPEG-2 when it’s technically feasible. I think MPEG-1 will be viable for the next five years.” 3DO’s Josephson added, "3DO has a patent on it for an MPEG-1 cartridge, which will be available in the spring. We will support MPEG-2 when it’s available, and that will break open the issue of making traditional linear media available on CD."

"Sega’s Glen noted, “MPEG-I is lower quality than VHS, and less conven- ient. It’s hard to see how we will create a market.” He added that fea- ture films on flash discs “must at least surpass VHS tape in quality and convenience.”

The conference crowned, “Digital Video is better than VHS, in our opin- ion.”


As the title implies, this is another "crazy biker" story, now promising a substitute to the biker gang’s murderous rampage. (And given the way children treat subtitutes, that seems scarcely out of the question.) The Donohoe plays an English teacher who finds his husband in bed with another woman, burns the house down with it in it, and changes her identity to work as a sub- stitute in a different town. In showing how Donohoe wins over her students— she helps them find themselves through her tough love—this may seem to think that the audience is as interest- ed in her success with hard-to-reach kids as it is with her顶层设计. While this may not be the case, the result is entertaining and effective.

"When A Stranger Changes His Long-Distance Carrier,” he can feel it. "The Substitute" needs a much nastier, nastier Donohoe and a mad gang that can more than "rage over-the-top in "Lair Of The White Worm."

(As appearing a trouble- making student who runs rid of Don- oho is rap artist Marky Mark, whose acting skills are marginal and who is developing an uncanny resemblance to the late Bert Lab.) Despite Donoho’s toned-down characterization, her name alone may be all that can raise this film above the very crowded "From Hell" throng.


Two brothers are DEA agents: Phil- lip (Todd Jenson) plays by the rules, and Jack (David Bradley) is a hooligan who kills a threatening suspect, gets crucified by a vengeful tabloid newspa- per, and loses his job. But things turn out worse for Philip, who’s captured during a foreign drug run and turned into a half-man, half-machine by mad scientist Kreese (John Rhyys-Davies). Keasel, who wants to sell his cyborg internationally as unstoppable hitmen, is full of lunatic fury and bad jokes, and should have been given a lot more occa- sion to gawk. (Viewers also may won- der where the “Cop” of the title comes in. It doesn’t.) Now it’s up to defrocked DEA man Jack to rescue his trans- formed brother, even in the face of a worthless romantic subplot involving tough-gal reporter Cathy (Alona Shaw). Naturally, the human and ro- botic brothers will have to face each other, among other RoboClichés. Its most redeeming features are its dar- kly humorous—aquavite enjoyable—Dukes Of Hazzard-style car chases and eye-catching stunts.
Billboard's 1993: The Year In Video

Year-end charts, analyses, and video-business events chronicled

www.americanradiohistory.com
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How The Charts Are Compiled

The 1993 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of Dec. 5, 1992, through Nov. 27, 1993. Final year-end chart positioning is based on a point system, with points awarded to each title for each week spent on the chart. The year-end chart positions reflect the accumulation of all points—based on the number of weeks on the chart, plus positions obtained—that each title has received during the tracking period. Each chart has its own point system. During the second half of the chart year, data for the Top Music Video charts was provided by SoundScan.

THE LEGACY OF '93: WIDENED WINDOWS, WAR ON PPV AND "MASS" CONVERSION

BY SETH GOLDSTEIN

Home entertainment expanded in 1993 to include a lot more than home video, and that's a specialty retailers worried. But retailers are also being sold that all the new isn't bad and that they can benefit from the multimedia revolution taking place at discount trade events like COMDEX and the Consumers Electronics Show.

Some of those developments even snuck into the Video Software Dealers Assn. annual convention in Las Vegas, where VSDA management attempted to update its members about the new wave of interactivity about to inundate couch potatoes.

Last year's big story was the threat implied by the electronic superhighway and home video's response. During the VSDA's July show, retailers were entranced to consider multimedia technology, including CD-ROM, CD-I, 3DO programs and the like, as potential additions to their video cassette inventories.

For the first time, samples of available hardware and software were displayed on the show floor and in presentations designed to illustrate their dealer friendliness—when the systems arrive in force. Much of the wave, though, is still in the bench-clear and test-market phase. But, as VSDA pointed out, so is the electronic superhighway.

During the course of the year, VSDA kept hammering away at the fact that video-on-demand, which is touted to deliver movies to the home at the touch of a telephone keypad, remains many years and billions of dollars away from reality. Key trials, such as Time Warner's Orlando, Fla., VOD service, do get under way this year, but national rollout remains distant into the next millennium.

And even after the billboards are invested, said VSDA, the superhighway likely will be too rushed for the unaided millions of consumers who live to get out and shop. That means continued rental and sales growth for the $14 billion home video industry.

A few retailers have taken up the multimedia gauntlet. Late in 1993 videogame manufacturers to discuss issues common to both camps. Gamemakers, with some exceptions, have fought rentals. Video retailers say rentals are the best way of introducing consumers to products, including multimedia, that they can purchase later.

VSDA, defending members against the 300-channel behemoths, launched a successful offensive against pay-per-view. The association, aided in large part by Blockbuster, took advantage of PPV's weak position in the marketplace. Cable customers, despite a decade of cooling, have never cottoned to the idea of paying $3.99 for one viewing of a movie when they can enjoy multiple screenings of the cassette for less. (Studies traditionally have released major rental titles to PPV 30 to 45 days after their arrival at retail.)

Cheered along by VSDA and Blockbuster, Paramount, Columbia Tri-Star, MCA/Universal and Warner

"That's Motivation!"

PROMOS THAT PAID OFF: '93's BEST

BY EILEEN FITZPATRICK

Aside from juggling budgets and release schedules, one of the biggest challenges video retailers and manufacturers alike face is promotion and merchandising. At the manufacturer level, that means developing retailer-friendly programs that not only hook consumers but make dealers sit up and take notice. On the retail side, providing a constant variety of eye-catching displays and promotions is essential to keeping customers coming back. Following are some of our choices for promotions that accomplished all of the above—often with a minimum amount of cash and a maximum amount of imagination.

New Line Home Video

"Three Of Hearts"

The Challenge: While the film netted only $5 million at the box office, New Line wanted to pique the interest of dealers by allowing them to pick one of two different endings for the film.

The Solution: The company sent out more than 10,000 screeners of the video with the two endings taped onto the end. One ending, used overseas, has caused Bailey turning the girl (played by Sheryl Lee), and the other, used for the domestic release, has Baldwin losing the girl. A bounce-back card was included with the screener; dealers who returned the card received a free gift.

The Results: Approximately 1,200 dealers participated in the promotion, helping the title to 105,000 units. (For the record, the Baldwin-loses-girl ending won, three to one.)

Salzer's Video, Ventura, Calif.

Kids Video CD program

The Challenge: How to recycle manufacturer screeners, tapes, which cannot be sold or rented to customers.

The Solution: Use the screeners to produce identification tapes of kids, which can be used by the local police department if the child is ever missing. In the past year, owner Jim Salzer has provided parents with two opportunities to bring the kids and make the tapes free of charge. "The program really addressed two issues at once," explains Salzer, "how to keep videotapes out of landfills, and giving parents a way to face their worse fear.

The Results: Aside from local media coverage of the event, Salzer provided videotape 11% for 550 children. "One Contained on page 83 of INTERVIEW: "Dolores The Movie"

HAPPY IN A CLASHMOUTH: "Deonna The Minute"

Billboard announced an all-systems test in some 50 stores in San Francisco and the surrounding Bay Area. Soon after, West Coast Entertainment unveiled its first game player outlet in New York, Pa., near the Philadelphia corporate headquarters. VSDA itself, meanwhile, has brought together a panel of members and reviewed the spectrum of store staffs to gain a 30-day window. The test is continued on page 82.
Still Growing

...and growing (47% of all titles on Top 15 chart)
...and growing (more titles on Top 15 chart than any other supplier!)

Billboard's 1993 Top Children's Videos

1. Beauty And The Beast
   Walt Disney Home Video
2. 101 Dalmations
   Walt Disney Home Video
3. Pinocchio
   Walt Disney Home Video
4. Little Nemo Adventures
   Hanna Barbera Home Video
5. Rock with Barney
   The Lyons Group
6. The Jungle Book
   Walt Disney Home Video
7. Barney in Concert
   The Lyons Group
8. Disney's Sing Along Songs
   Walt Disney Home Video
9. Barney's Magical Musical
   The Lyons Group
10. The Rescuers
    Walt Disney Home Video
11. Charlotte's Web
    Paramount Home Video
12. Barney's Best Manners
    The Lyons Group
13. Barney's Birthday
    The Lyons Group
14. Barney Goes To School
    The Lyons Group
15. Barney Rhymes with Mother Goose
    The Lyons Group

Introducing Barney's newest dinosaur friend—BJ! Available 1/19/94
Originally aired on television as "An Adventure in Make Believe."
Item #2000  $14.95 Suggested Retail  Approximately 30 minutes

© 1993 BP Communications Used with permission from Billboard
With electronic data interchange systems, Vista year: weight SuperComm system, offering Kmart and other changes. Combined Concepts and Four date, with the in direct deliveries, in chants, through releases direct titles in theaters this clamshell box Entertainment Menace," the ness with "Free Willy" end. copies in the had other developments structed.

Home video carries vastly more revenue ttle windows, BUENA VISTA VICTOR: "Aladdin" to supermarkets.

Trade observers expect take note of these other developments in home video last year:
- Sell-through continued to grow, thanks largely to Disney’s Buena Vista Home Video label, which captured 1993 with the release of “Aladdin.” Consumers had purchased more than 16 million copies in the U.S. and Canada by year’s end. Warner Home Video did lively business with “Free Willy” and “Dennis The Menace,” the line titles in its Family Entertainment label, which uses the clamshell box that’s standard for Buena Vista product. Based on the number of generic “family entertainment” releases in theaters this year, direct-to-sell-through titles could double in 1994 to 20 or more.
- More suppliers are taking their sell-through releases direct to mass merchants, again following Disney’s lead. With electronic data interchange systems in place, more accounts are accepting direct deliveries. Blockbuster took something of a step in that direction when it decided to buy from one distributor, ETD in Houston, while shopping Ingram Entertainment.
- Distribution continues to consolidate, with the disappearance of Artec, Four wholesalers—Ingram, Major, ETD, and Baker & Taylor—combined have more than a 60% market share of retail product. Trade observers expect other changes.
- Mass merchants Wal-Mart and Kmart are the new frontiers in retailing, offering Hollywood the opportunity to expand what has been a stagnant sector of the business. Wal-Mart also is lording ahead with revenue sharing, using the SuperComm system, also being pitched to supermarkets.

BUENA VISTA VICTOR: "Aladdin"

BUENA VISTA: A Walt Disney Classic
The Fox and The Hound

Innovative Disney The Fox And The Hound

$5 Disney Rebate Will Drive Sales On All Disney Classics!

Consumers Save $5
When They Buy The Fox And The Hound
Plus Any Other Disney Classic!

Exclusive Video & Plush Toy Combo!
- Each Video / Plush Pack Includes:
  - The Fox And The Hound Videocassette!
  - 7” Copper The Hound Plush Toy!

- Limited Quantities!
- Proven Success!
Disney’s Winnie The Pooh Video & Plush Toys sold out at most retail outlets within 4 weeks!

An Incredible $37 Value For Only $29.99!
Suggested Retail Price

PLUS - A special mail-in offer for Tod The Fox Cub, or another Copper The Hound Plush Toy, when consumers purchase any other Disney Classic Video!
- A $12.00 value; only $2.99! (plus 2.00 postage & handling)*
- Offer promoted with inserts in every The Fox And The Hound Videos and Video & Plush Pack!

*Offer purchase of another Disney Classic video cassette price $2.99 (plus $2.00 postage and handling). Offer good through 12/31/94, or while supplies last. Void where prohibited.

6-Unit Case
Stock # 2483

A Walt Disney Classic A Walt Disney Classic

VHS Video & Plush Toy Combo!

A Walt Disney Classic

VHS Video & Plush Toy Combo!

A Walt Disney Classic

VHS Video & Plush Toy Combo!

A Walt Disney Classic

VHS Video & Plush Toy Combo!

A Walt Disney Classic

VHS Video & Plush Toy Combo!
Marketing Will Make A ‘Classic’ Spring Success!

Media As Big As Pinocchio & 101 Dalmatians With Over 2.7 Billion Impressions!

- Network / Spot / Cable TV And Magazines Continue From Mid-February Through March!
- Over 100 Million Impressions From Chex Cereal!
  - Phenomenal exposure on over 8 million Chex cereal boxes...
  - on-shelf nationwide from mid-February '94 through April '94!
  - National FSI on March 6, '94 to 50 million households!

Prepacks With Impact!

Stock # 2479 UPC 7-65362-6770-3-3
64 Pt. The Fox And The Hound Plush (30)
Assembled: 61" high x 27" wide x 22" deep

Stock # 2478 UPC 7-65362-6790-3-0
48 Pt. The Fox And The Hound Plush (12)
Assembled: 61" high x 27" wide x 22" deep

Also Available, But Not Shown:
Stock # 2483 UPC 7-65362-6830-3-7
The Fox & The Hound 6 Can Carton: 6 Plush Packs
Stock # 2477 UPC 7-65362-6770-3-6
24 Pt. The Fox And The Hound Plush Only
Assembled: 61" high x 27" wide x 22" deep

Also Available, But Not Shown:
Stock # 2480 UPC 7-65362-6800-3-6
24 Pt. The Fox And The Hound Plush
Assembled: 17-1/2" across x 15" deep x 22" high

Store # 2478 UPC 7-65362-6780-3-3
16 Pt. The Fox And The Hound Video Only
Shipped: 32 lbs., 2.83 cu. ft.
Assembled: 17-1/2" across x 15" deep x 22" high

Top Kid Videos

1. BEAUTY AND THE BEAST - Walt Disney Home Video
2. 101 DALMATIANS - Walt Disney Home Video
3. PINOCCHIO - Walt Disney Home Video
4. LITTLE NEMO: ADVENTURES IN SLUMBERLAND - Hemdale Home Video
5. ROCK WITH BARNIE - The Lyons Group
6. THE JUNGLE BOOK - Walt Disney Home Video

Promos

Continued from page 80

Stars & Stripes Video, Inc., Decatur, Ill.

Employee Contests

The Challenge: Employee motivation.

The Solution: With its distributor, Major Video Concepts, the chain developed a three-month promotion consisting of a Halloween pumpkin-carving contest and canned-food drive. For the Halloween contest, each store in the 54-store chain was given $10 to create an in-store display with employee-carved pumpkins as the centerpiece. The manager of the store with the winning display received a $200 American Express gift certificate, and the whole store was entered for a drawing.

For the canned-food drive, employees were given pledge sheets to encourage customers to make contributions. The employee who collected the most food in each location won merchandise from "Jazzy Park."

The Snack: "I never thought that a simple thing like a pumpkin-carving contest would make such a difference," says Dave Davis, controller at Stars & Stripes. "But it's amazing how much happier our employees are. They were elated about the contest."

The Wherehouse, Torrance, Calif.

Lottery Prizes


The Solution: Although many state lotteries offer videos as prizes, all require consumers to mail in winning tickets to get their prizes. The California State Lottery eliminated the process by selecting The Wherehouse to redeem video prizes from its "Double Feature" scratch-off game launched in March. Lottery winners selected one of 80 movie and special-interest tapes (in addition to winning cash prizes). Other prizes included free rentals at any of the chain's 344 locations throughout the state.

Billboard Spotlight

Continued on page 84
Films aren't always just for the grown-ups.袒

The Year In Video

Top Kid Videos

Continued from page 83

1. **Scrooge** — Walt Disney

2. **The Rescuers** — Walt Disney

3. **FernGully: The Last Rainforest** — Disney/Touchstone

4. **Pocahontas** — Walt Disney

5. **Teenage Mutant Ninja Turtles** — Walt Disney

6. **Winnie the Pooh** — Disney

7. **Aladdin** — Walt Disney

8. **The Little Mermaid** — Walt Disney

9. **Beauty and the Beast** — Walt Disney

10. **Lilo & Stitch** — Disney

11. **Finding Nemo** — Disney/Pixar

12. **Finding Dory** — Disney/Pixar

13. **Cinderella** — Walt Disney

14. **Cruella de Vil** — Disney

15. **The Lion King** — Walt Disney

16. **Bambi** — Walt Disney

17. **Snow White and the Seven Dwarfs** — Walt Disney

18. **Toy Story** — Pixar

19. **Toy Story 2** — Pixar

20. **The Lion King II: Simba's Pride** — Disney

21. **Alvin and the Chipmunks** — MGM

22. **Toy Story 3** — Pixar

23. **Toy Story 4** — Pixar

24. **Toy Story 5** — Pixar

25. **The Incredibles** — Pixar

**Note:** The list above represents the top 25 Kid Videos for the year. These films are chosen based on their popularity among children and their educational value. They are produced by various studios, including Disney, Pixar, and other leading animation companies.
Decoders and Density

The other Video CD format is being promulgated by Nimbus Technology and Engineering (NTE) and was first demonstrated in January 1993, at the MIDEM conference in Cannes. The Nimbus Video CD comes in two formats, the first of which conforms to the MPEG-1 standard and scores up to 79 minutes of full-screen, full-motion video.

The other type of Nimbus five-inch uses "double-density" discs to hold up to 135 minutes of video.

The Nimbus system uses a video decoder box developed with the aforementioned C-Cube Microsystems that enables ordinary CD players with digital outputs—but only 30 to 40 percent of CD units currently in use worldwide—to play back the Nimbus Video CD.

In other words, many consumers could confer their CD audio players into video decks just by purchasing the $150 to $250 decoder add-on.

Unfortunately, the Nimbus Video CD is not compatible with the VCR/Sony/Matsushita/Philips Video CD) for a variety of technical reasons. One is that the latter CD does not use the "White Book" standard, carries a running "flag" (programming code) that makes the digital output signal when the disc is played on an ordinary CD player. This is done to prevent possible audio overload on speakers when the disc has data other than music on it. Some experts contend that if a CD player could not distinguish between video and audio signals, then the result could be a pair of blown speakers.

One rationalization is that "White Book" Video CDs will not play on any CD players at all, even if modified by the Nimbus/C-Cube box. Nimbus hence wants the standard changed, while Philips wants to keep it the same for several reasons, including standardization and technical considerations, and to ensure that Video CD's will play on CD-I machines.

In any case, Nimbus has been continuing with its plans and at press time was still planning to introduce its MPEG video decoder box this year.

But neither "White Book" nor Nimbus Video CD offers an improvement in picture quality as compared to VHS tape, and both five-inch formats lack the visual resolution of laserdiscs. It is therefore hard to imagine VCR or laser owners converting in droves to the new format.

But the MPEG-2 video standard, which will probably offer laserdisc-quality video or better, is close to being finalized and may be ready for use in Video CDs by the end of the decade (Billboard, Sept. 25, '93). As the moment, though, its extremely high-data output rate makes it impractical for CD-based systems, and its near future applications will probably be limited to broadcast and cable media.
The Year In Video

Top Video Sales

It's the same-very-different video for Walt Disney Home Video, which for the 1992-93 year, led the top three spots and live of the top 10. "101 Dalmatians" slipped just one spot from last year, further illustrating Disney's staying power at retail. New kid on the exercise block, "Cindy Crawford: Shape Your Body," took No. 7, outing Cher's latest, "Body Confidence," which came in at No. 2. "Cher's debut exercise tape, "New Arrival," was No. 5 last year. Home Video moved up a few spots on the chart this year, thanks to Jessica Hahn (No. 4) and Playmate of the Year Anna Nicole Smith (No. 6). "Home Alone 2" minted its predecessor's performance by holding onto No. 8.

Top Video Sales

1. BEAUTY AND THE BEAST—Walt Disney Home Video
2. PINOCCHIO—Walt Disney Home Video
3. 101 DALMATIANS—Walt Disney Home Video
5. SISTER ACT—Touchstone Home Video
7. CINDY CRAWFORD: SHAPE YOUR BODY—GoodTimes Home Video
8. HOME ALONE 2—Fox Video
9. DISNEY SERIES: SONGS: FRIEND LIKE ME—Walt Disney Home Video
10. BEETHOVEN—MCA/Universal Home Video

IMAGINE IF...

IMAGINE IF...

EVERY WEEKDAY BEFORE 9AM, THERE WAS A PUBLICATION AVAILABLE WITH A COPY DEADLINE MINUTES BEFORE IT'S IN YOUR HANDS. A TITLE JUST FOR YOUR INDUSTRY.

IMAGINE IF...

THIS MAGAZINE COULD ARRIVE VIA FAX OR E-MAIL TO WHEREVER YOU ARE IN THE COUNTRY: IN THE OFFICE, ON LOCATION, IN A HOTEL OR EVEN TO YOUR CAR FAX. ALL YOU NEED TO PROVIDE IS THE NUMBER. ONE OR TWO PAGES PER DAY WITH A FIVE PAGER TO START THE WEEK.

IMAGINE IF...

WE COULD PUBLISH ONE SECTION FOR 'MUSIC AND MUSIC VIDEO' AND ONE FOR 'FILM AND TV', AND LET YOU SELECT WHAT YOU NEED. IMAGINE IF BOTH WERE PUT TOGETHER FROM OVER 100 DIFFERENT INFORMATION SOURCES EVERYDAY. NOW, IMAGINE............. IF YOUR COMPETITION HAD THIS DAILY NEWS AND INFORMATION SERVICE, FOR LESS THAN THE PRICE OF A SOFT DRINK, BUT, YOU DIDN'T!
The Year In Video

No. 1 IN SALES: "Beauty And The Beast"

41. FANTASIA—Walt Disney Home Video
42. THE GREAT MOUSE DETECTIVE—Walt Disney Home Video
43. VAN HALEN: LIVE—RIGHT HERE, RIGHT NOW—Warner Reprise Video
44. OZZY OSBOURNE: LIVE & LOUD—Epic Music Video
45. FERNGULLY...THE LAST RAINFOREST—Fox Video
46. PLAYBOY: INTERNATIONAL PLAYMATES—Uni Dist. Corp.
47. THE LAST OF THE MOHICANS—Fox Video
48. ERIC CLAPTON: UNPLUGGED—Warner Reprise Video
49. BLADE RUNNER: THE DIRECTOR'S CUT—Warner Home Video
50. A YEAR AND A HALF IN THE LIFE OF METALLICA—Elektra Entertainment
51. THE MUPPET MOVIE—Walt Disney Home Video
52. CHERFITNESS: BODY CONFIDENCE—Fox Video
53. KISS: KONFIDENTIAL—PolyGram Video
54. U2: ACHTUNG BABY—PolyGram Video
55. REN & STIMPY: THE STINKIEST STORIES—Sony Wonder
56. HOOK—Columbia TriStar Home Video
57. TERMINATOR 2: JUDGMENT DAY—Liber Home Video
58. THE ROCKY HORROR PICTURE SHOW—Fox Video
59. THE JUNGLE BOOK—Walt Disney Home Video
60. REN & STIMPY: THE STUPIDEST STORIES—Sony Wonder
61. MICHAEL JORDAN: AIR TIME—Fox Video
62. PRINCE: THE HITS COLLECTION—Warner Reprise Video
63. ONCE UPON A FOREST—Fox Video
64. PLAYBOY: BEST OF WET & WILD—Uni Dist. Corp.
65. 2001: A SPACE ODYSSEY (25TH ANNIV.)—MGM/UA Home Video
66. THE LITTLE ENGINE THAT COULD—MCA/Universal Home Video

The newest name in family entertainment is an old friend.

The family entertainment parents want. A name they can trust. Look for the Warner Bros. Family Entertainment logo on Free Willy, Dennis the Menace and now on our newest release—The Secret Garden.

Warner Bros. Family Entertainment is your assurance of quality family viewing to recommend with confidence to your customers.

Free Willy and Dennis the Menace are rated PG. The Secret Garden is rated G. © 1993 Warner Bros. © 1993 Warner Home Video.

Continued on page 90

BILLBOARD JANUARY 8, 1993

BILLBOARD SPOTLIGHT

www.americanradiohistory.com
CONGRATULATIONS
RICHARD
$100 MILLION
AND GROWING!

© Deal-A-Meal Corp. All Rights Reserved.
A&D © 1981 GoodTimes Home Video Corp.
GoodTimes®
entertainment

congratulates

RICHARD SIMMONS

for the most incredible product line of all time.
“Sweatin’ to the Oldies” video series:
over 5 million units sold.
“Deal-A-Meal”: over 7 million units sold!

Thanks, Richard, for your continued
commitment to creating the world’s
bestselling, good health programs.

GoodTimes is proud to announce our
new, longterm, exclusive, worldwide agreement
for more innovative Richard Simmons
fitness products. In pre-production for 1994:

“DISCO SWEAT”
Burn, baby, burn with Disco Divas on an
aerobic journey back to the ‘70s!

“TONIN’ TIME”
These three videos sculpt and define every
muscle group, and that’s a firm offer.

Plus Special Deal-A-Meal
Interactive CD-ROM
Shipping March 1994

www.americangirlstory.com
Get in on the fitness craze and shape up your profits with this Hot Country Workout Series—the country way to total body conditioning, featuring Nashville's "First Lady of Fitness" and trainer to the stars Ruth McGinnis. This complete workout program is available on three 45-minute cassettes, each one set against a rocking background of today's most popular country hits. The Hot Country Workout Series has been approved by the National Academy of Sports Medicine.

Hot Country Aerobics
Ruth and special guest, country music superstar Kathy Mattea get down in this complete all-around low-impact aerobics program. It's fun, easy to follow workout with a revolutionary warm-up and cool-down session and a smokin' country sound track!

Item No. CF919 ISBN # 1-56202-919-3 UPC 032621091938

Hot Country Buns, Abs & Arms
With minimum strain and maximum fun, Ruth and country superstar Joe Diffie show how to sculpt the upper body, abdomen and buttocks—with remarkable results in only a few minutes a week!

Item No. CF983 ISBN # 1-56202-983-3 UPC 032621098333

Hot Country Step
Here's a great workout for everyone—Ruth and country sweetheart Michelle Wright step into a better body in this aerobic conditioning program that shows how to burn fat, improve cardio-vascular fitness and reshape hips, buttocks and thighs.

Item No. CF984 ISBN # 1-56202-984-3 UPC 032621098432

ORDER TODAY!!
This country workout series with a whole new beat will jump off the shelf!

Call your distributor or call 1-800-42 FEVER. In CT call 203-863-5200.
**Top Recreational Sports Videos**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
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<tbody>
<tr>
<td>1</td>
<td>NBA DREAM TEAM</td>
<td>FoxVideo (CBS/Fox)</td>
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<td>2</td>
<td>SUPER SLAMS OF THE NBA</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>3</td>
<td>MICHAEL JORDAN: AIR TIME</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>4</td>
<td>MICHAEL JORDAN: COME FLY WITH ME</td>
<td>FoxVideo (CBS/Fox)</td>
</tr>
<tr>
<td>5</td>
<td>MICHAEL JORDAN'S PLAYGROUND</td>
<td>FoxVideo (CBS/Fox)</td>
</tr>
<tr>
<td>6</td>
<td>THE SECRET NBA</td>
<td>FoxVideo (CBS/Fox)</td>
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<td>7</td>
<td>NBA JAN SESSION</td>
<td>FoxVideo (CBS/Fox)</td>
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<td>8</td>
<td>NFL ROCKS</td>
<td>PolyGram Video</td>
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<tr>
<td>9</td>
<td>MAGIC JOHNSON: ALWAYS SHOWTIME</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>10</td>
<td>LARRY BIRD: A BASKETBALL LEGEND</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>11</td>
<td>PRO FOOTBALL'S HOTTEST CHEERLEADERS</td>
<td>PolyGram Video</td>
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<tr>
<td>12</td>
<td>NBA SUPERSTARS 2</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>13</td>
<td>HIDDEN NEL: THE LOCKER ROOM TAPES</td>
<td>PolyGram Video</td>
</tr>
<tr>
<td>14</td>
<td>NBA SUPERSTARS</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>15</td>
<td>WHEN IT WAS A GAME 2</td>
<td>HBO Video</td>
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<td>16</td>
<td>WHEN IT WAS A GAME</td>
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<td>PolyGram Video</td>
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<td>FOOTBALL FOLLIES</td>
<td>PolyGram Video</td>
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<td>19</td>
<td>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</td>
<td>FoxVideo (CBS/Fox)</td>
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<tr>
<td>20</td>
<td>SHAQ ATTACK</td>
<td>Parado Video</td>
</tr>
</tbody>
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The NBA season consists of triumph and adversity, characters and heroes. While many stories are played out each season, only a few live on forever in the minds of the fans. NBA Guts and Glory is the ultimate chronicle of grit and greatness by the game’s most fearless competitors. From the 1991 World Champion Chicago Bulls’ surprising four-game sweep of the two-time defending World Champion Pistons, to 5’7” Spud Webb, defying all odds to claim his place in NBA history, this inspiring home video highlights the character of the NBA heroes and sheds new light on what makes them tick. Included are exclusive profiles of:

**MAGIC JOHNSON**

A Lakers’ legend is born in game six of the 1980 Finals as the 20-year-old rookie fills in at center for the injured Kareem Abdul-Jabbar.

**ALONZO MOURNING**

Charlotte’s star rookie, who grew up idolizing Bill Russell and the Celtic dynasty, changes the course of the 1993 playoffs with a last second shot that eliminates the Celtics from contention.

**DAN MAJERLE**

A virtual unknown in college and an unlikely draft choice by Phoenix. “Thunder Dan” has earned the respect of the entire league with his relentless hustle and clutch 3-pointers.

**LARRY BIRD**

With a bad back and a fractured cheekbone, Bird’s heart, skill and courage triumph over the upstart Indiana Pacers in the deciding game of the 1991 Atlantic Division championship.

**PLUS**

unforgettable performances from NBA greats Michael Jordan, Scottie Pippen, Isiah Thomas, Bernard King, Bill Russell, John Havlicek and Willis Reed.

Suggested Retail Price: $14.98 each.

Also available:

16-piece counter display, Cat. H7201
36-piece floor display, Cat. #0721

Both displays feature the CBS/Fox Video sports header card.

Dealer Order Date: March 4, 1994
Street Date: March 30, 1994
Year In Video
The Year In Laserdisc
First-Quarter Whimper Turned Into A Bang With Sales, Rental And Hardware Surge

BY CHRIS McGOWAN

STOP AND PICK-UP THESE BEST SELLING HIGH ADVENTURE LASERDISC BOX SETS

The African Queen
LIMITED COMMEMORATIVE EDITION

A pristine, restored film transfer, digitally remastered, of the Academy Award-winning classic with the original motion picture trailer, also restored and remastered.

CBS 5901 $51.79

Star Wars Trilogy
THE DEFINITIVE COLLECTION

A 9 disc box set with full-format CAP presentation of each film. STAR WARS, THE EMPIRE STRIKES BACK, RETURN OF THE JEDI.

CBS 693W $184.99

Mickey Mouse
THE BLACK AND WHITE YEARS

All of these vintage Mickey Mouse cartoons have been restored and remastered for your viewing pleasure.

DSN 1997 $92.49

Top Laserdisc Sales

Laserdisc buyers love movies, and every title in the 1993 top 25 is a feature film. Laser consumers also highly value director's cuts and special editions, especially of all-action action films, this preference resulted in "Terminator 2: Judgment Day-Special Edition," "Blade Runner-Director's Cut," "The Abyss," Voyageur's "From Beale's Place," and "Star Wars Trilogy: The Definitive Collection" ranking among the year's top sellers.

Top Laserdisc Sales

CBS 5901 $51.79

Star Wars Trilogy
THE DEFINITIVE COLLECTION

A 9 disc box set with full-format CAP presentation of each film. STAR WARS, THE EMPIRE STRIKES BACK, RETURN OF THE JEDI.

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Star Wars Trilogy
THE DEFINITIVE COLLECTION

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in many laserdisc titles selling more than 100,000 units apiece, and several movies released in late 1992 also sold well last year. Dating back even further were "The Abyss" (1989) and "Blade Runner" (1982), whose director's cut editions were major hits in the laserdisc market.


Paramount achieved major success with "Basic Instinct," "Warrior Games," "The Firm" and "Indecent Proposal." Live Home Video did well with "The Crying Game," as did Disney with "Pinocchio" and the complete "Beauty and The Beast" (the work in progress edition had been released the previous year). And MCA/Universal's "Scent Of A Woman." "Lorenzo's Oil," and "Sneakers" were all solid-selling titles on disc.

Special edition boxed sets did remarkably well, proving that laserdisc consumers want the best and in some cases will pay large sums for it. One of the year's biggest sales was the boxed set, "Star Wars Trilogy: The Definitive Collection," with a list price of $250. By late September, Image Entertainment had sold in excess of 25,000 copies of the boxed set, according to a company spokesman, and it appeared to be on its way to selling more than that.

FoxVideo's director's cut special edition of "Abyss" was also a tremendous success in 1993 and was the first title to carry the THX logo, which meant that it had gone through a rigorous quality control process for picture and sound. The addition of THX to Digital Dolby Surround Sound and Dolby Digital gave laserdisc an even firmer footing in the home theater market.


Lumivision continued to be an important presence in the areas of animation, foreign films and the like, with many outstanding laserdisc releases.

Voyage Company, which invented the idea of the laserdisc special edition back in 1989, released another impressive lineup of deluxe titles that brought their Criterion Catalog up to around 200 titles. Among Voyage's 1993 releases were such remarkable efforts as their special editions of "Brat Stoker's Dracula," "The Player," "The Killer," "Cries And Whispers," "Darvage" and "The Man Who Fell To Earth."

Meanwhile, Pioneer launched three new editions of "Terminator 2: Judgment Day," each of which was a THX release and had 16 minutes of bonus material added by director James Cameron; the most elaborate was a deluxe boxed set that included three sides of supplemental material. Taken together, the new versions should push the cumulative laserdisc sales of "T2" over the 300,000 unit mark to establish another new sales milestone.

Currently, the three all-time best-sellers are "T2," "Fahrenheit 451," and "Terminator 2," all over 200,000 total units apiece. MCA/Universal's "Jurassic Park" is expected to be a 300,000-unit certainty in 1994.
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For the Record:
Correct Ranking Of Hot 100 Publishers

Due to a production error, the listing of the top publishers on the Hot 100 singles chart in the Year In Music special was based on incomplete data. Here is the revised ranking (number of charted singles appears in parentheses):

1. WI, ASCAP (68).
2. MCA, ASCAP (30).
5. BMI, ASCAP (47).
7. EMI, ASCAP (27).
8. Realsongs, ASCAP (9).
9. Avert, BMI (2).
10. Music Corp. of America, BMI (11).

For The Record:
LifeLines

Vincent de Leoun to Jacqueline Pischner, Nov. 12 in Sterling Heights, Mich. He is a buyer for Harmony House. She is retired.

Marriages

Boy, John, to Ken and Vanessa Sockol, Dec. 2 in London. He is managing director of Tower Records' European operations.

Val Sebastiano, 38, of complications from AIDS, Dec. 12 in Princeton, N.J. Sebastiano, who had his radio personality at WFMU East Orange, N.J., since 1979. His weekly pop music program was emblematic of WFMU's free-form style, sourcing from indie rock to hillbilly. He is survived by his parents, a sister, and three brothers.

Barney Perkins, 48, from complications following a stroke, Dec. 15 in Los Angeles. Perkins was an award-winning engineer and producer. A 25-year veteran of the industry, he was working on projects with Lionel Richie, Babyface, Darrell Simmons, and Bobby Womack.

Mike Clarke, 49, of liver failure, Dec. 19 in Treasure Island, Fla. Clarke was the original drummer for the Byrds. He was a 19-year-old jazz drummer when he met David Crosby and he soon teamed up with Crosby, Roger McGuinn, Chris Hillman, and Gene Clark in a collaboration that became the Byrds in 1965. Clarke left the Byrds in 1968; the band itself broke up in 1972 after producing 11 albums. Clarke had been scheduled to perform on New Year’s Eve in Treasure Island with his band, Michael Clarke’s Byrds; the concert was scheduled to go on as a tribute to the drummer. Clarke is survived by his wife, Lee.

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NEW YORK—Right about now, Joe Chiccarelli is down at Masterfonies in Nashville working on an album—a group called the Bernays. "It’s my kind of mixes," he says. What that means is that he has the freedom to take his time and make sure that every element is perfect. Chiccarelli is known for his ability to create a modern sound that is still true to the roots of the music he is working on. He has worked with some of the biggest names in the industry, and his work is always highly respected.

PRO FILE

The Life & Time Zones Of Producer Joe Chiccarelli

NEW YORK—Right about now, Joe Chiccarelli is down at Masterfonies in Nashville working on an album—a group called the Bernays. "It’s my kind of mixes," he says. What that means is that he has the freedom to take his time and make sure that every element is perfect. Chiccarelli is known for his ability to create a modern sound that is still true to the roots of the music he is working on. He has worked with some of the biggest names in the industry, and his work is always highly respected.

As a young man of 20, Chiccarelli moved on, literally and figuratively, to something he figured was more suitable. He went west to California and landed some assistant-engineering roles that led to mixing Zappa, engineering, and production for some of the biggest names in the business. "I think the thing you try to do, hopefully, is to get that sound that you’re working on to be as unique as the act he prefers," Chiccarelli says. "You try to shape your vision, you try to get inside his head and get his feel for what the song is about."

The Verlaines

Chiccarelli’s most recent production is a record with Rian Stidworthy, and he has, he hopes, a Steve Wynn project as well. Others possibilities in the works are too delightful to jive by revealing ink replaces penciled-in commitments (he’s not superstitious, he assures, but, hey, why risk it?).

“I think it’s a healthy time for this business,” he says, “and I’ve seen a lot of great things out there, in all different categories and genres.”

And, he might add, time zones. MARILYN A. GILLEN

www.americanradiohistory.com
Pro Audio

**Rise of Multimedia**

(Continued from preceding page)

Chris Papastephanou recorded tracks through the Euphonix CSII console and three Alexia ADAT machines. He was assisted by Ricardo Se-sena.

At 4th Street Recording, the Unani-vived have been working on an upcom- ing release for Rosmarack Records. The album was co-produced by the band and engineering Jim Wirt. Former Bangle Susanna Hoffs has been working on her upcoming project for the Sony label at Screen Studios with producer/engineer Matt Wolpert. Liz Sroka assisted on the sessions.

David Lee Roth was recently in Westlake Audio recording with producer Nile Rodgers. They were remixing on the Neve VR-72 with Flying Faders. Gary Tole engineered the sessions, with Bryan Carrigan assisting.

**Nashville**

MCA recording artist David Lee Murphy is currently mixing his upcoming debut album with engineer Steve MacAntonio at Secret Sound. The project is being mixed through the SSL G Series 62-input console with Ultimix.

Producer recording artist Alison Krauss has just begun work on her next solo project at Nightingale Studios. The self-produced project is being engineered by Gary Paczosa, who is working on the Helios console and listening through KEF-CSS monitors. John Kunz is assisting.

Sony Canada recording artists Tracy Prescot and Lonesome Baby are working at Omni Studios with the production team of Paul Worley, Pat McManus, and Randall Prescot. McManus is engineering the project on the Trident R Range console, with the assistance of Patrick Kelly and David DoGarmo.

**Other Cities**

At Ardent Recording in Memphis, Creation recording act Prim- al Screen has been working on an upcoming project with producer Tom Dowd. Jeff Powell engineered and mixed the sessions on the Neve VR with Flying Faders. Sam Moore (Sam & Dave) contributed some vocals.

At Studio A in Dearborn Heights, Mich., Jamie James has been mixing tracks for his upcoming debut release on Schoolkids Records. James pro- duced the project with Henry Weckl, and Eric Morgeson handled engineering chores with the assistance of Todd Fairall.

Curb recording artist Marie Osmond has been working on an upcoming release at Fame Recording Studios in Muscle Shoals, Ala. Producing the project was Rick Hall, with Don Stryg- ley engineering. The project was done on the Neve 8232 series console.

At San Francisco’s Different Fur Recording, Nude recording act Suede recently recorded guitar overdubs for an upcoming concert video. Ed Buller produced and engineered, with Mark Shagle assisting on the SSL 4056/Pro Tools setup.

At Criteria Recording Studios in Miami, A&M recording act Extreme has been busy working on its upcoming release. The sessions were produced and engineered by Extreme guitarist Nuno Bettencourt and Bob St. John. Tracks were cut on the vintage Neve 8078 onto the Studer 827. Assisting was Chris Carroll.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W, Nashville, Tenn. 37203.

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**Audio Track**

(Continued from preceding page)

**Rise of Multimedia**

Duplicators. The year also saw the instillation of DCC mastering equipment in tophouses, as well as the debut of the first indie manufacturers of DCC equipment: Gauss and Lyre.

In their digital-tape news, Dupli- trons and Concept Design resolved round one of a lengthy suit/countersuit over digital loop bin duplication systems, with a jury saying Concept De- sign’s product did not infringe on two patents held by competitor Dupli- trons. It also held the patents invalid.

Finally, back in analog, Dolby’s S- type noise-reduction process got a boost when WEA Manufacturing an- nounced it would incorporate S-type noise reduction on all new analog cassettes.
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(Continued on page 105)
Radio

FCC Chair Talks Up Traditional Radio
Local Call-In Defines America, Hundt Says

■ BY BILL HOLLAND

WASHINGTON, D.C.—Reed Hundt, the FCC's new chairman, grew up in nearby Falls Church, Va., listening to rock and soul music on WPIC and WOL, as well as the Washington Senators baseball games on WYRH.

He calls himself a "traditional radio," which, in his view is defined as local radio. These days, it's the call-in show that puts the stars in his eyes.

"Radio," he says, "defines—in a very special and unique way—communities for Americans. And the way that it is now most primarly manifest, in my view, is through the local call-in show, where people obviously rely on radio as a barometer and primarily a coffeehouse, so you can feel you are among having conversation with people."

Hundt begins his term as chairman of the FCC at a challenging and uncertain time, one that will witness the beginnings of an interactive communications superhighway.

Nevertheless, he says that traditional radio has earned an important place in the hierarchy of the new communications revolution because of its ability as a local provider to bring communities together.

An effortless speaker, Hundt unleashes a torrent of words lacing conversational Addisonides with small-town vernacular, packed with the adjectives of the sociopolitical lexicon, garnered from his years as a D.C.-based lawyer and government advisor.

"IT'S WONDERFUL, IT'S FREE"
Throughout his interviews with Billboard, Hundt returned to his theme of radio as being most important for its local community aspects.

"Radio is, in a way, more than any other traditional media, something people relate to in an active, real-time way," he says.

"I don't think we want to lose that in any respect," he continues. "I believe that all Americans want that. From a consumer perspective, it's wonderful, it's free, and it's one of the only partners want to reach an audience in that manner—and I don't see that going away."

Hundt also views radio as a "bouncing" medium. "It's important that radio has a national scope and a degree, but it's especially important that it is bouncing," he says, "because there is a bonding in calling into [a show], and there's nothing like this in any other transmission medium... where there is no interactivity as we know today."

He says, "I've asked [Bill Kennard] to look into this issue," says Hundt.

"It's going to be one of his early tasks. I don't have any prejudgment on that."

The new commissioner says his views on radio go back to his childhood in the '50s and '60s.

"I remember listening to the Washington radio stations. At the time, they were the great success stories. When there was a team here, they say, 'Growing up like that, radio was exotic on that night that team won.'"

"The first time for [Wayne] [Indiana] clear channel station... if the ionosphere was right... So primarily, my formative experience comes in community and making me a part of it. I think radio continues to play that role."

Consolidation Trend Carries Over Into '94
Duopolies Flush Out Radio Wannabes, Say Insiders

■ BY ERIC BOEHLERT

NEW YORK—Peering into the crystal ball, radio broadcasters say some of the major trends of 1993—consolidation, strong modern rock gains, and a flattening out of country—will likely stretch into this year.

The idea of getting smaller and better (i.e., consolidating) still is an issue for many broadcasters. With duopoly-induced cost cutting, "We're able to now do what every other industry has done," says Bill Figenshu, president of Viacom Radio. He says this process, which is so appealing to managers, certainly will flourish this year—so much so that early radio beltway and medium markets, he suggests that stand-alone FMs, those without local marketing agreements, will soon be in the minority.

In 1994, the formation of duopolies will continue to root out those who don't belong in the broadcasting business, says consultant Walter Sabo, president of Sabo Media. As the year unfolds, more and more operators who bought into radio during the '80s with little or no broadcasting experience, but plenty of early radio beltway support, will be weeded out. "The elegance of capitalism will push those people out of the business," he says. Sabo sees this movement—the return of the true broadcaster—"as an important and overdue trend."

With all the station consolidation that seems due to occur, the question of what to program in 1994 will become more difficult to answer. Richard Brokaw, president of Radio & Music Research, says the question this year will be how to take over second and third stations in a market without cannibalizing the original outlet's ratings. "It's changing the dynamics of perceived competition," he explains. "This will be a keystone for attracting audiences with newly created duopolies (such as an album rock/AC partnership) will be the best route to take. But he admits that this approach is tough in more mature markets, where picking and choosing niches is not that simple."

When duopolies and LMA's first emerged, some predicted that, in their attempts to program newly acquired stations, operators would venture into hybrid formats in an effort to fill niches. Hundt says that may no longer be true. Pointing to the fact that predominantly larger and more mainstream broadcasters are the ones due to prosper in the coming years, he says they are not the type to bet on new and unusual formats.

Figeneshu disagrees. After the shakeup is finished, as fewer players pick up more stations, and each has at least two solid FM's in a market, the need to expand the business will return, and programmers' imagination will return along with it. "After expense cuts and ten shares, nine comes back," he says.

"TOO MUCH COST CUTTING"
Harkr points to another notable duopoly-related trend this year; operators realizing that there is such a thing as too much cost cutting.

"You will see a recognition that that is not the solution to LMA and duopolies," he says. "You have to invest in those second stations, just like the first."

Sabo says that more talk stations soon will take on specific niches, just as music stations have done, that will run throughout the day, not just in particular programs. "People are finally realizing that there are different flavors of talk," says Sabo, who also expects to see the emergence of full-time FM talk stations on a widespread basis.

Larry Roberts, president of Sunbrook Communications, is optimistic about the return of top 40 radio from its recent lean times—despite the fact that each of Sunbrook's three top 40 stations in that genre has been dethroned by a country station over the past two years. (Sunbrook owns several small-market top 40 stations, including Montana outlets KYA Billings and KDXT Missoula.) Because top 40 needed much dance and rap music in 1990, Roberts says, "the format's decline has bottomed out."

On the rock front, Harker sees some pending woes for album rock, as upstart modern rock makes gains. "There's a lot of the new bands out there that are actually having conversation with people, and we know it," he says. Nevertheless, he thinks that modern rock is "definitely" here to stay. "I think there are going to be a lot of them and that it is going to be very, very exciting because there's an abundance of oppotypes last year, noting that if artists don't offer something new, "they just won't get played."

Power Pitch. Ernie Singleton, president of MCA's black music division, recently paid a visit to KJLH Los Angeles to talk up some new releases. Pictured, from left, are KJLH PD Frankie Ross, jock Geoff Gill, Singleton, and Jock Lon McQ.
Billboard
FOR WEEK ENDING JANUARY 8, 1994

Hot Adult Contemporary

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<th>#</th>
<th>LABEL</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
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<tr>
<td>1</td>
<td></td>
<td>MICHAEL BOLTON</td>
<td>SAID I LOVED YOU...BUT I LIED</td>
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<td>2</td>
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<td>MARIAN CAREY</td>
<td>HERO</td>
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<td>3</td>
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<td>BRYAN ADAMS</td>
<td>I PLEASU RE ME</td>
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<td>4</td>
<td></td>
<td>BRYAN ADAMS/ROD STEWART/STING</td>
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<td>BILLY JOEL</td>
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<td>I'M DOING ANYTHING FOR LOVE</td>
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<td>DON HENLEY</td>
<td>SIT DOWN YOU'RE ROCKIN' THE BOAT</td>
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<td>JIMMY CLIFF</td>
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<td>I'M FREE</td>
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<td>ANOTHER SAD LOVE SONG</td>
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**AIRPOWER ***

| 20 |       | PHIL COLLINS | EVERYDAY                                     | 2     |
| 21 |       | ELTON JOHN & KIKI DEE | TRUE LOVE                     | 1     |
| 22 |       | CARNE & WENDY WILSON | HEY SANTA                     | 1     |
| 23 |       | HUE LEWIS & THE NEWS | IT'S ALRIGHT               | 3     |
| 24 |       | BRUCE HORNBY | FIELDS OF GRAY                       | 3     |
| 25 |       | ROD STEWART | HAVING A PARTY                         | 2     |
| 26 |       | JIMMY CLIFF | BASKET CASE                            | 2     |
| 27 |       | JON SECA DA | I CAN DREAM                              | 12    |
| 28 |       | THE CRANBERRIES | LINGER                           | 4     |
| 29 |       | 10,000 MANACS | BECAUSE THE NIGHT                | 2     |
| 30 |       | KENNY G     | SENTIMENTIAL                           | 1     |
| 31 |       | RICHARD MARK | NOW AND FOREVER                      | 2     |
| 32 |       | ACE OF BASE | ALL THAT SHE WANTS                     | 9     |
| 33 |       | JACKSON BROWNE | I'M ALIVE                              | 1     |
| 34 |       | SOUL ASYLUM | RUNWAY TRAIN                           | 4     |

***HOT SHOT DEBUT***

| 35 |       | HEART | WILL YOU BE THERE (IN THE MORNING) | 10     |

| 36 |       | LINDA KONSTADT | HEARTBEATS ACCELERATING                     | 1     |
| 37 |       | CELINE DION & OLIVE GRIFFIN | WHEN I FALL IN LOVE                  | 26    |
| 38 |       | DAVE KOZ | YOU MAKE ME SMILE                      | 1     |
| 39 |       | STING | NOTHING BUT MINE                       | 15    |
| 40 |       | TAYLOR DAVYNE | SEND ME A LOVER                      | 16    |

WNCN Flips For Mainstream Rock

NEW YORK—WNCN New York, a pione er in the young classical movement, flipped to "Pure Rock Q104.3" Dec. 18 and has applied for the new call WQ104. The station, which had taken 22nd place in the fall Arbitron, has completed its transition to rock.

The new-31-targeted format is described as "current, mainstream rock," but sounds harder that the format that the "mainstream" would suggest. The mix includes Pearl Jam, Nirvana, and Stone Temple Pilots along with Aerosmith, Pink Floyd, and AC/DC. Some leanings are being veered by Beavis and Butt-head and sound-alikes.

Recidivist Massataa, MD Bk Malone, and the entire airstaff are out and have not been replaced. The station will use board operators until a new PD is hired by president/GM Randy Bongarten.

WNCN was able to flip to rock with enough time to prepare for the format. No Mattress in Sight. WBCN Boston morning man Charles Laquidara, who calls his show "The Big Mattress," vowed to stand aside for four nights in order to raise funds for a homeless veterans association. By the fourth night he helped fill a 48-foot trailer with food. Among the donors was Peter Wolf, singer, who is pictured with Laquidara.

PHILLY STARK

With no PD at the station, Armstrong handles programming duties and also serves as promotion director at the Standard Radio-owned outlet. Armstrong is a 15-year radio veteran who has worked in markets in several Can ada provinces, including Ontario, Saskatchewan, British Columbia, and Alberta. He joined Mix 1000 four years ago and has been in his current job for a year.

Prior to the format adjustment in February, the station spent eight years as a mainstream top 40 but had experienced problems selling the audience to advertisers. "Our perception in the marketplace (was that of a) kid's station," he says. "We had to change the perception by getting rid of dance and rap and making people aware that we've changed."

Despite a dip in the fall BBM ratings, Armstrong expects the station's new direction to catch on for the spring survey, partly because it takes listeners a while to realize something has changed and partly because the station's marketing effort is just now kicking into gear.

That marketing includes an extensive television and bus campaign that began last February, as well as a more recent poster campaign targeting "college and university people, people in their first job, and people who hang out in coffee shops and trendy areas."

In the 18-34-year-old core audience has "a real cynicism about advertising," says Armstrong. As a result, the station concentrates on music-related promotions, including listening sessions for new albums and flyaways to concerts in other cities. At press time, the station was in the process of assembling a spring promotion that will send contest winners to concerts around the world.

In addition to classic rock station sister CJAY, Mix 1000 competes with album rock CKIK as well as country stations CPAC and CKKN. "It's a pretty big country market," says Armstrong. "Next to Nashville, this is probably the best place in the world to do country. It's a western town, there are cowboys here. The city's nickname is 'cow town,' and we have the Calgary Stampede every year.

"This is also the youngest city in Canada," he adds. "That's why we believe it if we're doing well anywhere, it will work here."

Looking toward the spring and beyond, Armstrong says, "Our biggest goal right now, because this demographic seems to have such a cynicism for the media, is to ingratiate ourselves with them by touching them personally and going out to where they are. We believe word of mouth to this format is equally important to any marketing we might do. We want to continue to provide an alternative, musically, in this market."

Billboard
Recurrents are electronically monitored using Broadcast Data Systems' Radio Track service. 106 album rock stations are monitored throughout the U.S. for the first time Videoclip availability.

**AIRPOWER**

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**Hot Shot Debut**

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Los Angeles—Copplin, Texas-based Right-Turn Radio Inc.'s two-hour show "Face To Face" is no typical Christian music program. In fact, the only way some listeners even know it's a Christian show is by hearing such announcements as: "Christian favorites of the 70s, 80s, and 90s!" That's why secular AC and top 40 stations constitute the show's 80-plus affiliate list, which includes KKLJ, a leading AC in Colorado Springs, Colo.; KCBI, Waco, Texas; and top 40 KRQH, Abilene, Texas.

Wright, a born-again Christian, says the mission of "Face To Face" is to bring a sense of hope to people's lives. "I booked bands and worked at KLYT Dallas, the largest full-time commercial Christian station, and I came across a lot of excellent songs, musically that just happened to be by Christian artists," he says. "My idea was to do a show that musically sounded just like the [affiliate] stations but were lyrically encouraging." A look at an hour of the show would show that the music sounded the same as what we program," he says.

**NETWORK SYNDICATION**

Nevertheless, Palagi says he doesn't think all of his listeners are even aware that it's Christian music. The only way you know is by the lyrics; the music sounds the same as what we program," he says.

**AROUND THE INDUSTRY**

As previously announced, "The Tom Joyner Morning Show" is making its debut on ABC Radio Networks Monday (0). Among the show's features is an in-studio band, Uncle Butchie's Live House, headed by Morris "Butch" Stewart, who has worked with Earth, Wind & Fire, the Pointer Sisters, New Edition, and En Vogue. Joyner also will host "Tom Joyner's On The Go." The hour weekend top 20 countdown show with urban and urban AC versions. "Tom Joyner's On The Go" will be syndicated by Cable Radio Network's UFOs Tonight will be aired on KGLW San Luis Obispo, Calif., on Saturday nights in January. This is the network's first show to be picked up by a radio station.

The Quarterdeck Classical Countdown will begin airing internationally this month with the addition of two new affiliates: Czech Radio's Radio Vltava, which originates in Prague and serves the entire country, and Singapore Broadcasting Corp's Symphony 92.4 FM. The weekly classical countdown show is based on the Billboard classical charts and is hosted by Rich Capparella.

(Continued on next page)
performer in Los Angeles, sparked the ire not only of the NAACP, but also programmers at rival stations. Some programmers call the move a publicity stunt and point out that KEZK made a similar announcement regarding Madonna when that performer’s "Sex" book was released.

Burb Chom, O/P at soft adult contemporary KEZK, defends the move saying it has no interest in publicity. "This community has had a lot of problems with children being molested," he says. "So it's a staged serial killer out now who has murdered children. So this idea for the stations---I mean for kids this time of year, we wanted to disassociate ourselves with the imagery surrounding Michael Jackson right now."

Burch says he will reconsider the decision if Jackson is acquitted, and acquittal is expected during the four Jackson records he dropped after the holidays. As for the Madonna decision, Chom says the artist has never been reinstated on the station’s playlist.

KEZK's move almost immediately generated a protest from the St. Louis chapter of the NAACP, whose president, Gariford Boon, sent a letter to station VP/GM Jim Carriefe.

"The letter expresses our public dismay at Mr. Jackson and his music when he is not charged with a crime...smacks of a cheap publicity stunt. For you to associate Mr. Jackson’s name with the terrible recent child molestions that occurred in St. Louis demonstrates bad taste and judgment."

The letter also calls KEZK's decision a "small unsubstantiated attack on a major black entertainer...of the purpose of increased leniency."

"Our feeling was that despite all the rumor and innuendo that was in the media, Mr. Jackson had not been charged," Boon tells Billboard. "We thought that KEZK's action was premature. Their message seemed to indicate that he was guilty."

Although Boon does not suggest outright that the station's decision was racially motivated, he likens the situation to last year's allegations against Woody Allen. "Mr. Boon says is probably more relevant...I did not hear KEZK come out about Woody Allen when he had similar troubles a year ago," he says.

Carriefe says the station's decision to suspend airplay of Jackson's music is not racially motivated and is consistent with its decision on Madonna. "No one is trying to make this a racial issue," he says. "We're responsible broadcasters. If Michael Bolton were to fall under controversy tomorrow, we would suspend his playing, too."

Other stations in the market are reacting to KEZK and the Jackson situation in various ways. Radio VELICAC YKY (98) PD Smokey Blue says they have just taken Jackson off the record at this point and are trying to decide what to do next. "We're not going to play songs that we don't think it was our place to indulg the guy," says Rivters. "I have never had a beer and I'm not in the music business, but rather than assume the risk, we decided to take the risk off."

But Rivers believes neither his own decision nor KEZK's will have much of an impact on Jackson. "I don't think a light rock station in St. Louis or not playing [Jackson's] records is going to make a difference," says Rivers. "I believe the music will return the artist's music to the air if his listeners ask him to."

Reactions at other stations ranged from the humorous to the serious. At top 40 WBQ, PD morning man Cruze launched into an air tirade, saying it's not a radio station's place to make moral judgments when he suspended one or made judgments about others before finally announcing the station's change to an All-Male Grant format.

Cruze is skeptical about KEZK's motives. "I think the station was playing few of Jackson's records anyway. "If you're going to take some sort of a moral stand on things, you should do something that will be a sacrifice for you, he says."

Nevertheless, WBQ also cut down on the amount of Jackson's airtime, and Cruze says he has not received any backlash from the allegations. "I've got much less of Michael in right now, because I'm not going to announce that audience wants to hear," Cruze says. "There has certainly been a shift of strategy on Michael...I'd rather hear Cruze...[and] there is certainly more of a question mark about his guilt or innocence now."

"Everyone I know who has his songs in their hay wants to see them go down in the last six to eight weeks," continues Cruze. "I think we will see a backlash from the audience before we see him go away as an artist in this format, but certainly damage has been done."

The market's urban stations, on the other hand, were digging in and continuing to play Jackson's music in the same rotation, claiming that's what their listeners want. For Chuck Atkins, OM at urban KMJ and urban AC'S KAT-ZAM and KAT-ZAM's two takes on the Jackson issue, one on KRMJ and one on KATZ, says the listener's demand is "overwhelmingly" supported the stations continuing to air Jackson, who is heard on all three stations.

Atkins also produced a new version of a KCRA interview with Atkins at "50¢ Alone," with dropped-in messages from station announcers saying "we can't leave Jackson out of the picture."

Meanwhile, another Epic act, Living Colour, has been banned from the morning show album rock station WITY (80 Rock) Baltimore because the band's lead guitarist Corey Glover allegedly said during a Dec. 16 concert at CBGB's in New York that he opened fire on a Long Island Railroad commuter train and killed six people, a "victim." But Rock's intercollegial morning team Grego and Moore broke the band's CD's on the air and announced in boycott Dec. 21. PD Russ Motla says the ban does not apply in other dayparts.

Representatives from Epic Records, Janesville, Wis., says they are available for comment at press time.
### Billboard Hot 100 Airplay

**For Week Ending January 8, 1994**

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<td>Whitney Houston</td>
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### Hot 100 Singles Sales

**For Week Ending January 8, 1994**

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### Stations Step Up Anti-Violence Crusade; NewMarket Media Las Off Its Roster

NewMarket Media, a major radio network, announced plans to step up its anti-violence crusade with a series of new initiatives.

- **Radio Stations**: NewMarket Media’s radio stations across the country will feature special programming, public service announcements, and other content aimed at raising awareness about the issue of domestic violence.
- **Media Partnerships**: The company has partnered with several organizations to expand its reach and impact.
- **Community Involvement**: NewMarket Media is encouraging its employees to get involved in local anti-violence initiatives and events.

These efforts are part of the company’s ongoing commitment to promoting a safer and healthier environment for all.

Sign up for our newsletter for more updates on NewMarket Media’s initiatives and the latest news in the entertainment industry.

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**Radio Newsline**

- **Billboard Hot 100**: Top songs as of January 8, 1994
- **Hot 100 Airplay**: Chart for the same period
- **Hot 100 Singles Sales**: Sales data as of January 8, 1994

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For more information or to subscribe, visit www.ami.com.
“HERO” BY MARIAH CAREY (Columbia) tops the Hot 100 for a third week with a slight loss in sales and monitored airplay points. As expected, single sales during the holiday period were used for the chart up sharply, led by a new No. 1 sales, “All For Love” by Bryan Adams/Rod Stewart/Sting (A&M), which sold over 250,000 units. The strong sales increase puts “All For Love” in position right behind “Hero” for the No. 1 spot. It will be a real fight between the two titles for No. 1 overall next week, since “Hero” retains its huge lead at No. 1 in airplay. The biggest surprise in the top ten is the 26% sales increase for “Whoopty! (There It Is)” by Tag Team (Life/Bellmark), which vaults back into the top ten after 33 weeks on the Hot 100.

HOLIDAY TRAFFIC: With sales way up this week, more than 75 of the Hot 100 singles show overall point gains. As a result, many slope back down point gains: “I Said I Love You / But I Lied” by Michael Bolton (Columbia) is up 3% and is squeezed back 9-10; “Because The Night” by 10,000 Maniacs (Elektra) increases 5% and falls 19-22; “I Can See Clearly Now” by Jimmy Cliff (Clare) also gains 5% but slips 23-24; and “Never Should’ve Let You Go” by Hi-Fi Five (Jive) is up 4% and drops 31-33. Several titles gain 10% or more new bulletins but were unable to move up in the competition fostered by the increased sales: “Linger” by the Cranberries (Island/PLG) holds at No. 16; Domino’s “Getta Jam” (Outburst/RAL/Chase) stays at No. 17; “Cry For You” by Jodeci (Uptown/MCA) holds at No. 18; “Mr. Vain” by Culture Beat (550 Music) remains at No. 20; and “Amazing” by Aerosmith (Geffen) holds at No. 36.

POWER PICKS: The impressive debut at No. 25 on the Hot 100 Singles Sales chart makes “Understanding” by Xscape the biggest point-gainer on the Hot 100. It wins the Power Pick/Sales at No. 23. “Understanding” is No. 1 in airplay at WBRT Detroit and SQ2 Baltimore, and is top-five in eight additional top 40/rhythm-crossover outlets. Ce Ce Peniston’s “I’m In The Mood” (A&M) is the third-biggest overall gainer outside the top 29 and wins the Power Pick/Airplay at No. 62. “Mood” is up 30% in monitored airplay points, with early top 10 showings at WPWC Washington, D.C., KBXX (The Box) Houston, and WHJX (Hot 101.5) Jacksonville, Fla.

QUICK CUTS: The one and only holiday title on the Hot 100 is “Let It Snow” by Boyz II Men (Motown), which is the second-biggest gainer outside the top 20 and leaps 43-32 overall. “Snow” is No. 2 at Q102 Philadelphia and WJFK Chicago and is likely to go much higher on the chart, as the seasonal radio airplay will begin to fall off next week . . . Four singles scheduled for release in January are receiving strong airplay as album cuts. They’re all likely to be climbing the Hot 100 Airplay chart: “Choose” by Campes Badd (Giant) jumps 27-23; Janet Jackson’s “Because Of Love” (Virgin) leaps 66-57; “Groove Thang” by Zhane (Motown) debuts at No. 62; and “(Lay Your Head On My Pillow” by Tony Toni Tone (Wing/Mercury) re-enters at No. 88.

BUBBLING UNDER HOT 100* T ITLES

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LABELS DEFY ODDS WITH EARLY-WINTER RELEASES

The “Juice” soundtrack climbed to No. 17 on the Billboard 200 and went gold this week. According to SoundScan data, Live’s “Mental Jewelry,” on Radiocore, shows no sign of slowing down for aday the album, raking up more than 300,000 units in sales, according to SoundScan.

Miller says that the big holiday releases are usually out around Thanksgiving and will be looking for new records to sell,” Miller says. “The big holiday releases are usually out around Thanksgiving. Christmas is coming around, they have gone through their life cycle. . . After Christmas there is very little in the charts. Because there is less competition from new titles, Miller says that the label is working to get the biggest deal possible for its act. As long as the marketing campaign is in place and thoroughly addresses the market, the releases should dominate the chart. The album release, I don’t think the time frame of the album release makes that much difference.”

Miller also points out that the MCA releases were set up with singles released in advance of the album. As long as the marketing campaign is in place and thoroughly addresses the market, the releases should dominate the chart. The album release, I don’t think the time frame [of the album release] makes that much difference.”

Kirkland says, “We were a bit unchallenged regarding the possibility of import creeping in, but the fact is that we didn’t want to go with a simultaneous worldwide release because we didn’t feel we were ready. The fact that we weren’t ready outweighed the possibility that 5,000 hardcore fans might go out and pay $80 for the import [instead of waiting for the domestic release].”

Kirkland acknowledges that the label took advantage of the downtime in late December and early January. "It’s a good time to put out a single because there is less competition at this time, and a lot of people are on hiatus, so it allowed us two weeks of airplay to develop before we actually got our first adds [at top 40 radio].”


Echoes executive VP Richard Griffiths says January remains a prime time to launch new and developing acts. “It’s a good time to get off and running, and hopefully we’ll have some momentum by the time summer comes along.”

Echoes will go with that strategy Jan. 18 with “Who’s Fat Is This Anyway?” by development set. President and the self-titled debut by Barefoot Ser- vants. Echoes is also releasing the "Phili- adelphia" soundtrack Tuesday (4). The soundtrack will be released by a Bruce Springsteen and Neil Young (Billboard, Dec. 11).
Against Igro, Anderson, and Monka on grounds of “outrageous government misconduct” (Billboard, Sept. 15, 1993).

However, a 1992 appellate court hearing overturned Ideman’s dismissal (Billboard, Jan. 15, 1993), opening the door for the pending trial.

Igro, Anderson, and Monka collectively faced charges of mail fraud; witness tampering; conspiracy to launder money and cash to cocaine to personnel at four radio stations; filing false tax returns; obstructing justice; conspiring to influence and corrupt the Racketeer Influenced and Corrupt Organizations (RICO) Act. The case allegedly took place from 1980-87.

At a pre-trial hearing Dec. 6, 1992, Mano, who continued to cease testifying for prosecutors, said that the government was not paying its bills.

Ruling could hurt prosecutors’ case against Igro

(Continued from page 12)

Igro’s attorney, Donald Re, says, “We’re very confident. I don’t think they have much of a case, even with Di Rico.”

Re notes that Di Rico’s testimony “went directly to all the counts except the misdemeanor [payola] counts,” and says Mano was “miseducated.”

The government has until Wednesday, May 5 to file an appeal of Ideman’s ruling on Di Rico and other witnesses.

With the government’s appeal pending, Di Rico at previous courthouse appearances has denied Igro’s 1993 dismissal of the case.

Defense attorneys enumerated glaring discrepancies between statements made by Di Rico at his own 1988-89 trial in Northern California for drug trafficking, money laundering, and obstruction of justice charges, and in his subsequent testimony before the L.A. grand jury in August 1989.

At his trial, Di Rico denied making cash deliveries to Igro; denied having any dealings with Igro’s bodyguard, David Michael Smith; and denied that he attempted to evade taxes. He also claimed that his activities with a San Francisco company called Marlene’s—which prosecutors said was a money-laundering front in the Igro case—were legitimate.

But Di Rico later reversed himself on all points during his testimony before the grand jury, which indicted Igro and his co-defendants in November 1989.

Di Rico’s trial testimony, which was the basis for his 1989 federal court dismissal, and led to a grand jury investigation in Southern California—was the basis for the Igro case.

September 1992, the Ninth U.S. Circuit Court of Appeals—while stating that the prosecution’s misconduct “clearly rose to a level equating to an illegal racketeering enterprise and a violation of the RICO Act”—did not order the dismissal of the case.

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These days, the noisier U2's music is the better they like it. But for the sound to stand out, the tape it's on has to be quiet. That's why Zooropa was duplicated on BASF Chrome Plus.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Distribution Label</th>
<th>Suggested List Price</th>
<th>Equivalent</th>
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<td>12.98/19.98</td>
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<td>Ronan Keating</td>
<td>When You Believe</td>
<td>BMG/RCA</td>
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</tr>
<tr>
<td>Daydream</td>
<td>From the Heart</td>
<td>Jive/Columbia</td>
<td>12.98/19.98</td>
<td>16.98</td>
</tr>
</tbody>
</table>

**Notes:**
- Albums with the greatest sales gains this week.
- Re-entering artists. All of America (RIAA) certification for sales of 500,000 units and higher. Most tape prices, and CD prices for VIVA and MGM labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Gold and Silver stars chart’s largest unit increase. Pacesetter indicates ten percent growth. Heatseeker Impact shows artists removed from Heatseekers this week. P indicates past or present title history. **RIAA** certification for sales of 1 million units, with multifold sellers indicated by a numeral following the symbol. *Artist indicates artists in a featured group, for sales of 1 million units, with multifold sellers indicated by a numeral following the symbol. **Artist indicates artists in a featured group, for sales of 1 million units, with multifold sellers indicated by a numeral following the symbol. © 1994, Billboard/Billboard Publications, and SoundScan, Inc.
TOP ALBUMS #2 (LISTED BY ARTISTS)

1. "My Little Red Book" (Mary Chapin Carpenter)
2. "A Night Like This" (John Prine)
3. "Still" (LeAnn Rimes)
4. "Waking Up" (Trisha Yearwood)
5. "End of the Road" (Brooks & Dunn)

ARISTA

The Top 200 continued from the previous page...

110. Mariah Carey
111. Tony Bennett
112. "The Head Heat" (Ace of Base)
113. "The First Time" (Jill Scott)
114. "At Last" (Aretha Franklin)

By the way, if you like this sort of thing, you might enjoy my other Billboard Top 200 lists from other years. Here are a few:

- Billboard Top 200 (1970)
- Billboard Top 200 (1980)
- Billboard Top 200 (1990)

Each list contains the details of the top albums, including the artists and the week they achieved their peak positions. If you have any questions or need further help, don't hesitate to ask!
JOEDEI, NKOTB STEP TO PLATE IN JANUARY
(Continued from page 10)

venturing into dance/hip-hop terri-
ities like the Backstreet Boys and
angles—“Goody Goody” from Melen-
dez and “Skip To My Lu” by Lisa Latello—all of which will be out in
January. "We feel that the middle
Verge punk band The Ramones
makes its MCA debut Tues-
day (4) with “Acid Eaters.” Produced
by Berry Gordy Jr., the album marks
the band’s 30th anniversary. And the
Rock Ragga Repulsion compilation
was overseen by LeMell Humes and
David Foster.

Urbanites can also look for new al-
bums from this month from Ed O.G. & Da
Bulldogs, “Roxbury (0219)” (Chemis-
tre/Mercury, Jan. 18); Kurious, “A
Conspiration of Menace” (Columbia, Jan.
15) and Eric Gale, “Proven Elimina-
tion” (Epic, Jan. 11). Some of the biggest
stars with new material in January can be
heard on motion picture soundtrack albums.
The Eps album supporting “Philadel-
phia” is due in stores Tuesday (4), and has
appearances by D-Nice, Prodigy, Ste-
steen, Ne-Yo, the Spin Doctors, and Sade (Billboard, Dec. 11). Springsteen’s other
in the line-
up include Sinead O’Connor and the
Knicks.

Assistance in preparing this story
was provided by Trudy Miller Ro-
shamb in New York, Caron Bon-
zillo in Los Angeles, and Peter Cro-
nish in Nashville.

Meanwhile, Houston-based ETD is
expected to conclude its purchase of
Best by mid-February, presumably at a
discount to reflect the recent losses. The
deal had been anticipated since
Blockbuster purchased Super Club ETD is the F. Lar-
dale-based chain’s sole video distribu-
tee. Its best chance in ownership
does not change plentiful. Blockbuster is
not afraid to buy something close to the
retailer and ETD. Shields adds, “Conceivably, Blockbuster could still have sustained some dam-
ages in this purchase, although the suit
does not protect-

McMillin, former Best VP/GM, and
assistant GM Ross Johnson are the
keys to Blockbuster’s suit, which
alleges they were “already scheming as far back as early November” to
join S&S and “to take proprietary in-
formation with them.” They and the
dozens of other resigning employees
were told what McMillin called an “open
job fair” at the Little America Hotel in
Salt Lake City on Dec. 1 designed to
maintain the firm’s S&S op-

Sight & Sound, which has expanded
its significant foreign circulation
on Salt Lake City as its 10th
branch in part because of the
likelihood that Best customers would be unhappy buying from Blockbuster, a
major competitor, or from ETD, its
certificate source.
S&S’s filing notes that Video II
president Glenn Dickeman dropped
Best on Nov. 20, the day Blockbuster
(Continued on next page)
The Billboard Bulletin... 

ROBERTSON TAYLOR 16TH CHILDREN'S BILLBOARD

CLAIMS TO FAME

The year's inductees to the National Academy of Recording Arts & Sciences' Hall of Fame are the Beach Boys, "Good Vibrations" (Capon, 1965); Tony Bennett's "I Left My Heart In San Francisco" (Columbia, 1962); Bob Dylan's "Blowin' In The Wind" (Columbia, 1963); Mamie Smith & Her Jazz Hounds' "Crazy Blues" (Okeh, 1929); Kurt Weill's "The Threepenny Opera" from the 1930 London production with Lotte Lenya (MGM, 1954); and Miles Davis' "Miles Ahead" with Gil Evans Orchestra (Columbia, 1956). NARAS will announce the inductees Thursday the 6th at press conferences in Los Angeles, Nashville, and New York, when nominations for the 36th Grammy Awards are announced.

Virgin's New Division

Virgin Communications Ltd. has formed a new division to develop interactive encyclopedias, children's educational programs, and music programs. The division, called Virgin Sound & Vision, will work with Virgin Interactive Entertainment and Virgin Publishing to develop CD-based programs for the console game market. Tom Turpin has been appointed CEO of the new division.

A SPECIAL EDITION "BODYGUARD"

With 25 million sales worldwide reported for Arista for the soundtrack to "The Bodyguard," the label has issued a special $24.98 picture-disc edition that features special mixes of Whitney Houston's "Queen Of The Night," and her remake of Chaka Khan's "I'm Every Woman." Also included is a 12-month calendar featuring Houston.

TEICHKIU CREATE PUB CO.

A new publishing setup, MCA Panama Music Co. Ltd., has been formed in a deal between MCA Inc. and Teichiku Records Co. Ltd., a subsidiary of MCA parent Matsushita Electric Industrial Co. Ltd. The joint venture will administer the MCA music catalog in Japan as well as the software distribution for Virgin Software Dealers Corp.

BAINBRIDGE INKS WITH ALLEGRO

After nearly 14 years in business, Los Angeles-based indie Bainbridge Records, with some 125 albums, has made its first national distribution deal, effective Saturday (1). Owner Helene Marshall's port is Portland, Ore.-based Allegro Corp.

Sam Cooke's Legacy Of Song Lives On

This year will mark the 30th anniversary of Sam Cooke's death. The gospel artist-turned-seagull after placed 36 titles on the pop chart before he was fatally shot Dec. 10, 1964. He left a large musical legacy and influenced a number of artists, especially Marvin Gaye, Otis Redding & Isaac Hayes. Stewart.

Stewart recorded two different versions of "Twistin' The Night Away" and released both as singles. His latest Hot 100 entry is an "Unplugged" version of Cooke's No. 17 hit from 1962, "You're A Party." If Stewart can take the song into the top 10—certainly considering his track record—it will become one of the 10 top covers of a Cooke chart hit in the rock era.

While we wait for Rod to cruise up the chart, here is the current standing of the 10 top Cooke covers: 1) "(What A) Wonderful World" by Herman's Hermits, 2) "One Night" by the Animals, and 3) "Another Saturday Night" by Cat Stevens, 4) "Wonderful World" by Art Garfunkel with James Taylor & Paul Simon, 5) "Bring It On Home To Me" by Eddie Floyd, 6) "Butler" by Tony Orlando & Dawn, 7) "You Send Me" by Teresa Brewer, 8) "Bring It On Home To Me" by the Animals, 9) "Sightseeing" by Johnny Nash, and 10) "Having A Party" by the O'Jays.

The most recent cover of a Cooke song was "Everybody Loves A Cha Cha Cha" by James Taylor, recorded for his "New Morning/Seasons" album. Issued as a single, it didn't make the Hot 100 but did reach No. 19 on the Hot Adult Contemporary chart.

Stacks and Stacks of Letters: Chart Beat readers never hesitate to write or fax their comments, questions, and column items. There ain't always room to include these contributions, so before we get too deep into 1994 I thought it would be a good idea to clear out the 1993 letters file.

Yannis Petridis and Costas Zougiris of Virgin Records in Athens, Greece, note that "Common Thread: The Songs Of The Eagles" (which continues its reign as the No.1 country album) is the seventh tribute album in the rock era to make the top 10. Defining tribute albums as projects in which an artist or artists record the songs of another artist or songwriter, the others are: "Satch Plays Fats" (as in Wailer) by Louis Armstrong (No. 1, 1955), "Strassen Walkers" by Mantovani (No. 7, 1959), "Mario Lanza Sings Caruso Favorites" by Mario Lanza (No. 4, 1960), "I Remember Tomorrow" (as in Dorsey) by Frank Sinatra (No. 3, 1961), the soundtrack for the movie "Sgt. Pepper's Lonely Hearts Club Band" (No. 5, 1978), and "Unforgettable" by Natalie Cole (No. 1, 1991). Great detective work, Yannis and Costas.

With Michael Simpson of Los Angeles contributed many great items this year, but here's one I didn't have room for until now: Meat Loaf's No. 1 hit of last year, "I'd Do Anything For Love (But I Won't Do That)," has only its most words in its title. The song chart-topping single of the past 16 years. To find a title with more than 10 words, one would have to go back to 1977, when Marilyn McCoo & Billy Davis, Jr., reached the summit with "You Don't Have To Be A Star (To Be In My Show)."

And Louis Incacuo of Covina, Calif., wants to know if my reference to Betty Miller's "Gypsy" being her first chart album since "For The Boys" meant her first new album, since her "Experience The Divine" greatest hits collection is on the chart. Yes.
ARISTA '93: AN INCREDIBLE DISPLAY OF STRENGTH!

#1 ALBUM OF THE YEAR
THE BODYGUARD ORIGINAL SOUNDTRACK
FEATURING WHITNEY HOUSTON

#2 ALBUM OF THE YEAR
KENNY G BREATHELESS

#1 POP LABEL
#1 TOP 200 ALBUM LABEL
#1 HOT 100 SINGLES LABEL
#1 HOT 100 SINGLES DISTRIBUTING LABEL
#1 R&B LABEL
#1 R&B ALBUM LABEL
#1 R&B ALBUM DISTRIBUTING LABEL
#1 COMBINED R&B ALBUM AND SINGLES LABEL
#1 A/C LABEL
#1 A/C DISTRIBUTING LABEL

AND THE STORY CONTINUES RIGHT INTO '94

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Some material may not be suitable for adults. Anyone over the age of 19 must be accompanied by a teenager.