Labels Put New Spin On Indie Promo Many Eye BDS Data For Payment Plans

**BY ERIC BOEHLERT**

NEW YORK—In a movement that could change the way record companies do business with independent promoters, several labels are developing new payment plans based on the number of spins a song receives at a station, rather than station reports on new adds. Promotion executives say the movement is fueled by the growing importance of rotation information provided by Billboard sister company Broadcast Data Systems, which monitors the number of times new songs are spun at stations in the top 110 U.S. markets.

No longer content to track which stations are spinning their new singles, record companies now can use BDS data to learn how many times a record is played and at what time of day those spins occur. The new payment programs would better reflect the clout of actual plays as well as introduce a higher standard of accountability for indie promoters. Promoters generally are hired to supplement the labels' efforts to gain radio airplay.

The plans under consideration at certain labels could affect the top 40, rock, country, and urban formats. Currently, top 40 independent promoters work on a pay-per-call basis. Typically they receive about $700 per major-market add and $300-$400 for each medium-market add. Top 40, rock, country, and urban promoters are paid weekly flat fees for their services.

For top 40 indie promotion, the movement would set minimum standards for singles to qualify for adds. For instance, Bush Waugh, senior VP of promotion at RCA, sent out a memo last month informing top 40 independent promoters that to be credited by RCA for work.

Video Execs Weigh Impact Of Viacom/Blockbuster Deal

**BY SETH GOLDETSTEIN**

NEW YORK—Video retailers, considered slowpokes in the information superhighway, are being left as road kill in the wake of Viacom's announcement that it had agreed to acquire Blockbuster Entertainment for $8.4 billion. Blockbuster, in turn, would commit $1.25 billion to the war chest. Viacom has accumulated in the dogfight with QVC Network over who will acquire Paramount Communications.

It will be weeks or months before either deal is resolved. Meanwhile, the Video Software Dealers Assn. and other home video advocates must formulate their responses to speculation that the labels' major publishers, based in the country worlds with "Rhythm, Country & Blues," (Continued on page 88)

NRM Blasts RIAA Source-Tag Tests

**BY PAUL Verna**

NEW YORK—The latest turn in the tortuous road toward standard anti-theft protection of prerecorded music has touched off a new feud between the industry trade groups representing manufacturers and retailers.

In a surprise move, the National Assn. of Recording Merchandisers rejected recent tests of competing electronic-article-surveillance systems conducted by the Recording Industry Assn. of America. The tests determined that the acoustic-magnet is the ultimate in sound demands.

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IN THIS ISSUE

Billboard Bows First Dance Music Summit PAGE 32

Country, R&B Acts Unite For MCA Duets Set

**BY PETER CROINN**

NASHVILLE—MCA Records is uniting giants of the R&B and country worlds with "Rhythm, Country & Blues," (Continued on page 88)

New MTV Campaign Tackles Violence

**BY DEBORAH RUSSELL**

LOS ANGELES—The movement to curb violence in America is coming to MTV next month. The network is launching an anti-violence campaign modeled after its "Choose Or Lose" and "Free Your Mind" promulgations. (Continued on page 88)

Voting Changes Freshen Brit Award Nominations

**BY THOM DUFFY**

LONDON—Younger, dance-oriented artists have nabbed the majority of nominations for this year's Brit Awards, following criticism in recent years that the Brits have been dominated by the "old guard of the U.K. talent scene. Apache Indian, Jamiroquai, Dina

(Continued on page 86)

(Continued on page 86)
DOUBLE PLATINUM...
AND THE VIBE JUST GETS

TONI BRAXTON

"THE YEAR'S MOST STRIKING
DEBUT ALBUM." — NEW YORK TIMES

Her first two chart-topping, multi-format Gold hits
“BREATHE AGAIN” and “ANOTHER SAD LOVE SONG”
took Toni straight past Double Platinum.

With across-the-board critical acclaim,
unforgettable television appearances,
and killer live shows,
she’s just getting into a groove.

Executive Producers:
Antonio "L.A." Reid and Kenny "Babyface" Edmonds
STRONGER

NOMINATED FOR 2 GRAMMY AWARDS
INCLUDING
BEST NEW ARTIST

NOMINATED FOR 3 AMERICAN MUSIC AWARDS
INCLUDING
FAVORITE FEMALE ARTIST, SOUL/R&B
Walt Disney Records thanks the National Academy of Recording Arts & Sciences and congratulates the following Grammy Award Nominees

**RECORD OF THE YEAR**
"A Whole New World"
(Aladdin's Theme)
Peabo Bryson & Regina Belle
Walter Afanasieff, Producer
(Columbia/Walt Disney Records)

**SONG OF THE YEAR**
"A Whole New World"
(Aladdin's Theme)
Alan Menken & Tim Rice
Songwriters

**BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL**
"A Whole New World"
(Aladdin's Theme)
Peabo Bryson & Regina Belle
(Columbia/Walt Disney Records)

**PRODUCER OF THE YEAR**
Walter Afanasieff

**BEST MUSICAL ALBUM FOR CHILDREN**
"Aladdin"
(Original Motion Picture Soundtrack)
Alan Menken & Tim Rice, Producers
Tim Burton's
"The Nightmare Before Christmas"
(Original Motion Picture Soundtrack)
Danny Elfman, Producer

**BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION**
"Aladdin"
Alan Menken, Composer

**BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION**
"Friend Like Me"
(From "Aladdin")
Alan Menken & Howard Ashman
Songwriters

**BEST SPOKEN WORD ALBUM FOR CHILDREN**
"Aladdin Sound & Story Theater"
Ted Kryczko, Producer

©Disney
Singer/songwriter Sam Phillips is far-sighted. Artistically, this trait translates into music that conveys a penetrating concern for the fuzzy future. Optically, it means she "can’t see up close, I can only see things that are distant," a condition for which her art compensates, helping her ascertain "what to leave out or include.

"Martinis And Bikinis" (due March 8), the third in a trilogy of albums with the Virgin logo of her own wood-borne signs, further the uniquely humane vision of this poet of impertinence. "Music gives shape to something that you can’t express," says Phillips, and "I feel that’s always been a key to what I’ve done."

"I even though the public image of these signs also put her communication-starved mother on edge. Phillips pressed forward with the new outlet as the family moved from Hollywood to suburban Glendale. "I played my brother Bob’s guitar, started investi- gating this thing that was a kid living in Glendale, (where) (this) and (Cruel Inventions) (1991), won strong praise for their ability to explicate the inexplicable. The trepidant spell of tracks like "Hold- ing On To The Earth" and "Bastard Of Frontnessies" (both featured in the lucrative film "Ratigan," "Paralyzed" was anWest Coast hit pulled by the zealous, lovely surety of Phillips’ vocals, her pitch hovering halfway between a bell clarinet and a contrabassoon.

New songs by Phillips. "So Real" says, "Baby I Can’t Please You," "Strawberry Road," and the fiercely beautiful "I Need Love" still use the familiar to help name the unknown, the artist employing chamber-music elements (harpsichords, string quartets), plankent Beasters/Yardbirds tokens (tre- ble guitar, backwoods-tape sequences, sitars), and othertestimonial toches to depict the personal gaps we must consume in search of sufficiency. "I’m a big reader of poetry and writing that has a profound side," says Phillips, "from Thomas Merton. Yeats, and Pablo Neruda. I’m U.S. Lewis, who talks about this incomprehensible longing that we all have, this feeling we try to describe as nostal- gia or romance. That’s what ‘Strawberry Road’ is about and it takes us out of America from an Indian story that says the road to Heaven is paved with strawberries."

Her throaty speaking: tone teeters a girlish giggle. "I don’t love music that’s either too into the beat or the sing into the sky—it should always have some sensual pull to it. "Martinas And Bikinis" is just a pseudonym— the real title is "I Need Love." It’s the plainsong on the record, and I love it for being so plain. It’s an orphan, or something like that."

And so, in a purely emotional sense, was Phillips, the second of three children of transplanted Texan William Phillips and the former Peggy Smith, who met and fell in love at Los Angeles High School. Peggy became a medical secretary, and a disillusioned spouse with three children (her husband is still an artist), was married to her husband quickly afloat. Bill Phillips was an accountant by trade and a movie buff by inclination, sharing his film fixation with his daughter (christened Leslie but nicknamed Sam). "We would see these old movies, and he would take us to the airport," says the actor, "This is where they filmed ‘Gone With The Wind.’" Movies were his family. It seemed magical to me when I was young."

But by her teenage years felt electric.

"I began playing music at 14 or 15 as a cathartic thing, because I was having trouble with my parents—who are finally about to break up after letting it drag on too long—and the family was sort of cracked and lying on the floor. One of the things I was writing was called ‘The Silence,’ because my dad would go for weeks, months, sometimes years without speaking! He had an older brother who died when he was very young, and it really made his mother and father bitter, and they really cut him off instead of em- bracing him, so my dad had damage that helped create the environment. I was raised in: strange, unpleasant and very fragmented.

"So I put this into a song," she adds, "and he saw it on my piano and he was shocked, because you know, and he used that to turn it to him before. I started the process of the whole family looking at what was really going on. To me, that was a big moment.

"And even though the prestigious label that put me under the pseudonymic, the racial superiorities of her name also put her communi- cation-starved mother on edge. Phillips pressed forward with the new outlet as the family moved from Hollywood to suburban Glendale. "I played my brother Bob’s guitar, started investi- gating this thing that was a kid living in Glendale, (where) (this) and (Cruel Inventions) (1991), won strong praise for their ability to explicate the inexplicable. The trepidant spell of tracks like “Hold- ing On To The Earth” and “Bastard Of Frontnessies” (both featured in the lucrative film “Ratigan,” “Paralyzed” was anWest Coast hit pulled by the zealous, lovely surety of Phillips’ vocals, her pitch hovering halfway between a bell clarinet and a contrabassoon.

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There is a fundamental gap in the U.S. copyright law that, with the advent of the electronic information superhighway and home media supercenters, could have a profound effect on the recording industry revenue streams. The future of home entertainment technology is fast approaching and the choices between and among cable, computer, electronic, telecommunications and entertainment conglomerates. Unfortunately, copyright legislation is not keeping pace with these rapid developments.

There are two hills currently languishing in the trough: one is the transmission and grant copyright owners of sound recordings the exclusive right to control the digital transmission of their works. Record companies and recording artists would be well-advised to act now and lobby fiercely to get such legislation passed, or risk losing handsome amounts of income in the not-too-distant future.

Copyright owners of every type of copyright except sound recordings enjoy, among their rights, the exclusive right to authorize the public performance of their copyrighted work. Songwriters and publishers receive compensation for radio and television broadcasts, since musical compositions, unlike sound recordings, have a public performance right. However, when a song is played on the radio or television, the singer and the musicians who perform the song, the producer, and the record company whose creative and technical contributions combined to make the recording possible have no right either to control or to compensate for the broadcast performance of the work. The chairman of the House Judiciary Subcommittee on Intellectual Property, Rep. William Hughes (D-N.J.), introduced a bill in July that would provide for a public performance right for sound recordings.

Although there has always been opposition to such legislation by the broadcast industry, there has been additional opposition in this case from music publishers and the recording rights societies. Because these parties fear that the House bill would grant record companies and performers too much control and make their rights subordinate. However, the Senate version of the bill, S. 1421, sponsored by senators Diane Feinstein (D-Calif.) and Orrin Hatch (R-Utah), has additional language that would appease music publishers by setting standards for performance royalties that publishers could require from radio stations. There will also be a debate on what record companies should be paid to record copyright owners who should not be taken into account in setting performance royalties for musical compositions.

It is imperative that some compromise be reached among the competing interests in order to secure a performance right for sound recordings as soon as possible. Other, the continued rapid development of high-tech possibilities could mean an electronic distribution of music could deprive recording artists and record companies access to a public audience.

In the future, barriers will continue to come down between telephone companies, cable TV, and video programming companies. The development of digital fiber-optic networks will provide companies with more and more access and choices to hundreds of channels, as well as electronic home delivery of audio and video programs. Most troubling, however, is the fact that digital technology will make it possible for the consumer to make a virtually identical copy of any audio transmission, royalty-free.

Record companies and artists increasingly will find their products being transmitted and sold by way of cable networks or via computer modems, and yet will be precluded from collecting any revenue because such transactions arguably will be deemed "broadcasts." New types of high-quality music services, some of which are already operating in an environment outside of record company control, charge monthly fees to subscribers to deliver CD-quality sound to customers in their homes. Even though these new broadcast and cable companies transmit record company product to consumers for their own commercial gain, they have no obligation either to secure record company permission or to compensate the label or the artist for the commercial use they make of the copyrighted works.

One apparent way to circumvent this problem would be for each major record label to develop its own cable TV channel. That would allow viewers to order albums and other music related products directly. For example, the label could charge the consumer a retail price equivalent for the transmission of a particular album.

Although such a solution has its obvious benefits, it is a surefire way to devastate artists, such a venture could prove to be costly and burdensome for a record label. In addition, there would still be nothing preventing a cable operator unaffiliated with a particular artist's label from establishing its own competing home shopping music cable net- work, thereby undercutting the prices offered by the artist's source label. In fact, it would be fairly easy for such an unaffiliated competitor to buy a German or arti- stic artist's album at a lower price because it does not have to bear the record company's financial investment in recording costs. Since the competitor would argue that it is merely broadcasting the product, not selling copies, the artist and its label has no legal recourse. The com- petitor would be liable only for performance royalties which, at this point, are not payable on the sound recording.

It is important that the U.S. copyright law be modernized to accommodate the new communications technologies and computer-driven services, as well as the next wave of technological components that are sure to follow. It is fundamental to our system of copyright and intellectual property law that those who exploit another's copyrighted work for their own gain be required to obtain authorization and compensate for the use of their works. The broadcasting industry understands this concept: it already pays performance royalties for the creative contributions of songwriters and music publishers. There is no plausible justification for not paying the recordartist and the record company that brings the music to life.

EDITORIAL INSPIRATION

The editorial "Culture, Violence And The Cult Of The Unrepentant Rogue" (Bill- board, Dec. 25, 1990) is the most sincere and inspiring bit of literature that I have ever read in Billboard. It deserves a Pulitzer. This article could, hopefully, set the stage for a long-ignored set of values in the American journalism and broadcast area, as well as in our own music industry.

Tim Hurst
Promotion Mgr.
Cincinnati Mkt.
Reprise Records

NATIONAL ARTISTS NEGLECTED

Your GSA Spotlight (Billboard, Dec. 4, 1993) has contributed to the continuing flow of misinformation concerning airplay for German artists. As mentioned in the last paragraph of the story "Domestic Art- ists," the record companies are, in fact, selling German product despite the international competition.

You failed to note how much American and English product is released here with no hope of finding its way to German radio. The reason being the obligation the German subsidiary has to its parent company. The financial resources and work hours could be better spent developing national talent. Many have only one deal with the various national acts on their rosters. Imagine an American record company with more than 100 releases and only a few by American artists. Furthermore, a large portion of what comes out of the studios is 100% Ger- man—the musicians, the engineer, the producer, the singer, even the song. And yet an eye on the international market, the fin- ished product is English. A good example is the BMG Arista single "Wish You Were Here," from Stone & Stone.

Also, I think you misquoted Ms. Hamer in your article "German Talent." Radio NRSW was promoting the record for more than 16 weeks.

Jeff van Gelder
Sales Manager
Radio NRMG

Billboard responds: As the introduction to the Spotlight noted, the German media's reception to German product has started to increase. Dwig Hamer's quote is correct as long as there is a relationship with what she sees as radio's "wait and see" attitude.
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**Billboard May 8, 1993**

**Liz’s ‘Guyville’: All Is Fair In Love**

It's a sad, sad world when you think about it. When you think about the things that happen in the world, you just have to wonder if there's anything that can be done to help.

Everyone knows that the world is a sad, sad place. But what if there was a way to make it better? What if we could somehow make the world a better place for everyone?

**Billboard February 6, 1993**

**Sting: Inside The Sumner's Tale**

I have always been a fan of Sting. His music has always been my go-to choice for a good mood. And his latest album is no exception.

It's a beautiful album, with so many different types of music. From rock to pop to folk, Sting has it all covered.

**Billboard December 26, 1992**

**What Fuels Rage Against The Machine?**

Rage Against The Machine is one of the most powerful and influential bands in rock history. Their music is filled with anger and rage, which is why they have become such an important force in the music world.

Their latest album is another masterpiece. It's filled with powerful lyrics and catchy tunes.

**Billboard August 15, 1992**

**PJ Harvey: A Lover's Musical Musing**

PJ Harvey is a genius. Her music is always so beautiful and soulful. Her latest album is no exception.

It's a fantastic album, with so many different types of music. From folk to rock to pop, PJ Harvey has it all covered.

**Billboard July 25, 1992**

**Elmore James: The Slide Is Crying**

Elmore James was a genius. His music was always so soulful and emotional. His latest album is no exception.

It's a fantastic album, with so many different types of music. From blues to rock to pop, Elmore James has it all covered.

**Billboard May 20, 1993**

**Aimee Mann: ‘Whatever’ Matters**

Aimee Mann is a genius. Her music is always so beautiful and soulful. Her latest album is no exception.

It's a fantastic album, with so many different types of music. From folk to rock to pop, Aimee Mann has it all covered.

**Billboard October 10, 1992**

**Shawn Colvin’s Long Trek To ‘Fat City’**

Shawn Colvin is a genius. Her music is always so beautiful and soulful. Her latest album is no exception.

It's a fantastic album, with so many different types of music. From folk to rock to pop, Shawn Colvin has it all covered.

Music To Your Ears, Too.

Billboard

www.americanradiohistory.com
Karpel Takes Temporary Hold
Of VSDA Reins

LOS ANGELES—The Video Software Dealers Association has temporarily named Rick Karpel to the post of executive VP, replacing Don Rosenberg, who has been stripped of those duties.

Karpel will continue to be the trade group’s VP of legal affairs and communications. He will also retain the duties, which include extensive work with state legislation, with Andrew Leigh, an attorney and contributor to VSDA’s newsletter, as well as with outside attorneys/consultants.

Earlier this month, VSDA president Dawn Wiener said an interim executive VP would be in place by Sept. 30. (Continued on page 97)

Billboard Bows Airplay Monitor

NEW YORK—Billboard has rolled out its fourth Airplay Monitor publication, this one covering album rock and hard rock stations. The free weekly magazine includes a definitive rock radio data, as accumulated on a weekly basis by Broadcast Data Systems. Billboard, the Monitor, and BDS are all part of BPI Communications.

Rock Airplay Monitor, which debuted Jan. 14, is sent by first-class mail to nearly 1,000 PDs, MDs, radio consultants, promoters, managers, and talent agents in the album rock and modern rock fields.

The new Monitor follows the successful 1993 launches of the Top 40, Country, and R&B Monitors. The director of charts for the new publication is Kevin McCabe, who continues to supervise the charts for Top 40 Airplay Monitor and the Hot 100 and all radio charts for Billboard.

The chart managers are Anthony Colombo (album rock) and Mark Marcus (modern rock), who continue in those roles for Billboard as well.

Each week Rock Airplay Monitor publishes the exact number of plays amassed by current releases on 110 album rock and 30 modern rock stations across the U.S. The information is the basis for two separate 40-position Monitor charts, one each for album and modern rock.

The album rock chart continues to be published as a Billboard chart, while the modern rock chart in Billboard converts to an all-monitored chart in this issue to match the chart in Rock Airplay Monitor (see page 54). Previously, the Billboard modern rock chart was a combination of monitored airplay and playlists collected over the telephone from reporting stations. The Billboard modern rock chart now consists of 50 stations, while the chart in Monitor contains 40 positions.

For Rock Airplay Monitor subscription information, call 800-722-2346.
Success Comes In Threes
For Bassist Rob Wasserman

■ BY JIM BESSMAN

NEW YORK—The Feb. 15 release of bassist Rob Wasserman’s “Trios” on MCA is the culmination of a 38-year partnership with the artist and the young imitator.

The album features three-way collaborations between Wasserman and such diverse artists as Jerry Garcia, Brian Wilson, Elvis Costello, the late Willie Dixon, Bruce Hornsby, Neil Young, and Branford Marsalis, as well as three bass trios with Wasserman playing all the parts.


While “Solo” was released on Rounder, “Duets” came out on MCA as one of the label’s last jazz releases before its acquisition of jazz label GRP Records in 1990. GRP has since administered MCA’s jazz product, and now markets “Duets” as GRP catalog. MCA/GRP was launched as a more pop-oriented line than GRP (Billboard, March 6, 1993). Its releases are primarily marketed and promoted by GRP.

“MCA/GRP was designed for GRP to expand into new things,” says Wasserman (vice president). Larry Rosen felt that Rob was where he wanted to go with [the label] musically,” says Clare Wasserman, Wasserman’s former wife and current manager, noting that he wouldn’t have fit in well with GRP’s regular jazz roster.

“Trios’ is a marketing dream for us,” adds GRP senior VP of marketing and promotion Mark Wesler, because “it gives us the opportunity to work with a high-profile artist.”

Wasserman, who has been cited by critics on Rolling Stone magazine and others for his musicianship and composing, earned a Grammy nomination for best jazz performance for “Duets,” which also garnered best jazz vocal nominations for Rickie Lee Jones and Bobby McFerrin. Prior to that, bassist had appeared on “Duets.” Wasserman has performed with the varied likes of Jones, Oingo Boingo, Van Morrison, the David Grisman Quintet, and Stephane Grappelli. After “Duets,” Wasserman played on Lou Reed’s “New York” album and in Reed’s tour band (Reed also appeared on “Duets”). He also toured in an acoustic duet with Grateful Dead guitarist Bob Weir, also a player on “Duets.”

Continuing Wasserman’s Dead connection, “Trios,” which commenced development in 1989, was recorded with Dead bassist and Dead producer John Butler, who also engineered and mixed the album. Most of the 14 tracks were cut at MCA’s recording studios in Atlanta, Calif. Total creative freedom was extended to each trio, with the only rule being that each show be recorded live, with the threesome playing all the instruments.

“It’s a logical extension of the one-man band thing of ‘Solo,’ where it learned to play by myself, and then ‘Duets,’ where I went one-on-one with some of my favorite people,” says Wasserman. “I thought ‘Trios’ would be more like a band, and with three people there’s a lot more going on, but it still has the same intimacy and sparseness of the other records.”

To distinguish it from “Duets,” which used pop standards as its matrix, “Trios” features original material written for each trio.

“There was no formula, which made it more exciting,” Wasserman says. “It took a while to get the trios together and to come up with new material, essentially from scratch. One thing about a project like this is that while it’s one record, it’s all different.

(Continued on page 97)
New Copyright Law Expected In Poland
Proposal Extends Copyright Protection To 50 Years

BY RICK RICHARDSON

WARSAW—The Polish senate is expected this week to ratify the long-awaited new copyright law, which could be in effect by April.

The bill, which drastically overhauls the 1952 law, will then only need the formal signature of the nation's president, Lech Walesa, to enroll Germany, and producers to derive income from the Polish market of 48 million potential buyers.

When passed, the law—which makes piracy a criminal activity subject to prison terms from six months to five years—is expected to drastically curtail piracy in the world's largest pirate market. It is also expected to curb pirate exports that have flooded the neighboring markets of Germany, the Czech Republic, and further afield.

Not only does the law protect authors' rights in Poland, but it also protects the rights of record producers, who until now had no protection in Poland. Producers also have rights for broadcast and live performances.

The proposal extends the copyright period for authors and composers from 20 to 50 years. Producers get a 50-year term of protection for new recordings.

Producers also have a distribution right, which enables them to forbid importation, and rights over rental and lending.

There are also provisions for a private copying levy on hardware and blank software.

Andrzej Puczyński, president of the Polish Producers Assn., says, "It has been very hard for us to make money. This law will be a real shot in the arm for the music business."

Blanka Kortlant, regional director of IFPI, says the bill means "everybody" to the Polish recording industry. "To us, this is the difference between being and not being," she says.

IFPI has been fighting piracy since it moved into Poland in June 1992. In that year, 90% of the 90 million sound recordings sold in Poland were illegally made, says the organization.

According to Kortlant, the only drawback to the law is in the area of retroactive protection. "In the case of sound recordings, retroactivity is limited to only 20 years back from now," she says. "This will open up the possibility of airplay exploitation of Beatles or Elvis recordings, for example," she says.

The law will take effect three months from the date of Walesa's signing. IFPI's secretariat in London estimates that the law will be passed Jan. 20 on its final reading in the Polish parliament, the Sejm.

Recordings eligible for protection will be all those produced by companies resident or having headquarters in Poland.

Major record companies already represented in Poland are EMI through licensee Pantomat, Warner through Polton, Sony (Music Hungary), and BMG, which has its own company in Warsaw. PolyGram is expected to enter the market soon.

Assistance in preparing this story was provided by Dominic Pride in London.

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Morgan Creek Label Folded Into Its Corporate Parent

BY CHRIS MORRIS

LOS ANGELES—Morgan Creek Productions' bumpy ride at the box office and Morgan Creek Records' inability to break its roster of new artists has led to the folding of the record company into its corporate parent, and the departure of label GM Mazza and promotion VP Walter Lee.

Morgan Creek now plans to concentrate on releasing soundtrack albums and feature films, but it also protected its greatest chart success shortly after its startup in 1991, when the soundtrack album for "Hotel: Princes Of Thieves"—which contained Bryan Adams' No. 1 hit "Everything I Do I Do It For You"—rose to No. 5 on The Billboard 200 and sold more than a million units.

Concerning the reasons for the company's reorientation, Morgan Creek COO Gary Barber says, "It isn't any secret—we had great success on soundtracks and, conversely, we weren't able to break any new developing artists. We placed all our efforts on where we experienced success. It's a shift of business emphasis."

Former Morgan Creek Records VP of business affairs Mark Berger will now serve as VP of Morgan Creek Music Group's motion picture label, with a staff of four, will now operate (Continued on page 91)

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Feds Find Kiedis Inappropriate For Condom Promotion

BY CARRIE BORZILLO

LOS ANGELES—The U.S. Department of Health and Human Services spokesperson, says the 60-second PSA was pulled after a reporter informed him that Kiedis' reputation on misconduct charges of indecent exposure and sexual battery. The incident stemmed from interviews at George Mason University in Virginia. (Continued on page 86)
Soundgarden: Taking Root At Radio
A&M Hopes New Formats Embrace Act

BY CHRIS MORRIS

LOS ANGELES—Anticipation is running high in some radio quarters about the March 8 release of "Superunknown," Soundgarden’s A&M debut sequel to the Seattle band’s platinum 1991 set, "Badmotorfinger.

"Between that and [the forthcoming] Alice In Chains [EP "Jar Of Flies"], there are plenty strong records coming out," says Tom Calderone, PD at modern rock WDRE Long Island, N.Y./WIBF Philadelphia. "At this point, between their exposure on Lollapalooza and their image as an alternative rock band, it should do very well for us ... Doing the Neil Young tour didn’t hurt [the band], either.

"Indeed, A&M Records has great expectations for "Superunknown" at multiple formats.

Says the label’s senior VP of marketing/GM Jim Guerinot, "I think, because of everything that’s changed in the last three or four years, metal radio, certain core-core radio, and album radio were available to Soundgarden. College radio has always been a mainstay for the band."

Guerinot expects growth to come from modern rock radio, where the band already enjoys a healthy base: "I think what we’re going to see open up to a much larger degree is commercial alternative radio, which has been there on a very limited basis in the past, and I think we’re going to see MTV there in a big way. They’re big supporters of the band and of this record."

"However, don’t expect to see the label roll out the album with a major flourish. Taking a page from the playbook of Geffen Records—which launched Nirvana, with a low-key, get-out-of-the-way marketing approach—A&M is intent on turning down the bells and whistles with the new Soundgarden release."

Guerinot says, "With ["Badmotorfinger"], we had Walkmen with the tape in it, and a walking, singing shat."

(Continued on page 28)

WORKING ON VACATION:
Capitol Readies Marx Set

BY CRAIG ROSEN

LOS ANGELES—Capitol and Richard Marx appear to have hit on a hit on their hands as "Now And Forever," the first single from "Paid Vacation," climaxes The Monitor’s Top 40/Adult Airplay chart. Yet that’s just the tip of the iceberg, says Capitol senior VP/GM Bruce Kirkland.

"We’re just taking the typical Richard Marx route of going to radio with the hopes of a hit single," Kirkland says. "The thing we’re really excited about is the other elements."

With the album due Feb. 8, Capitol has several marketing tie-ins in place to expose Marx’s music beyond the usual channels. "Now And Forever" is featured in the forthcoming film remake of "The Getaway," starring Kim Bassinger and Alec Baldwin. A video, featuring Marx and footage from the film, is already garnering airplay on VH-1, and the label is taking advantage of cross-promotions among it, production company Large Entertainment, and Universal Pictures.

The label started to spread a buzz by inviting various radio and retail representatives to a screening of "The Getaway" and product presentation in early December, which culminated with an acoustic set by Marx at his home.

"That had a lot to do with the set-up at radio," Kirkland says. The label released the single to radio in mid-December. "We wanted to build up good BDS play [over the holidays]."

"The Getaway" opens Feb. 11, only days after the album’s release, so Capitol and Universal have hooked up for "Getaway/Paid Vacation" radio promotions in 25 markets, with prizes ranging from screening passes to a Hawaiian vacation. (Continued on page 16)

Tasmin Archer Impersonates Elvis (Costello);
Like Buttah: Babes’ Baubles Bring A Cool Mill

RUN FOR COVER: Any time an artist covers material made well known by another artist, the singer runs the risk of possibly unflattering comparisons. Rarely does the reverse happen, the new interpretation acting as a prism that reflects nuances previously undiscovered in the familiar renditions.

Tasmin Archer knows what she was getting into when she decided to record Elvis Costello material. "I thought no one could do the songs as well as Elvis," she says. "I was a bit worried that I wouldn’t be able to handle it."

Sometimes when people cover a song, you’re open to a bit of criticism because someone’s already put a stamp on it for me. This was more about learning techniques...the way he delivers a line; there’s a lot of drama and variation in his records."

Luckily for Archer and the listener, she proves up to the task. The evidence is on "Shipbuilding," to be released March 8 here by SBK. Archer’s 1994 debut, "Great Expectations," drew more critical acclaim than commercial acclimation stateside, but it was a major hit throughout Europe, mainly on the strength of the elegant "Sleeping Satellite."

She began cutting demos of Costello songs at home in Bradford, England, and then took the tapes into the studio to "finish them off," she says. "We wanted to record as much live as we could. [At home], we would use computers to get the effect of the track and then go into the studio and replace them with musicians."

The four Costello compositions tackled by Archer are the title track, "Deep Dark Truthful Mirror," "All Grown Up," and "New Amsterdam." Archer’s renditions remain relatively true to the originals, with simple arrangements that don’t detract from the clever poignant of Costello’s lyrics or the clarity of Archer’s voice. While all are lovely, the most touching is "All Grown Up." "That’s the one I’m closest to," Archer says. "It’s told from a woman’s point of view, and I found that very enjoyable to sing."

While the EP was released in the U.K. containing only the four Costello songs, the U.S. edition will include a quartet of live renditions of songs from "Great Expectations" recorded during a show at London’s Town & Country club.

When listening to the project as a whole, as Costello’s material slides into Archer’s songs, it’s clear that the two songwriters share something in common: the ability to tackle universal topics or themes and turn them into personal statements.

While daunted to be included in Costello’s company, Archer says, "My album was about certain issues, which I tried to make as personal as possible—to hit home instead of serve as a newsreel. Elvis Costello makes his songs very human, too."

(Continued on page 16)

MAMA TOLD ME NOT TO COME: According to Stephen Chabre, president/CEO of Michael Jackson’s MJJ Enterprises, Jackson’s company is working actively on a settlement with Munich-based concert promoter Marcel Avram. Avram filed a lawsuit against Jackson, TTC Touring Corp., and MJJ Enterprises Dec. 28, alleging that Jackson knew he was addicted to painkillers when he signed a deal with Avram for his Mama Concerta to promote shows. Because of the addiction, Jackson subsequently canceled the remainder of his tour in November (Billboard, Jan. 8).

T H I S A N D T H A T : Iron Maiden has named Blaze Bayley, formerly of Wolfsbane, as its new lead singer. He replaces Bruce Dickinson, who continues to pursue his solo career ... Steely Dan will continue its reunion tour this summer in Japan and Europe ... Blues Saraceno has been named guitarist for Poison. He replaces Richie Kotten- zen. ... Also moving on is Faith No More guitarist Jim Martin. No replacement has been named yet, but we bet the Red Hot Chili Peppers could recommend a few guys.

Me Phi Me, who is working on his second album for RCA, is looking for new management.
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Artists & Music

Is Radio Ready To Meet Hersh’s ‘Makers’? Sire Prepares Support For Muses Leader’s Solo Set

BY BARBARA DAVIES

NEW YORK—Sire Records terms “Hips And Makers,” the Feb. 1 release and first solo record from Throwing Muses guitarist/songwriter Kristin Hersh, a “one-listen knock-out.”

Literally, perhaps—the artist herself says she never again wants to hear some of the material on it.

“It’s darker than what you usually hear,” admits Sire product manager Geoffrey Weigl.

But Sire GM Howie Klein says he believes the peculiar power generated by Hersh’s acoustic performance will not only touch the fan base of Throwing Muses, but also will reach beyond it, to new listeners.

“About a year and a half ago, I saw her do a live show at Rhino Records’ store in Santa Monica,” Klein says. “She sat down and started playing, and it was a shock. I couldn’t believe how good it was, and I’ve been a Throwing Muses fan since before I was with the label. I had never heard her play acoustic.”

Hersh agrees the album has its somber moments. “I’m scared of a few things on it, like ‘The Letter,’” she says. “We’re much more used to the vocabulary of dark moods, anger, sadness, jealousy, frustration. There are so many words for dark moods, but there’s only ‘happy’ for the other. It’s just not that simple.”

“The single, which features vocals by R.E.M. singer Michael Stipe, went to radio Jan. 11, and is featured in the forthcoming Warner Bros. movie “With Honors,” as well as on its soundtrack.

Weiss says the song is an attention-grabber. “I don’t know if it’s going to be a chart reality at album alternatives,” he says. “There will be some radio that won’t play it, but there’ll be 15-20 stations that will, and they’ll get a re-order.”

The album’s delicate pairing of bright moments with dark imagery is showcased on lead single “Your Ghost,” which commemorates the death of a close friend. “When someone dies on you, it’s hard to think of it,” she says. “But when you’re used to them not being there, you have another angel, another ghost there with you.” Hersh says, “That’s a sweet way to think of it.”

Meanwhile, VH-1 will feature a Feb. 16 Mars performance. Says Kirkland, “The synergy between the different companies has given us another leg to stand on that we wouldn’t have if we approached it in a normal way.”

For Mars, the new regime at Capitol, headed by president/CEO Gary Gersh, is a welcome change. “I feel for the first time I have a personal relationship with someone at a record company,” he says. “But” in a sense I am going to be a guinea pig for [Gersh]. He came into this rubble of a record company. He made Blind Melon a success, and he had some success with that Radioshoc record, and I am going to be the first song-oriented pop artist to be released with this much push.”

According to Mars, “Paid Vacation” is his “most consistent” effort yet. Most of the material was written while on the road in support of his 1991 effort “Rush Street.”

For the album, Mars called on some of his famous friends and his family for assistance. Lionel Richie, who gave Mars his first big break as a back-up singer, appears on “The Way She Loves Me,” which also features Luther Vandross.

“It was one of the most validating feelings I have ever had, standing next to [Richie], knowing that we were just sitting together again, but this time for one of my albums,” Mars says.

With the recent birth of his third child, Mars isn’t overly enthusiastic about the thought of touring. “Touring certainly has lost some of its glamour since I became a dad,” he says. “I love the two hours on stage now more than ever, but the time away from home is the drag. I won’t be away from home for more than two weeks without seeing my kids.”

Yet Mars hopes to make up for his touring constraints by focusing on television and in-person performances. “I could do the whole [album] with an acoustic guitar, and it would still come across OK.”

Meat Puppets Await Grilling For Second London/PLG Set

BY DAVID SPRAGUE

NEW YORK—The Meat Puppets have been cited as an inspiration by such platinum acts as Soul Asylum and Nirvana. Now, after more than a decade of underground supremacy, the Arizona-based trio faces mainstream scrutiny with its second London/PLG release, “Too High To Die.”

“It’s obvious that this band is not limited to a 100,000-person fan base reached with 1991’s ‘Forbidden Faces,’” says PLG associate director of product management Jonas Nachsin. “They’ve given us the most important tool: a record that can appeal to a wide variety of rock music fans.”

To facilitate that process, Nachsin says PLG will concentrate on introducing the Meat Puppets to mainstream media and retail gatekeepers via a U.S. city “eat-and-greet” trek dubbed “The Munchies Tour” that kicks off in the band’s Phoenix hometown Jan. 25, the same day the record is released.

(Continued on page 28)
TO

Sam Cooke

IN recognition for his contribution as a songwriter, producer and performer, his unique place in history for gaining acceptance of black music in the early days of rock and roll, and particularly for his translation of gospel music to the popular musical experience, THE APOLLO THEATRE FOUNDATION takes great pleasure in presenting Sam Cooke with its Chairman's Award for 1993.

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Elissa Lee Kokkonen
Houria Aichi
Jose Van Dam
Katell Keinegg
Kim Wilde
Laurent Garnier
Liane Foly
Liz Mc Comb
Mana
Marciej Pikulski
Mari Hamada
Marla Glen
Michel Jonasz
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Some of the 100 artists performing in 25 concerts
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Hal David Recollects A Fellow Lyricist, His Brother Mack

A BROTHER'S Appreciation: Words & Music asked Hal David, the lyricist and former president of ASCAP, to offer some recollections on his older brother Mack David, also a lyricist with a catalog of hits, who died Dec. 30 at age 81.

"Songwriting is something I can't quite be a respective thing in my family today. However, it wasn't always so. When my brother Mack decided to be a songwriter instead of a lawyer, our father, who was quick to anger when he was disrespected, called my brother 'a Broadway bum' and threw him out of the house.

"A short while later, when Mack wrote the first of his many hit songs, our father was very proud of him. Of course, welcomed him back home."

"In those days, entertainers had to get clearance before they performed a song on radio. And so songwriters always knew in advance when their songs were being played. It was very exciting to listen to Freddie Martin playing one of Mack's songs in Los Angeles, or Ben Bernie doing one of Mack's songs in Chicago, while our family gathered around the radio in our kitchen in Brooklyn. We stayed up all through the night to listen, every time when one of his songs was played. I remember this as if it was yesterday."

"I also remember some years later, when our father suffered financial reverses and he lost what little he had. Mack went out and got a job at the Vitaphone Studios in Brooklyn, writing songs for Warner Bros. short subjects. Every Friday night the room was considered to be an unopened pay envelope to my father to open and give to my mother to keep the family alive."

"From that simple beginning, Mack went on to a major career as a songwriter. He was nominated for (eight) Academy Awards, as well as being elected to the Songwriters Hall of Fame.

"Mack influenced many of his colleagues along the way. He was also a role model for me, as a brother as well as a songwriter. To a large extent, I followed in his footsteps, and they usually led me to happy places."

"I feel very fortunate that I just happened to be in Palm Springs before he died, and I had a chance to spend some affective time with Mack at home and later in the hospital. He was in such good spirits. We were very happy together, and I'll always remember that." The CONVINCER: The death of Jay Blackton, the veteran Broadway musical director/conductor (see Lifelines, page 73), recalls a story he told Max Wilk in "OK! - The Story of Oklahoma!" published earlier this year on the 50th anniversary of the musical. Wanting to convince Blackton to do the show - Blackton was hesitant, because he wanted to continue his career as an opera conductor - Rodgers & Hammerstein invited him to hear the score. They started off with the first song, which was "Oh, What A Beautiful Morning." When the song was over, I was filled with emotion at the beauty and the simplicity of this work, which had such a wonderful lyric! It sparkled, as the morning sun sparkles! I was over the moon, and I very boldly whispered in Rodgers' ear, in the most affective manner..."I just blurted out...you son of a bitch!"

LISTEN & LEARN: A new U.K. periodical, The Musical Collection, is more than keeping the spirit of the musical theater alive - it's including a CD or cassette of classic show scores as well, while offering a colorful, in-depth look at the show, its authors, and its stars. First show up for the magazine is "West Side Story," in a version produced by John Yap of London-based TEL Records. Other Yap-produced shows set to appear in months to come are "Phantom Of The Opera," "Oliver!," "Show Boat," "Kiss Me, Kate," "Fiddler On The Roof," and other warhorses. Price for the first edition is $1.45; others will run about $6.

THE BOOK: It's called The Book, and Hal Leonard Publications says it's the real thing among fake books. The $4.50 tome contains more than 1,200 songs from the 1930s to the present. Its 775 pages contain alphabetical and categorical indexes, with songs listed by decade, genre (e.g. Broadway, Latin, children's songs). The "C" version can be used for piano, voice, guitar, electronic keyboards, and all "C" instruments, and The Book also is offered in "E-flat" and "B-flat" editions.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. Phil Collins, Both Sides
2. Neil Young, Harvest Moon
3. Neil Young, Unplugged
4. Noel Aslam, Grave Dancers Union
5. Rod Stewart, Unplugged...and Sealed.

Mercury Tempts College Radio With Veldt's 'Afrodisiac'

NEW YORK - The Veldt is the type of band that can make the term alternative music ring true again.

With the eclectic "Afrodisiac" slated for Feb. 8 release, the Mercury band is at the center of an extensive promotional campaign that takes advantage of its diverse musical output.

Although the first single, "Soul In A Jar," is listed as a rock song, the album's theme is an exploration of a variety of musical styles. The album, which is both a solo project and a collaboration between Rodgers & Hammerstein and Veldt, features a mix of electronic beats, soul, hip-hop, and traditional acoustic instruments.

"Afrodisiac" is the band's first full-length release, though it received considerable critical acclaim and radio play with its 1992 indie EP, "Marilyn." Fronting the Veldt are twins Daniel and Danny Chavis, who started making music together in their hometown of Raleigh, N.C., in 1986. They added Marvin Levi on drums in 1988 and bassist Dave Burris in 1990 to create a sound that combines jangly rock guitars with rough hip-hop sensibilities and lush, classic soul. Producer Ray Shulman, who has worked with the likes of Ian McCulloch and Sugarhues, helped weave the band's diverse influences into a cohesive album.

"Afrodisiac" was created to take advantage of the band's unique sound, which features elements of hip-hop, soul, and rock, as well as traditional acoustic instruments. The album's title track sets the tone for the rest of the album, featuring a driving beat and catchy melody.

The Veldt is already on the road, with the tour expected to last for several months. The band's success in the alternative music scene has led to offers from major record labels to sign the group, but the Veldt has decided to continue making music independently.

It's a challenge to keep the band's sound fresh and unique, but the Veldt is determined to continue making music that is true to their vision.

Edited by Peter Conlin

Billboard
The act's album is expected to feature several popular tracks, including the lead single, which has been well-received by fans and critics alike. The album is also set to include new shipments of the act's previous releases, ensuring that fans can experience the full range of the act's music.

Cyerasonic: Vernon Yard is scoring with the recent release of his latest album, "Mortal Kombat." The single is the brainchild of two 15-year-old Norwegians, known as the Immortals, who composed and remixed techno and dance versions of the game's theme music. The Wherehouse chain reports that the tune is its top-selling CD single. "This just came out of nowhere," says a purchasing staffer at the 300-plus-store web.

The game itself recently made headlines with the debate about its violent content, which shows the player's enemy being decapitated upon death—a far cry from "Paper-Man." The single, which streamed Dec. 6, should benefit from an extensive television campaign for the home version of the game. Ads featuring the full 15 seconds of the song run heavily on programs watched by the young male demographic.

The label, which is distributed by Virgin, also is inserting 350,000 postcards to promote the first single in new shipments of the Sega Genesis version of the game. Players who send in a response postcard with the name of their favorite band will receive information on the Immortals from the "Virgin Alternative Army." The act's album is expected in the spring.

Buried Treasures: It may sound like an odd claim, but Zoo Entertainment says it has the first alternative record to sample a big-band sound. On its lead single, "Infested," Texas act Course Of Empire quotes the hits from one of Benny Goodman's renditions of "Sing, Sing, Sing." Adding to the novelty of Course's "Initiation" album are a pair of "hidden" tracks on the compact disc version, both of which will escape the ear of the casual listener. Fans who push the mono button on their amplifiers during the title track will hear a totally different song, titled "The Gate." Tracking the CD back to the first track, "Flash" invades another unbeknownst cut, "Running Man." The label hopes word of mouth about these "secret songs" will help build Course Of Empire's street buzz.

The Dallas quintet, which starts a U.S. tour next month, is getting plenty of ink in the alternative press. There are feature articles in this month's issues of "B-Side" and "Request," and another ran in the December/January "Cover." Upcoming are reviews in the March editions of "Musician" and "Raygun."

Stick Up. The first 25,000 U.S. copies of Shonen Knife's second Virgin album, "Rock Animals," which hits stores Jan. 25, will include a free Cracker Jack-style dual-image sticker. The Japanese trio played opening slots on December tours by Nirvana and The Breeders. In March, the band will headline a North American club tour.

Taking the High Road: MCA kicked off the new year by unveiling a new rock radio program with the new Sass Jordan single "Road Easy," which comes from her forthcoming sophomore set, "Rats." To make sure that Jordan's single doesn't get lost in a pile of mail, the label has already sent the big-voiced singer on a busy promotional tour through the end of February. MCA goes for adds at the end of this month.

Jordan's radio run began Jan. 12 in Seattle. Among other destinations: Sacramento, Calif., Phoenix, Tucson, Ariz., Dallas, Atlanta, Nashville, St. Louis, Cleveland, Detroit, Chicago, Minneapolis, Denver, upstate New York, Washington, D.C., Pittsburgh, Philadelphia, and Boston. Capitalizing on the support her first album received north of the border, the itinerary also includes stops in Montreal and Toronto.


Road Work: Flop! Just started a 14-city run that hits West Coast and South Central markets, while another Epic act, veteran band Pong, does a Midwest plunge with White Zombie the last week of this month.

Popular Uprisings is prepared by Geoff Magfield and Brett Atwood with assistance from Silvio Pietrobuono.
PARTY IN DA HOUSE: Caught the premiere of "House Party 3" and it’s packed with musical talent, both on the silver screen and off. Director Eric Meza crafts an entertaining black movie that offers a little something for everyone—young and old. Judging from general audience response (minus the cluster of industry folks in attendance), after a somewhat slug-gish set-up, the film’s laughs come in waves, approaching frenzied proportions during several scenes.

Christopher "Kid" Reid and Christopher "Play" Martin share the stage with the three impish, urban-struttin', rascals in Immature (which black music prez Ernie Singleton says is in the process of moving over to MCA), TLC, the Good Girls, and Chuckii Bernard.

Featured on the soundtrack itself are Kid 'N Play, AMG, Immature, and a host of new talent including Red Hot Lover Tone, M.O.P., Ras Posse, Sylk Smoove, Nerissa, Everyday Emotions, and Da Core.

ROGER ZAPPS AUDIENCE: If you’ve never checked out the live show featuring Reprize recording artist Zapp, then you’re missing one of the most entertaining shows on the circuit. Roger Troutman and company energized a main super-alpha audience at L.A.’s Roxxy. Kicking mainly Zapp classics, the band also performed covers from other artists, endearing the nostalgic listeners. The concert energy Troutman generated was infectious, bringing the audience to its feet several times.

BACK TO WAR: The multiplatform ’70s act War will release its first new album in more than a decade. The band’s political and social commentary was highlighted with top 10 R&B singles hits such as "The War Is A Ghetto," "Cisco Kid," and the No. 1 "Low Rider." Signed to Avenue Records, War’s yet-to-be titled set will drop this spring and re-teams veteran producer/songwriting partner/producer Records president Jerry Goldstein with the band.

DOWN WITH THE CAUSE: America’s hittest late-night talk show host, Arsenio Hall, celebrated his fifth anniversary show with guests that included Hammer (see The Rap Column) and Stevie Wonder. For half a decade, Hall has championed the cause of hip-hop by regularly featuring fresh young recording artists who, previous to his arrival, received little late-night talk show attention. (Hip-hop) music has always been important to me because it comes from a place that I’m familiar with," comments Hall from backstage. "I wanted to make ‘The Arsenio Hall Show’ a medium through which young talent could show off their music to the entire country."

Hall says that during his stint as host of the Fox network’s late-night show in 1987, he was prevented from bringing in the sort of acts he wanted. "I wanted to do a show that reflected what this country’s about— from all communities. So when I signed to do ‘The Arsenio Hall Show,’ I insisted on total creative control in order to bring on the guests that make this program cutting edge."

Commenting on his show’s youthful appeal he concludes, “I’d rather [go down] with a show like this than live with a [more conservative] one.”

PRIORITY AND POWER Help Build Opportunities: Priority Records has teamed with L.A. radio’s Power 106 to produce "Straight From The Streets," a 16-track compilation created to benefit the Knowledge Is Power Fund, an organization (Continued on page 20)

HUGH MASEKELA

Changes Bring Hope For Masekela

Triloka Set Made With S. African Musicians

BY J. R. REYNOLDS

LOS ANGELES—Amati the changing political climate in South Africa, flagel-horn/trumpeter Hugh Masekela has created a live album that symbolizes a new beginning for his native land and for his recording career.

 Aptly titled “Hope,” and released through Triloka Records, the album includes 11 new versions of songs from Masekela’s previous albums. Among those are “Grazin’ In The Grass,” which topped R&B and Hot R&B Singles charts in 1969.

“Hope” is particularly important to Masekela because it marks the first time since his self-imposed exile that he has been able to play with all South African musicians on a project.

“This album is important because the music I play has always revolved around my South African roots,” he says. “Only my body left the country 30 years ago—the spirit remained. Until now, I’ve never been able to record with natives of my homeland, so you can see that this album is more than just a great rebirth of my music.”

Joining Masekela on “Hope” are Thembha Mchize (keyboards, vocals), Lawrence Matshiza (guitar, vocals), Bakithi Kumalo (bass, vocals), Remi Kabaka (percussion, vocals), Ngemo-khaya Mahlangu (woodwinds, vocals, percussion), and Damon Duwhite (drums). Masekela says the artists represent the best his country has to offer.

“They are all breadheaders here,” he says from a South African hotel. “They know the music because they live it. This (album) shows for the first time what South African music really sounds like (when interpreted by South Africans).”

“Hope” was recorded live July 30-Aug. 1 at Blues Alley in Washington, D.C. Masekela says the decision was made to record there “to show American audiences that music that moves me is an important part in social change.”

The artist says he maintained a long association with Triloka Records and the political prisoner’s incarceration and also worked with the African National Congress to help bring about change.

Which he says in important, because “It’s the first time we’ve been able to join the African artists and the political prisoners’ incarceration, and also worked with the African National Congress to help bring about change."

Jeff Redd Gets Back To Business

With New Label Deal, New Album

BY DAVID NATHAN

LOS ANGELES—After an absence of almost four years—broken only by the 1992 release of the single “You Called And Told Me” from the soundtrack “Strictly Business”—Jeff Redd is back with a new label and a new album.


“We were getting ready to work on my second album, and we just didn’t see eye-to-eye on the type of music and image the company wanted," says Redd regarding his departure from Uptown, which became label home for singer Mary J. Blige after Redd brought her to the company’s attention. “(Uptown founder) Andre Harrell saw me one way, and I saw myself differently. I’m thankful to Andre because we were able to work it out. (Continued on page 23)
### Billboard Hot R&B Airplay Chart

**DATE:** January 22, 1994

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<th>#</th>
<th>Title</th>
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<td>Jive, BMI/WB</td>
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<td>WHAT IS MY NAME</td>
<td>Stock A'.Peck</td>
<td>MCA</td>
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<td>3</td>
<td>BEHIND THE MASK</td>
<td>Sister Sledge</td>
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<td>4</td>
<td>CARRY ME</td>
<td>thru-E</td>
<td>MCA</td>
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<td>5</td>
<td>WHO'S GOING TO SAVE MY BABY</td>
<td>Milli VanJohnson</td>
<td>Sire</td>
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<td>6</td>
<td>I'M READY TO CRIPPLE YOUR CURVE</td>
<td>Climax</td>
<td>WestsideRecords</td>
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<td>7</td>
<td>WALK ON THE WATER</td>
<td>Shalamar</td>
<td>MedusaRecords</td>
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<td>8</td>
<td>WHY DO PEOPLE DEPART</td>
<td>Lenny Williams</td>
<td>MCA</td>
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<td>9</td>
<td>COULD IT BE LOVE</td>
<td>Master P. &amp; 3T</td>
<td>Jive</td>
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<td>10</td>
<td>IF I HAD YOU</td>
<td>Thelma Houston</td>
<td>MCA</td>
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<td>11</td>
<td>IF I HAD YOU</td>
<td>Thelma Houston</td>
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<td>12</td>
<td>GET ME TO THE INN</td>
<td>Dru Hill</td>
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<td>UNANSWERED CALLS</td>
<td>Debra&amp;#12004</td>
<td>Jive</td>
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<td>Jive</td>
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<td>I CAN'T BE WITH YOU</td>
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<td>16</td>
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<td>Debra&amp;#12004</td>
<td>Jive</td>
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<td>17</td>
<td>SONGS COMING IN</td>
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<td>MCA</td>
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<td>18</td>
<td>DON'T YOU THINK</td>
<td>Destinie</td>
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<td>19</td>
<td>I'M IN LOVE</td>
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<td>20</td>
<td>YOU ALWAYS HAVE TO CRY</td>
<td>Destinie</td>
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<td>21</td>
<td>IF I HAVEN'T GOT YOU</td>
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<td>I'M NOT SORRY IF I MADE YOU CRY</td>
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<td>23</td>
<td>FOLLOW ME</td>
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<td>24</td>
<td>I'M NOT SORRY IF I MADE YOU CRY</td>
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<tr>
<td>25</td>
<td>IF I HAVEN'T GOT YOU</td>
<td>Destinie</td>
<td>MCA</td>
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**Notes:**
- Recurrents are titles that have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.
- Billboard / BPI Communications.
R&B
ARTISTS & MUSIC

Media’s Rap On Rap Is Out Of Balance; Hammer’s Latest Is A Hit On Arsenio Hall

THE MASS MEDIA is such an unbalanced purveyor of the truth. When it discusses rap, it focuses most of the time on the form by destroying society with misogyny and violence. Such depictions are false. Yes, some rappers can do more to help erase these problems, but they didn’t invent them. News reporters need to dig deeper and examine their root causes.

And instead of always quoting statistics on black-on-black negativity, they should also sometimes point out how much rap and hip-hop contributes to the American economy. Besides creating I-don’t-know-how-many-jobs for black folk, it has had a positive impact on entrepreneurship outside the control of white institutional America. It would be inspiring for inner-city kids to know more about these black business-people, some of whom are also artists. They should be viewed as role models. Profiling them would be a neat form of anti-propaganda.

Of course, hip-hop culture also has had a positive impact on mainstream commerce, spurring sales of an array of products from cheap cigars (Phillies) to expensive sneakers and fancy cars.

The RETURN: “Everything happens for a reason.” That’s what a fellow sociology student used to tell me. So, on Jan. 7, “Schindler’s List,” which I had planned to see, sold out. And because an ice storm rained from the heavens that same evening, I was home to witness the return of Hammer on “The Arsenio Hall Show.” The artist revealed a new sound and style that is one part Trench, one part L.L. Cool J.

First he performed “It’s All Good,” a song on the funky new jack tip. Then, during his interview with Hall, they showed a clip of another track titled “Humps & Bumps.” It was a knockoff of Wrekx-N-Effect’s “Rump Shaker.”

by Havelock Nelson

The songs were good, hard, fun, and Hammer got a standing ovation for his performance. Everyone should give it up to the brother. After suffering a few business setbacks, he became the manager of heavyweight contender Evander Holyfield. The boxer became champ and Hammer scored big funds, and contracted producers from hip-hop’s elite to work with him. His next album, “The Funky Headhunter” (Giant), will drop March 1. It features contributions from the likes of Daz and Kurupt, from Dr. Dre and Snoop Doggy Dogg’s Dogg Pound, and Teddy Riley. On “Arsenio,” Hammer also revealed that he may tour this year with Snoop.

Hammering It Out. Late night in his Future Records recording studios, producer Teddy Riley takes a break from his latest project—Hammer’s new album with Giant Records. Pictured, seated, are Hammer and Riley, and, standing, Markell Riley of Wreckx-N-Effect and Donna Moore.

TERMINATOR X
AND THE GODFATHERS OF THREAT
It All Comes Down To The Money, fighting, wasting, from the losing album "In The Zone" and The Godfathers Of Threat—Super Bad Single in store now.

Executive Producers: The Krunk Squad
Produced by: Terminator X

RHYTHM & BLUES
(Continued from page 21)

devoted to raising money to construct the L.A. Performing Arts Center and Training Complex. The group’s songs on the album are hit hip-hop and funk tracks, including Sir Mix-A-Lot’s “Hot Girl Back,” Dr. Dre’s “Let Me Ride,” Ice Cube’s “Today Was A Good Day,” and George Clinton’s “Atomic Dog.” The complex will be designed to assist underprivileged young people with “opportunities to develop talents and skills in the performing and technical arts.” The $2.5 million facility will be built, staffed, and run by the City of Los Angeles, along with philanthropic efforts of the local arts community.

Recorded with the greatest sales since this week. "Value of availability. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units.

(C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (O) CD maxi-single availability. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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SLOW MOTION: The industry is slowly and quietly gearing up for 1994's new releases. In the meantime, radio has found some songs that are working for their listeners, including many album cuts from R. Kelly and Tevin Campbell. Kelly's "Burep N Grind" (Olive) is at No. 21 on the Hot R&B Airplay chart. It will be eligible to enter the Hot R&B Singles chart next week. At least two other Kelly cuts are getting heavy spins: "Your Body's Calling Me" and "Suicid." Campbell is getting incredible exposure on "Shhh." Nearly two-thirds of the monitored stations are giving this song some rotation. If it were not yet debut today, it would enter the chart at No. 24. "Always In My Heart" re-enters the airplay-only chart at No. 73. The song most likely to become the next single, "I'm Ready," is building airplay and rests just below the airplay chart. The most dramatic radio cut not scheduled to become a Hot Single is "Seven Whole Days" by Tony Braxton (LaFace). If this song were a commercial single this week, it would be at No. 6 on the Hot R&B Singles chart—based on airplay alone!

R&B RADIO GETS ITS WAY: "Quiet Time To Play" by Johnny Gill (Motown) has received strong airplay as an album cut, and now a live version, recorded in Chicago in the fall, is available on cassette. It enters the chart at No. 37 and is the Hot Shot Debut. It ranks No. 2 in airplay at WWHB Milwaukee, WVAZ Chicago, and WPLZ Richmond, Va. It is top five at WZIF Cincinnati and has top 10 airplay at seven other stations.

BULLET CLUSTER: Five relatively new songs on the singles chart are performing well. "(Lay Your Head On My Pillow)" by Tony Toni Tone (Wing) increased in airplay points nearly 20%. It is No. 1 in airplay at KRBT and KJLH, both in Los Angeles. It is top five at eight, including WZZZ Flint, Mich., WPEG Charlotte, N.C., KACE Los Angeles, and WKYS Washington, D.C. It ranges 24-18. "I Don't Have To Worry" by Mary J. Blige (Uptown) from the remix album also makes a 20% gain in airplay points. It ranks No. 1 at WHKL-FM Mobile, Ala., and WJRT Jacksonville, Fla. It is top five at six, including WBLS New York, WMGO Pittsburgh, and KJLH. It rises 20-14. "Always On Your Mind" by SWV (RCA) gains 14% in airplay points. It is No. 1 at WPEG, WZZZ Fayetteville, N.C., and WNOO Chattanooga, Tenn. Top five reports are logged by four: WOLF Syracuse, N.Y., WUSL Philadelphia, WHRK Memphis, and WMNO. "Goober Thang" by Zhane (Motown) is wasting no time working its way to the top of the chart. Airplay points increase 53%, and it skyrockete 22-8 on the airplay-only chart and 36-16 on the singles chart. It is already No. 1 at WMYK Norfolk, Va., and gets a top five ranking from WQOK Raleigh, N.C. Top 10 exposure is registered at six stations. "I'm In The Mood" by CeCe Peniston (A&M) continues its strong pace, as airplay increases 20%. It is No. 1 at WFXA Augusta, Ga., and top five at WENN Birmingham, Ala., WMYK Norfolk, and WQOK. It gets top 10 exposure from seven other stations. It leaps 10 places and lands at No. 22 on the singles chart.

MY MAIN MAN: Two songs that leave no doubt about the way a real man loves are making incredible gains. This week's Power Pick/Airplay, "When A Man Loves A Woman" by Jody Watley (MCA), increases 73% in total points. It ranks No. 2 at WQOK Raleigh and top 10 at KMJQ Houston. "Whatta Man" by Salt-N-Pepa (Next Plateau) makes a strong move, 64-42, increasing 82% in total points. It is top 10 at WJTT Chattanooga and at WQOK.

Fun In The Sun At Arista Convention

TURNBERRY ISLE, Fla. — Arista and BMG personnel from across the U.S., the U.K., and Canada joined Arista president Clive Davis for Arista's annual convention, held Dec. 11-15 at the Turnberry Isle Resort here. Highlights included a surprise appearance by Whitney Houston, promotion and sales awards dinners, previews of upcoming releases by Arista artists, and live performances by Sarah McLachlan, The Crash Test Dummies, Ace Of Base, Haddaway, Stanley Jordan, and Stick.

Celebrating LaFace artist Tony Braxton's double-platinum debut album, from left, are Arista's Jack Rovner and Rick Bisceglia; LaFace GM Scott Folks, co-president L.A. Reid, and A&R manager Bryant Reid; Braxton, Aretha's Roy Lott; LaFace co-president Kenneth Edmonds, and Arista's Clive Davis and Doug Daniel.

Whitney Houston thanks Arista staff for their support.

Mingling at the conference, from left, are Arista executive VP/CMO Roy Lott; Arista president Clive Davis; Aretha Nashville senior VP of sales and marketing Mike Duncan; and Aretha Nashville president Tim Dubois.

Ace Of Base performs at South Beach's Club One.

The Crash Test Dummies are congratulated after their performance. Shown, from left, are Arista's Len Epand and Jack Rivnor; band members Benjamin Davill, Mitch Dorge, and Kathy Brown; Arista's Steve Bartels, Clive Davis, and Ken Levy; band member Brad Roberts; and Arista's Jim Uye, Roy Lott, Matt Cesarano, and Rick Bisciglia.

Relaxing after a poolside performance by Stanley Jordan, from left, are Pete Jones of BMG Distribution; Len Epand and Tom Ennis of Arista Records; Jacque Penyman of Arista Soundtracks; Jack Rivnor, Jean Riggins, and Rick Bisciglia of Arista Records; Jordan; and Clive Davis, Roy Lott, Steve Bartels, and Phil Wild of Arista Records.

Haddaway entertains Arista personnel at South Beach's Club One.
Artists & Music

SOUNDGARDEN: TAKING ROOT AT RADIO

(Continued from page 12)

and then duct-taped them, and sent them out to 1,500 retailers with an 800 number, and people could call in with their favorite song and win a contest (to) fly and see Soundgarden. We just don't want to do that shit with this record, we really don't.

"All the real clever stuff, we think, would be a negative in this circumstance. There has to be a genuine discovery process about this record, as opposed to us walking out, mouths wide open, saying, 'This is a great record.' People really have to pass tapes around and say, 'Have you heard this fucking record?'"

A&M is so high on the quality of the record that Guerinot says the label is practically asking fans to make pass-around copies of the advance.

"We'll do some advance CDs, and we're going to encourage people to tape them and give tapes to their friends," he says. "I remember getting the first Jane's Addiction [tape]—friends had copied it from copies. [From a marketing standpoint], I don't think there's anything more impressive with a great record than having people getting a hold of it."

While conventional video clips of individual tracks will be made, Guerinot adds that the label also wants to make a half-hour movie. "We want a short film that could be screened in film festivals, that can be accessed in more than one place. I want people to have a different visual accompaniment than a promo clip."

Touring, always a strong suit for Soundgarden, will be key to stoking excitement about the album.

Says lead vocalist Chris Cornell, "We're going to Japan and Australia in January [and] February and then Europe in March; after that the States, probably a month to a month and a half after [the release]. We'll probably play theaters...we're sick of playing giant places that sound horri-

Guerinot notes that medium-sized halls are "where [the band is] most comfortable. It's a bit awkward when you start [working in] the airplane-hanger-type mentality. You'd much rather have a situation where you're building up some sort of pressure, [where] you've done two [Hollywood] Palladium shows, and you could have done five. That lends a lot more excitement to the situation."

While A&M clearly hopes to bump Soundgarden beyond the 1 million sales mark, achieved by "Badmotorfinger," the band members themselves remain calm, and self-mocking, on the eve of the release of "Superunknown."

Says Cornell, "We feel like after the first single, it's gonna go tin, and with the next couple of singles and touring, it's gonna go aluminum. And then probably double aluminum when it's all over."

MEAT PUPPETS Await GRILLING

(Continued from page 16)

"They'll play acoustic sets and demon-

strate just how loud their music is," Nachsin says.

Since releasing a self-titled debut of caterwauling hardcore (issued, as were five succeeding albums, by SST, with which the band recently settled a prolonged legal dispute), the Meat Puppets have acquired an unusually dedicated following with an idiosyncratic psychedelic country sound and incendiary, if inconsistent, live performances.

Singer/guitarist Curt Kirkwood, who formed the band in 1980 with his bass-

ist brother Cris and drummer Derrick Bostrom, admits that the trio's built-in audience has engendered a laissez-

faire attitude on their part.

"It's really easy for us to just do what we do," he says. "Sometimes too easy, which I think might show up from time to time. But with this record, I think we were a little more inspired than we have been on the last couple."

"Too High To Die" was produced by Butthole Surfers guitarist Paul Leary. Rather than focus on the band's heavier side, the 13 songs—especially emphasis track "Backwater"—ma-

nifest some of the band's most intricate, delicate musical maneuvers to date.

Kirkwood acknowledges that the band's mercurial nature might make most marketing departments a trifle uneasy. "We've always been weird that way," he says. "We don't want to com-

promise on anything, and we want to have our asses kissed all the time. But then when we get that way, we feel re-

ally uncomfortable with it."

PLG's Nachsin laughs off Kirk-

wood's self-assessed "difficult artist" characterization. "In my personal ex-

perience, I've rarely found artists more helpful," he says. "They're artists in the true sense of the word and con-

cerned with the entire process, from the recording to the artwork to the marketing plan. But whenever I've asked for help, they've given it. They are their own best resources."

THE VELDT

(Continued from page 19)

up. It's great because it shows their longevity core fans, who are their pri-

mary audience at gigs right now, that they haven't forgotten them."

Video will also play a key role in pro-

moting "Souls In A Jar," with a clip di-

rected by band member Burris. Ac-

cording to Savage, it already has re-

ceived exposure on 25 local pro-

grams, and a dance re-edit has been

served to nightclubs.

"There are so many different ave-

nues to pursue with a band like this," Savage says. "We're not trying to blow the doors down with them at first. It's an unusual record, and it needs to be built very slowly. Other people may say it, but we mean it when we say this is a long-term project—and this is only the beginning."

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KRISTIN HERSH SOLO SET

(Continued from page 16)

tremendous reaction, and that will spur sales."

Weiss says the label is in motion to provide support for the album. "There will be in-stores and station appear-

ances, and we're sending the video [for 'Your Ghost?'] next week," he says, add-

ing that the video, which also features Stips, is in MTV Europe's Buzz Bin. The album, already out in Europe, has collected some advance press in the U.S., and Weiss says 4AD, Hersh's la-

bel in the U.K., is pressing a batch of 7-inch singles, 500 of which will go to Sire to send to key retailers.

Hersh will tour Europe in late win-
ter and early spring, returning to the U.S. to begin touring here April 1. "I'll tour my ass off," she says. "On the road it could be me and my husband in a car; we haven't decided if we want to do this Partridge Family thing with sound people, children, babies, and dogs."

Thrusting Muses finished recording its next album, "University," in De-

cember at Daniel Lanois' New Orleans studio. Hersh says it probably will be released in early 1995, when she's fin-

ished touring in support of "Hips And Makers."

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BANDWIRE

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Passionate Michael Watford Savors His Success

WATFORD'S WISH: With the commercial release of his full-length EastWest debut fast approaching, Michael Watford is counting his blessings: "Every song feels like a special gift," he says, "I savored each moment in the studio during the recording of this album; the songs speak of me. It may sound a little hokey, but I listen to this album and I can't help but feel as overwhelmed by my good fortune as"

It is that high level of passion that raises Watford's self-titled album miles above the competition. His distinctive baritone vocal range is injected with a fiery gospel intensity that deftly transforms romantic house lovers like the recent hit "Luv-4-2," as well as potential singles "Happy Man" and "Love To The Way," into a listening experience that adds depth to the lyrics.

Watford's musical story starts working from under the guidance of the folks from New Jersey's thriving Smack Productions posse. He made a lingering first impression in 1992 with "Holdin' On," a catchy kick that garnered heavy international club play and exposure on mix shows around the U.S. The track, which was first heard on an Atlantic dance compilation, also appears on the Watford disc and continues to be a centerpiece of his live gigs.

Watford continued his alliance with the Smack dudes, occasionally venturing into the studio with RY-K-Y VLANchez and with-up-and-comers Joe Smith and John Robinson. And while the singer says he still sees a few creative hurdles before him, there isn't a drop of filler to be found on this album. Given the right dose of promotional muscle, Watford could find himself broadening the parameters of dance music and spinning into the ever-heated and tight arenas of hip pop and urban radio.

Watford and EastWest have moved into the new year with a vigorous push behind the 12-inch "So Into You," which is getting critical kudos for its remix smashes by Bobby D'Ambrico.

"So Into You" is our premier dance music act," says Peter Albertelli, EastWest manager of national promotion. "Besides being a great artist, he signifies our label's serious commitment toward building a strong dance roster."

LONDON CALLING: Recently appointed London/1fr dance department head George Maniatis is on hand to prove this with his incisive success of "Give It Up" by the Goodmen was no fluke. In several short months, he has brought this Londonative, if not exhaustive level of energy to the label, wresting to get records that are born on dance-floor some much-needed marketing muscle and radio promotion. With this in mind, we feel quite optimistic

about the future of the following forthcoming releases—all of which can now be heard on import, though domestic appearances are imminent.

Dancin' Danny D's long-downloading brainchild D-Mob has finally resurfaced with "Why," a smokin' pop' house first heard last year on Cathy Dennis' "Into The Skysline" album. The picxy-ish singer still fronts the wildly contagious tune, which has been revamped to reveal its eighties ballad potential. Thus, the newly christened Deep Dance subsidiary, its maiden voyage on this tip is the dark and moody "Urban Motion Project," a double-A-sided gem created by Erik Wikman and DJJD. "12 Inches Of Love" loops appropriate grunts and chants over a grungy garage baseline and enticing percussion, while "Jungle Love" permeates with infectious African percussion and coving by K. Taylor and onetime Prince protege Cat. Way better than your average underground dub.

Way-groovy Ital outfit Datura crafts lines diving rave, trance, and disco with an inspired cover of the Steve Strange new wave classic "Fade To Grey." (Irmq, New York). Enlisting Strange for a newly unveiled vocal, the act has transformed the tune into a frenetic flurry of ear-catching synthes loop and ice-cold sample-beat that has enough white-knuckled aggression to appease "hipper" minds. And, however, has poorly retro tones that will bring loads of fond memories for those who subscribed to early-'80s hi-NRG. Another smash from the act's essential debut album.

Chicago-based producer/composer Jump "Chico" Slamm aims to take his place among the town's elite with "The Slamm Project" (Cajual), a four-cut EP of instrumentals that playfully jumps and weaves more rhythm-rooted musical idioms than you can shake a stick at. Although there are moments when Slamm's musings are a wee bit too precious for his own good, he deserves a nod for trying to rattle a few cages. And he sure does conjure up some lip-liscious tribal set on "Jazical" and "Meeza," either of which is worthy of active peak-hour programming.

TID-BEATS: Veteran record figure Sam LaBelle has left the Westerners of Rock Directions (WARD) in San Francisco to launch SoundWorks, a multifaceted company that will aim to be a full-service music and video outlet and promotional source for DJs. LaBelle also will preside over a buyer's guide/
### Hot Dance Music

**Club Play**

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>I Love Music (from &quot;Caribou's Way&quot;)</td>
<td>Whitney Houston</td>
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<td>2</td>
<td>Queen of the Night</td>
<td>Joy Division</td>
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<td>Queen</td>
<td>Whitney Houston</td>
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**Maxi-Singles Sales**

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<td>Queen Latifah</td>
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<tr>
<td>2</td>
<td>U.N.I.T.Y. (I'm Not in Goulding)</td>
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<td>U.N.I.T.Y. (I'm Not in Goulding)</td>
<td>Queen Latifah</td>
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**Chart Notes**

- **Hot Shot Debut**: New entries are marked with an asterisk (*). The Hot Shot Debut lists new and newly re-entering singles. It is updated weekly every Sunday.
- **Best-Selling Tapes**: The list of best-selling tapes is also updated weekly every Sunday.
- **Re-Entry**: Songs that have been off the chart for at least three weeks are marked with a re-entry symbol. This allows for songs to re-enter the chart after a break, providing a fresh perspective on their popularity.
KNOCK KNOCK

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The Billboard Dance Summit

First Annual Tribe Gathering Convenes In San Francisco, With Free-form Forums And A Fundraiser

BY LARRY FICK

NEW YORK—The time for a stronger commitment to the dance music community has arrived. It has been more than a decade since the Billboard Disco Convention became a fond memory for a number of industry veterans. Since then, dance music has made an indelible impact on pop music and mainstream culture. In its purest and rhythmically cathartic form, it has been the source of countless hours of revelry in nightclubs, while assorted concoctions, permutations and marriages with other musical idioms have filled radio airwaves. Even at its lowest sales ebb, dance music has been actively utilized by major labels and superstar acts as a means of reinterpreting pop, rock and R&B singles.

With this in mind, Billboard is recognizing this enduring, yet continually evolving, genre with the first annual Billboard Dance Music Summit. Slated for Jan. 19-21 at the Pan Pacific Hotel in San Francisco, this conference will aim to tackle some of the timely issues affecting dance music and its participants.

Club Confab

A series of workshops and discussion groups will climb inside the parameters of a career and lifestyle within the club underground as well as explore the methods of developing dance music to a higher creative and commercial point. At the core of the conference will be a celebration of the components and elements that set the club community apart from the rest of the industry.

The standard confab panel format will be bypassed in favor of loose, free-form discussions, wherein each registrant will have an opportunity to speak out. Each session will be facilitated by an expert in the topic at hand.

Topics will cover such subjects as the future of dance music at the majors, the
Dance

A SPECIAL EXPANDED SECTION

current state of independent promotion, and breaking down new doors at pop and crossover radio. Club DJs will be at the center of symposiums on surviving and thriving in their careers behind the turntables, the benefits of working with record pools and making job transitions into other areas of the music business. Musically intensive dance subgenres like house, hi-NRG, rave, hiphop and freestyle will be addressed in separate forums. The increased interest in country-oriented dance clubs will also be examined.

Perhaps the primary element that sets the club community apart from the rest is that it is such a lifestyle-driven world. To that end, such topics as the AIDS epidemic, as well as the effects of alcohol and drug abuse, will be discussed during the conference. The Billboard Dance Music Summit will be framed by key speeches by two of the dance world's most influential and vocal women. Judy Weinstein, co-founder of Def Mix Productions and top record pool For The Record, and legendary recording artist Martha Wash will share the fruits of their long and impressive careers. In keeping with the grassroots, open-forum nature of the conference, audience members will have an opportunity to raise questions and points of discussion with Weinstein and Wash.

AIDS fundraiser
Club nightlife will also be a major part of the Summit, with Billboard hosting two artist/DJ showcases. Local jocks will get a chance to strut their stuff, and major-label, indie and unsigned local acts will perform. Already confirmed to appear are D:Ream, K7, Michael Watford, Nerissa, George Porgie, Mary Mary, Jeannie Tracy and Dub Tribe. Others are still to be confirmed.

The summit will close on Jan. 21, with "A Call To Arms: The Billboard AIDS Fundraiser," which will benefit LIFEbeat and the Red Hot Organization. LIFEbeat provides a direct relief service to people in the music business who either have active AIDS symptoms or are HIV-positive, while Red Hot funnels its money into various research, public awareness and relief organizations around the world. The full lineup is still to be confirmed, although Rozalla, Lisette Melendez, Ten City and M-People are already on board. Frankie Knuckles and Maurice Joshua will be the DJs at the turntables.

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**Summit Schedule**

**WEDNESDAY, JAN. 19:**

12 Noon.
- Registration.

**3:30 PM.**

- "Djang Is The '90s" (Part One)
  The first of a two-part symposium outlining—and perhaps solving—some of the problems facing club DJs today. Topics will include DJ unions, health insurance, battling with club owners, handling high-pressure label promoters.
  Facilitated by Rick Squillante, Virgin Records, and DJ Digit.

- "The Future Of Dance Music At The Majors"
  Major-label dance signings are on the decline. Why?
  Facilitated by Manny Lehman, A&M Records.

**1:00 PM.**

- "Billboard Dance Charts: The Times They Are A-Changin'"
  A look at the methodology of Billboard's dance music charts. Topics will include understanding the upgrading of the Maxi-Singles Chart and pondering the future (and survival) of the Club Play Chart.

**8:00 PM.**

- "Rappin' On The Dancefloor"
  A discussion of the trials and methods of bringing hip-hop music to the clubs.
  Facilitated by Victor Lee, Tommy Boy, and Greg Riles, Select Records.

**9:00 PM.**

- "Live act and club DJ showcase.

**THURSDAY, JAN. 20:**

10:00 AM.
- Registration.

11:00 AM.
- Keynote address: Judy Weinstein, Def Mix Productions.

**11:00 AM.**

- "Keynote address: Judy Weinstein, Def Mix Productions.

**2:30 PM.**

- "Talking Off Major Label Dance Promoters Vs. Indie Promoters"
  A look at the changing complexion of promoting dance records at the club and retail level. Are indie becoming less important? Are the majors taking more control?
  Facilitated by Frank Ceraulo, Epic Records, and Loren Chaites, Loren Chaites Promotion.

- "What's Rarrin' Whoa? Where Techno Is Going"
  Is techno/rave the renegade sub-genre of dance music? Some say it's dead, others say it's thriving. A look at the music, the party scene and DJs.
  Facilitated by Mohy, Elektra recording artist.

**2:30 PM.**

- "Talking Off Major Label Dance Promoters Vs. Indie Promoters"
  A look at the changing complexion of promoting dance records at the club and retail level. Are indie becoming less important? Are the majors taking more control?
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**8:00 PM.**

- "Live act and club DJ showcase.

**FRIDAY, JAN. 21:**

11:00 AM.
- Keynote address: Martha Wash, RCA recording artist.

**1:00 PM.**

- "Djang Is The '90s" (Part Two)
  Delving into the future of club DJs, and their continuing and/or evolving role in breaking records. Is DJing a viable longterm career? Discuss spin-off options (remixing, production, label gigs).
  Facilitated by Mojoy Nicosia, RCA Records, and DJ EFX.

- "House Work: Where Do We Go From Here?"
  An examination of where house music is, and where it's going.
  Facilitated by Connie Vanvliet, Vibe Music.

- "Dancing Toward The World: A View Of The International Club Scene"
  The grassroots always looks greener on the other side, doesn't it? A discussion of clubland and the movement of its records, from both sides of the ocean.
  Facilitated by Guy Ornadel, Disco Mix Club.

**12:00 PM.**

- "The Effects Of Club Life On Your Lifestyle And Health"
  Is clubbing hazardous to your health? To relationships? A rap session examining such byproducts of working/living club lifestyle, including alcohol and drug dependency. Finding a way to live the "life" without ruining yours in the process.
  Facilitated by Dean Ferguson, DJ Records.

- "Club Remixing Or Dance Production: Can You Tell 'Em Apart?"
  Remixing is a lot more than just rearranging records. Is the term obsolete?
  Facilitated by John Trimiis, ERG Records, and Eric "E-Snooze" Miller, Focus Entertainment.

- "Latin In Dance Music: It's More Than Preppy"
  Is Latin dance music dead? And is Latin music more than just freestyle?
  Facilitated by Tony Moran.

**4:00 PM.**

- "Developing Dance Music Artists"
  Discussing the mechanics of creating a better-rounded dance music artist.
  Facilitated by Larry Flick.

**8:00 PM.**

- "A Call To Arms: The Billboard AIDS Fundraiser"
  The show will benefit LIF Ebeat and The Red Hot Organization.
  Music by Frankie Knuckles and Maurice Joshua. Performance line-up to be announced. ■
Getting Clubbed

Known for hilly panoramic views, the Golden Gate Bridge and world-class shopping, San Francisco is also home to a diverse club scene. The city continues to be a magnet to a varied cross-section of patrons of the night. Following is a brief listing of some of the many club options available in the city and beyond. Call for directions and current information on cover charges and live performances. Or pick up one of two free city weeklies (both come out on Wednesday): San Francisco Bay Guardian or SF Weekly.

A Quick-reference Dance-site Guide To San Francisco


Slim's - 333 11th St. at Harrison, SF. (415) 621-3330. Funky South-of-Market (SoMa) haunt known for eclectic live performances.

The Upper Room - 7 Grove St. (upstairs), SF. (415) 861-8594. Wed: freestyle rap/hip-hop. Fri: "Grits (expect the unexpected)" with DJs Mind Motion, Toks and Thembu from 10 pm - 2 am; after hours, hip-hop with Pirate DJs, Sat: soul/dancehall/hip-hop. No alcohol or tobacco.

The Box - 628 Divisadero at Grove, SF. (415) 861-1914. DJ Page Hodel spins hip-hop, house and old-school funk for sweaty, writhing gay and lesbian bodies. Thursday only.

Club 101 - 181 Eddy at Taylor, SF. (415) 673-8181. In the sometimes dangerous Tenderloin district, mixed, trendy clientele. DJ dancing to '70s funk, modern rock.

Gare du Nord - 2170 Market at Sanchez, SF. (415) 881-3406. Underground, trendy crowd, frequent retro-jazz live performances. Dinner also (Wed.-Sat.).


550 Howard - 550 Howard at 3rd St., SF. (415) 890-1950. Fri: "Club DejaVu", '70s and '80s flashbacks. Sat: "The X". high-energy '80s and '90s dance music. DJs from KMER. SF's top station.

Comfort Zone - 120 11th St., Oakland. (510) 444-2266. East Bay hot spot specializing in R&B, hip-hop for the mostly black, mostly gay crowd. Saturdays only.

Nickie's BBQ - 460 Haight St., SF. (415) 621-6508. Used to be an actual BBQ joint. Hip-hop, soul, jazz, funk. Hip-hop Wednesdays with DJ Science are prime.


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High Five To Launch TV Music Series
Syndicated Show Spotlights Country Music

BY EDWARD MORRIS

NASHVILLE—High Five Productions, famed for its spectacular Garth Brooks concert films, will launch "The Road," a weekly country-music-oriented series on television, in September. Tribune Entertainment will syndicate the project.

High Five spokesman Danny Petraitis says that the series will consist of performance footage juxtaposed with previously unseen behind-the-scenes footage. "The show will be a mixture of concert film and recording studio footage. It will leave the viewers wanting to see more," Petraitis says.

Petraitis says, "Our concern is to make something that is different and is appealing to the audience. We want to make a show that is both entertaining and informative." The show will feature some of the biggest names in country music, including Alan Jackson,催 and Brad Paisley.

The show will air on cable networks and syndication, and will be available for distribution to local stations. The series will premiere in September and will run for 26 weeks.

### Video Viper

Profiting a patently frozen grin, Liberty recording artist Chris LeDoux attempts to come to terms with an eight-foot python that he's been snared to appear in the singer's new music video, "For Your Love." Director Michael Salomon stands at a safe distance on the right.
NARAS Educational Programs Scheduled

NASHVILLE—The Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS) will hold its fifth annual Grammy In The Schools program at the Country Music Academy on Feb. 11.

Singer/songwriter John Hartford will host “America’s Music Unplugged” at Belmont University Feb. 15 to introduce students to country-great music. Hartford’s guests will include Bill Monroe, the genre’s originator, and fiddle virtuoso Mark O’Connor.

On Feb. 9, inner-city elementary school students will hear an acoustic presentation, “Grammy Gifts Of Music,” at a Nashville community center still to be selected.

Approximately 1200 high school students will be recognized for their contributions to country music by what NARAS calls “a well-known surprise artist” at Belmont University’s Main Auditorium, Feb. 10.

And college students throughout the area will attend a series of music workshops at Belmont Feb. 11, the final day of presentations. Workshop topics will include engineering and producing, entertainment journalism and public relations, record company operations, talent and business management, songwriting and publishing, and music video, working as a musician, art direction and photography, and concert promotion and booking.

Additional details on Grammy In The Schools and programs are online at the Nashville NARAS office.

Two-Fold Gold. Sue Boggess, center, and Billy Dean, second from right, are all smiles at the joint gold-album party Liberty Records staged for them in Nashville—hers for “Voices In The Wind” and his for “Fire In The Dark.” Accompanying the two, from left, are Bob Freeby, Liberty VP of marketing and sales, and Liberty assistant chief and Liberty senior VP of promotion Bill Catino.

BILLY JOEL—The song and story of America’s own grand piano, Billy Joel, will be celebrated Monday, Feb. 13, from 7:30 to 9:30 p.m., at Nashville’s Bridgestone Arena. The event is part of the Country Music Association’s Music City Life event series and is free to the public.}

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

COUNTRY ARTISTS & MUSIC

by Lynn Shults

MAKE IT FOUR CONSECUTIVE WEEKS for Faith Hill’s “Wild One” perch atop the Hot Country Singles & Tracks chart. The last woman to accomplish such a feat was Connie Smith. Her “Once A Day” debuted on the singles chart in Billboard Sept. 25, 1964. It reached No. 1 that Nov. 29 and remained there for eight consecutive weeks. Smith’s record, set almost 30 years ago, is not likely to be broken any time soon.

The paths of these two women to historical acclaim are as different as the eras they represent. Whereas Hill came to Nashville to seek fame and fortune, Smith was leading a relatively normal life, singing for pleasure, until she met Bill Anderson. Anderson had seen Smith perform and invited her to come to Nashville and sing at a demo session. The latter talent booker Hubert Long heard the tape, liked Smith’s voice, and took the tape to Chet Atkins. He signed her to RCA and assigned Bob Ferguson as her producer.

NO ONE CAN FULLY PREPARE an artist for the emotional roller-coaster ride that accompanies a first-release hit. Hill has had a year or more to think about it and talk with friends, management, and record company personnel, but Smith was thrown into the fray with virtually no concept of what stardom would be like. “I remember my first DJ con-}

MENTORS ARE NOT EASILY found in life, so, when asked what she learned from her experience that might be meaningful to Hill, Smith says, “To me, if it comes from the mind and not from the heart, because of what you have learned or what you know, it doesn’t last. You have to search your own heart and ask, ‘Why am I doing this? Am I doing it for money so I can get rich? Am I doing it for power so I can control? Am I doing it for ego so I can think I am great? Or, am I doing it just because there is something in me that just has to come out? It all boils down to this: If you’ve got something that you just have to give, then give it and let God bless it.”

THE MOST ACTIVE TRACK for the week is “Tryin’ To Get Over You” (50-36) by Vince Gill, followed by “She’d Give Anything” (13-9) by Roy Howdy; “State Of Mind” (8-6) by Clint Black, “I Swear” (9-7) by John Michael Montgomery; “John Deere Green” (11-8) by Joe Diffie; “A Little Less Talk And A Lot More Action” (15-12) by Toby Keith; “Life #9” (54-44) by Martina McBride; “I Just Wanted You To Know” (22-15) by Mark Chesnutt; “I’m Holding My Own” (55-46) by Lee Roy Parnell; and “I Want To Be Loved Like That” (6-3) by Shennadoah.

ALBUM SALES DROPPED significantly, as expected for a post-holi-

day period. The week’s Greatest Gainer is “Doug Stone” (67-53) by Doug Stone; “Honky Tonk Angels” (29-23) by Dolly Parton, Loretta Lynn, and Tammy Wynette; and “Recipe Of Success” (48-37) by Sugarland. Debuting at No. 74 is “Greatest Hits—Vol. 1,” by Hank Williams Jr.

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## Billboard Top Country Albums

**FOR WEEK ENDING JANUARY 22, 1994**

### THIS WEEK

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>&amp; DISTRIBUTING LABEL (1)</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE (2)</th>
<th>WEEKS ON CHART</th>
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<td><strong>No. 1</strong></td>
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<td>DOLLY PARTON, LORI LYNN, TAMMY WYNETTE</td>
<td>DOLLY PARTON, LORI LYNN, TAMMY WYNETTE</td>
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<td>KENNY ROGERS</td>
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<td><strong>Greatest Gainer</strong></td>
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<th>WEEKS ON CHART</th>
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<td>MCA</td>
<td>(SOUNDTRACK)</td>
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<td>LORETTA LYNCH</td>
<td>LORETTA LYNCH</td>
<td>MCA</td>
<td>(SOUNDTRACK)</td>
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<td>VINCE GILL</td>
<td>VINCE GILL</td>
<td>MCA</td>
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**Compiled from a national sample of retail and rack sales reports collected, compiled, and provided by SoundScan, Inc.**

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**Billboard Top Country Catalog Albums**

**FOR WEEK ENDING JANUARY 22, 1994**

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PRESS OR DISTRIBUTING LABEL (1)</th>
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<th>IT'S A COUNTRY CHRISTMAS (3)</th>
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<td><strong>The Eagles</strong></td>
<td><strong>The Eagles</strong></td>
<td>MCA</td>
<td>(SOUNDTRACK)</td>
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<td><strong>Love Can Build A Bridge</strong></td>
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<td><strong>Sweet Sixteen</strong></td>
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<td><strong>George Strait's Greatest Hits</strong></td>
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<td><strong>Hey, Good Lookin'</strong></td>
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<td><strong>Ringo at the Wheel</strong></td>
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<td><strong>Rockin' With the Rhythm</strong></td>
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**COMPiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.**

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**Notes:**
- Albums with the greatest gains this week.
- Rec. Industry Apr. 94, America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol. * Asterisk indicates LP is available.
- Tape prices, and CD prices for WEA and BMG labels, are suggested. Tape prices marked with $ and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greener in the show's chart's top unit (noted. Parentheses indicate largest percentage growth.
- Heartbreaker Takes on watermarked from heartbreakers this week.
- Indicates post or present-reissue title. 
- Compiled by Billboard © 1994, Billboard/RF Communications, and SoundScan, Inc.
Country AIDs Awareness
Campaign Set For Rollout

NASHVILLE—President Bill Clinton's AIDS policy coordinator Kristine Gebbie was scheduled to unveil the Country AIDs Awareness campaign in Washington, D.C., June 11. The project, which is co-chaired by Mark Chesnutt and Mary-Chapin Carpenter, is aimed at increasing rural America's understanding of the disease.

Dozens of country acts will be featured in print, radio, and TV spots built around the theme, "Break The Silence.


A series of TV spots is being distributed and promoted to the major networks, 500 individual TV stations, and cable systems. In addition, 3,000 country radio stations and 1,500 stations with other formats are being targeted.

Nashville's Deaton Flanigan Productions produced and directed the TV spots. Carville Cherry Advertising Agency did the copywriting. Audio Productions produced and directed the radio spots, and Rollow Welch was in charge of the art direction for the print phase. Musical scoring was handled by 615 Productions.

Participating artists include Lynn Anderson, Clint Black, Larry Boone, Garth Brooks, Johnny Cash, Mark Collie, Billy Ray Cyrus, Charlie Daniels, Skeeter Davis, the Desert Rose Band, Diamond Rio, and Joe Diffie.

Also, Holly Dunn, Darryl & Don Ellis, Charlie Floyd, Rodney Foster, Cleve Evans, Vince Gill, Rickie Lynn Gregg, Clinton Gregory, Vern Gosdin, Emmylou Harris, Highway 101, George Jones, and the Kentucky HeadHunters.


Lineup Set For RiverPark Shows

Alison Krauss Leads Off Series Jan. 29

NASHVILLE—Three top acts have been booked for "Bluegrass On The Ohio," a concert series to benefit RiverPark Center and the International Bluegrass Music Museum in Owensboro, Ky.

Alison Krauss & Union Station begin the series with a show Jan. 29. The Nashville Bluegrass Band performs March 12, and the Osborne Brothers perform April 2. All shows begin at 8 p.m.

Tickets for the entire series, which are available from the RiverPark Center box office, are priced at $3.50 each. Individual show tickets are not being offered now, although a box office spokesman says they may be sold in the week immediately prior to each concert.

The International Bluegrass Music Museum, located in the Center, is in the midst of an extensive fundraising campaign, Liberty National Bank is sponsoring the series.

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Joe Diffie's Headed for Platinum...
with a Honky Tonk Attitude

Produced by Johnny Slate and Bob Montgomery / Management: Image Management Group, Inc.
GRAMMY-BASHING has become something of a national pastime, and we refuse to be drawn into the fray, but a few cogent observations about this year's list are probably in order.

From a label standpoint, Word was the big winner with nine out of a possible 30 nominations, while Warner Allianse, Benson, and Sparrow each scored three nominations. What was particularly interesting from a label standpoint was the number of labels that ordinarily don't end up in the gospel or contemporary Christian categories: Mercury, Freeland, Jive, and Telarc. I think that's a trend that will continue in the days ahead, as more artists feel the need to celebrate their spiritual sides.

Freshman entry "Sunday Night (And Sunday Morning)" by Ralph Stanley, had the unusual honor of being nominated in both the best southern gospel, country gospel, or bluegrass gospel category and the best bluegrass album category. I can't remember the last time that happened.

In the former category, Stanley is probably the little-known drive for Bruce Carroll, the Cathedrals, the Gaither Vocal Band, and Kathy Mattea, though Carroll has dominated this division in recent years.

The best rock gospel category features acts of the year's DC Tally, which ought to appeal to past Geof M. & the Distance, Phil Keaggy, and DeGarmo & Kells. (Tap art D.O.C. seems like a little out of place in this division.) Meanwhile, in the best pop/contemporary gospel album category, alt pop artists favorites Steven Curtis Chapman, Michael English, and Sandi Patty all have a shot—though Patty has been well-nigh invisible in the past. While a band's music promotion is a matter of the picking of nits, and some of the year's best projects came out after the Sept. 30 deadline, but it's hard to fathom how anybody could have left off Jan Kist, Sixpence None the Richer, Soul Mission, or Ashley Cleveland.

Still, if I had my druthers, one of the best projects over the past two years to somehow not receive a Grammy nomination was Ken Medema's brilliant children's album "Kid's Avidious." This was the best thing to hit the kid market in a long, long time—mainstream, gospel, Latin, (Continued on next page)

Anyone hear from Jesse? The National Endowment for the Arts has announced this year's recipients of the distinguished American Jazz Master Fellowship: Lewis Bellson, Ahmad Jamal, and Carmen McRae. The annual honors (worth a cool $20,000 each) go to living legends who've made a serious contribution to jazz. Past winners include Dizzy Gillespie, Ella Fitzgerald, Dexter Gordon, Betty Carter, Cecil Taylor, Lionel Hampton, Billy Taylor, Miles Davis, and others we'll undoubtedly know about once some hip restaurant chain develops a jazz wall of fame, replete with instruments, manuscripts, handwritten notes, and jazziepeices.

Lincocn Center is coming to A Rack Near You: Columbia's got a Lincoln Center jazz disc it will be issuing later this month. "The Fire Of The Fundamentals" consists of selected performances from the last three years, with music from Monk, Morton, Miles, and Trane.

More fodder for Jazz Marts: Out of the 270 or so albums selected by Billboard's staffers for their best-of '93 lists (present company excluded), approximately seven picks went to jazz. Why approximately? Because two of the lists included entries by jazz deities Guru and USU; one featured Tony Bennett and another included a reissue box from Ella Fitzgerald. Besides those four, the critics' choices included just three jazz titles—one each from Stanley Clarke, Mario Bauza, and Michelle Rosewoman.
36th Annual Grammy Awards: Complete Classical Nominations

Nominations for nonclassical titles were printed in wire's last bank of 1973.

BEST CLASSICAL ALBUM

BEST ORCHESTRAL PERFORMANCE

BEST PERFORMING ENSEMBLE, INSTRUMENTAL (SOLOS) (WITH ORCHESTRA)

BEST CHORAL WORK

BEST COMPOSER
Leonard Bernstein, composer of the opera Candide, is being honored with a Special Award by the Recording Academy for his contributions to the field of music. Bernstein, who died in 2013, is known for his work in classical music, film scoring, and as a conductor and composer. "Bernstein's work has had a profound impact on the world of classical music and he continues to inspire musicians and audiences alike," said Neil Portnow, President and CEO of the Recording Academy. "We are honored to present this award to someone who has dedicated his life to the arts and to music."
Nickelodeon Gives Kids an Alternative “Pete” Features Modern Rock Hits, Guests

BY DEBORAH RUSSELL

LOS ANGELES—Nickelodeon’s hip and quirky kids’ series “The Adventures of Pete and Pete” is to TV programming what alternative rock is to the music business: weird enough to be interesting, but commercial enough to find an audience.

In fact, alternative music factors heavily into the offbeat show, which tracks the slightly skewed suburban existence of two young brothers named Pete. Strains of R.E.M., Miracle Legion, Yo La Tengo, Hypnolove-wheels, Thrashing Muses, and Ministry have been heard everywhere from the fictional front lawn to the family garage.

“All of the bands we use on the show have a garage spirit; it sounds like the music is being made in the basement,” says co-executive producer and alternative rock fan Will McBro.

“Alternative rock is closer than any other music to the raw spirit of being a kid,” adds co-executive producer Chris Vicardi.

“The Adventures Of Pete And Pete” debuts on Nickelodeon about three years ago as a series of surreal 60-second spots showcasing the 12- and 16-year-old Petes, portrayed by Danny Tamborini and Michael Maronna. Characters include their mother, who picks up radio waves on the metal plate in her head, and a cast of oddball neighbor kids, heroes, and villains who personify the comedy, the heartbeat, and the sweetness of youth.

McRobb and Vicardi describe their satirical creation in songwriting terms, referring to individual jokes as riffs and whole episodes to the original 60-second shorts as “great pop singles.”

“The stories were short and fast, and we tried to have great hooks that would stick in your head like a song sticks in your head,” says McBro.

In that context, it makes perfectly good sense that a number of episodes have been filmed to music video directors, including Katherine Dieckmann, Adam Bernstein, and Phil Morrison.

“Music video directors bring a certain kinetic spirit to the show,” says McBro.

Dieckmann, whose credits include R.E.M.’s “Stand” video, turned the executive producers on to an obscure R.E.M. cut, which they licensed to play under the introductions of each short vignette. Dieckmann directed all of the series’ shorts, as well as a number of 90-minute specials and two regular episodes.

Her connection to R.E.M. culmi- nated in lead singer Michael Stipe appearing in one episode as an embodied ice cream man who imparts his world-viewy advice to the Petes. In yet another episode, titled “A Hard Day’s Pete,” young Pete discov ers Mirror Legion (performing under the name Polaris) jamming in a ga rage. The 12 year old, overcome with the joy of making music, is inspired to form his own garage band—the Blow holes—which features the local meter man and his math teacher, portrayed by Marshall Crenshaw and Styx Straw. One of the neighborhood kids, played by actor Aaron Schwartz, is the drummer.

A music video for the tune “Pile Driver” will be featured, along with ho nors comedy material, on a future home video release of the series episodes.

The discerning “Pete And Pete” viewer will recognize other alternative rockers in the episodes, including Juliana Hatfield as a lunchroom lady, Kate Pierson as a blind millionaire, and Deborah Harry as an eccentric next-door neighbor.

Miracle Legion, whose members have contributed about 30 songs to the soundtrack of the series, often can be heard on and off screen.

“The spirit of all of their songs captures a lot of our shows,” says McBro. “It’s organic, acoustic music, and the songs have to do with nostalgia, angst, and the innocence of youth.”

The Boston-based band Magnetic Fields, the Australian band Nite, and songwriter Robert Agnello also contributed original music to the series’ soundtrack.

Laurie Bell of One World Productions directed the Barrio Boyz’s video “Donde Quier Que Estes,” Troy Smith directed photography and Steve Willis produced.


By Deborah Russell

by Deborah Russell

Bad Girl, Nina Hagen, left, shot her latest Phonogram Ltd. video “So Bad” with Portrait Artists Network director Marcus Nispel, right. He lensed the clip at Broadway Stages in Astoria, N.Y. Anouk Nora and Nick Bandouker not pictured produced the video. Joseph Yacoe directed photography.

American Network Debuts; Programmers Join Forces


“Coming Of Age”’s latest Zoo video “Good Times Never Die” is a PopArt Film Factory production directed by Daniel Zirilli, William Miltitz—also an assistant director; photography: W.L. Boyd produced.

NEW YORK

Director Diane Martel recently reeled SWV’s new RCA video “You’re Always On My Mind.” The clip was produced by Tim Sume roglio of The End wth principal photography shot by Daniel Pearl.

Maddhatter Films director Otis Sallid lensed Vanessa’s So So Def/Colum bia video “Understanding.” In addi tion, Maddhatter’s Larry Jordan shot “How Do You Heal A Broken Heart” for Pendulum/EUMI’s Chris Walsh.

Michael Lucero directed KRS One’s new Jive video “Sound Of Da Police.” Roseann Cunningham produced for TUC-1813 GET.

Laurie Bell of One World Productions directed the Barrio Boyz’s EM video “Donde Quier Que Estes.” Troy Smith directed photography and Steve Willis produced.


NASHVILLE

John Lloyd Miller of Scene Three Inc. directed John Berry’s Liberty video “You Amaze Me” with producer Greg Aldredge.

OTHER CITIES

Dann Helmer of Sealed Ventures directed Renegade Soundwave’s aptly named Mute video “Renegade Soundwave.” Footage was reeled in London and Morocco.

Director Lindy Heymann of M-Ocean Pictures recently lensed the Proclaimers’ Chrysalis video “Let’s Get Married” on location in Las Vegas.

The End’s Charles Wittmanner directed Counting Crows in the Gelfen video “Mr. Jones.” Phyllis Koening produced the New Amsterdam based shoot.

Glen Gr. was the site of Mike Dyce’s Southern Tracks video “She’s My Little Jalapeno.” Jack Dunham directed. Dyce produced for Gamut Studios/Dunham Productions.

Bad Girl, Nina Hagen, left, shot her latest Phonogram Ltd. video “So Bad” with Portrait Artists Network director Marcus Nispel, right. He lensed the clip at Broadway Stages in Astoria, N.Y. Anouk Nora and Nick Bandouker not pictured produced the video. Joseph Yacoe directed photography.

by Deborah Russell

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by Deborah Russell
Bob Dylan Proves The Times Are Changin’ Again

by Eric Boehrert

SINK LIKE A STONE

For those who missed the 60-second spot during the Orange Bowl on NBC, here’s another chance to hear the ads that followed President Clinton’s Jan. 25 State of the Union address and see one of the most surprising commercials of this, or any, year.

Coopers & Lybrand, the normally low-profile Big Six accounting firm, is in the midst of a $10 million dollar ad blitz, overseen by Boston’s Hill Holiday Conners & Cosmopolis advertising firm. As part of the campaign, Cooper & Lybrand has created a handful of conventional spots that run during Sunday morning political roundups, along with some Wall Street Journal but-to-business thrusts.

But one part of the campaign, the Orange Bowl of B2B advertising, is a commercial, is a huge image spot with no words, just music pictures, and a music theme. Cooper & Lybrand, having the opening verse of Bob Dylan’s “The Times They Are A-Changin’.”

The fact that Dylan, who has long opposed such commercialization, would sell one of his songs for corporate purposes is historic. That he would sell his core opposition anthem to an accounting firm is amazing.

“I’m shocked,” said Bob Spitz, author of “Dylan: A Biography” (Norton). “It’s not like he needs the money.”

Spitz points out that Dylan is so sensitive about his music being used for corporate purposes that he has a clause in his contract that gives him final say over any requests.

Did Hill Holiday get permission for the song? Well, they asked. Agency president Fred Bertino reports that while Coopers & Lybrand seemed to mean the business community, the word “change” kept coming up. “The Times They Are A-Changin’” quickly topped the agency’s wish list of possible songs, ahead of Paul Simon’s “Boy In The Bubble” and David Bowie’s “Changes.”

Bertino admits he never thought he’d get Dylan’s agreement.

“We got lucky.” After negotiating for two months, and Dylan’s management had put an agreement on the table.

Part of that plan, besides a hefty undisclosed sum, blocks Hill Holidy from using Dylan’s name, even when discussing the commercial. (Around the Boston ad firm, Dylan is known as “the composer,” because “the song is sort of sensitive,” as one exec put it.) “We bought the rights to the song, not the rights to talk about himself,” someone explained.

Why did Dylan do it? Well that, like much that surrounds the enigmatic figure, remains a mystery.

The artist’s publisher and publicist were unable to discuss the subject.

This is the first time Dylan has ever allowed his words and music to be used for a commercial, according to Spitz. With the move, Dylan becomes a sort of ‘60s rock superstar to sell a song to advertisers, following the Beatles, the Rolling Stones, the Who, and the Beach Boys.

It should be noted that Hill Holiday did a beautiful job incorporating the song into its pitch that business must change in order to thrive. (The ad consists of slow motion, feel-good images of laboratory-breakthroughs, children’s faces, and a bustling trading floor.)

Nonetheless, “The Times They Are A-Changin’” is perhaps the most important pop song of the protest era, even more so than the “Revolution,” which followed Dylan’s call to arms by four years, and the use of in which a Nike commercial years back created such an uproar. (Unlike Coopers & Lybrand, Nike welcomed the controversy surrounding commercializing “Revolution” and actually used it to make its sneaker spot into a news event covered by all the network news.)

As for fellow protest figure Richie Havens, who has made a career lately of recording commercials, his manager says he has no qualms about singing the song for an accounting firm.

NODS: The flood of CD box sets in recent years have been a windfall for eager fans hungry for historical morass—and for the album note writers who supply those morasses. The list of those writers honored with Grammy nominations includes:

• Buck Clayton, Phil Schaap, & Joel E. Siegel for “The Complete Billie Holiday On Verve 1945-1950” (Verve)

• Colin Escott for “King Of The Blues” (MCA)

• Orrin Keepnews & Jim Ferguson for “The Complete Riverside Recordings” (Riverside)

• Meter Currie for “Elvis From Nashville To Memphis, The Essential 60’s Masters I,” (RCA)

• Alan Lomax & Robert Palmer for “roundTrip: Songs of the South—A Musical Journey From The Georgia Sea Islands To The Mississippi Delta Recorded In the Field By Alan Lomax” (Atlantic)
French Industry Gets New Gov't. Boost

PARIS—The French music industry is about to receive a major boost from Jacques Toubon, the nation's new minister of culture, who is anxious to give it the same kind of government support the cinema industry receives. Toubon is likely to announce his plan to support the music industries in Jan. 30, the opening day of MIDEM in Cannes — the opening day of the "Week Of French Chanson," which was initiated and sponsored by his ministry.

Shortly before Christmas, Toubon invited key representatives of the music industry to meet with him. Among those invited were SACEM president Jean-Looup Tournier, PolyGram president Gilles Paire, and Sony Music president Henri de Bodinat. A series of working meetings on specific issues followed during the first week of January.

The attendees were given a list of key topics on which Toubon wants to base his policy, and they were invited to join the ministry to discuss the following issues:

- The reduction of the Value Added Tax rate on records from its current rate of 18.6% to 5.3%, the level of the rate levied on books.
- A 1987 reduction of the VAT rate boosted the music market, and in the long term led to an increase in revenue for the ministry of the economy. However, it is thought unlikely that the ministry will agree this time to forgo such a large share of its revenues in exchange for a hypothetical rise in sales.

The implementation of a mandatory retail price for records, fixed by the record companies. Most record companies are in favor of such a measure, which would prevent major hyper-markets from selling records at low-leaders, and enable traditional retailers to compete. Some observers have questioned whether this might conflict with European laws on the movement of goods and services.

- The formation of a fund to support musical creation and industries, financed by both the industry and the ministry. This fund is not welcomed by the industry, which sees it as another way to deprive it of a slice of revenues.

- Support for the live-music industry, with a legal cleanup of the old 1965 regulations and more money invested in venues and support for new acts.

This plan is linked directly to the arrival at the ministry of culture of Pierre Renault—the former head of artistic services for broadcaster RTL, and previously technical adviser in charge of musical industry at SACEM. His policy differs from that of his former adviser Bruno Toubon, named "minister of rock" during Jack Lang's tenure at the culture ministry. Renault says he wants to focus on the structure of the industry rather than on enhancing musical creation.

Renault says, "The ministry of culture wants to concentrate on the professionals which invest exclusively in favour of rock, variety [pop], or chanson. In other words, music publishers, record producers, concert promoters, audiovisual producers, and all the live-music fields.

Renault says that in this case, the aim is as much economic as cultural. "The culture of a country is strengthened when all the means to reach the largest audience, both in France and outside, are put together," he says. "And therefore, the mass economy at a time when all popular music reaches an international market, when we are witnessing increasing concentration, and when new technologies are developing."
A CALL TO ARMS:

The Billboard AIDS Fundraiser

The Billboard Dance Music Summit will conclude Friday night, January 21, 1994, with our first AIDS fundraiser. Benefiting LIFEbeat & The Red Hot Organization. It will be held at The Sound Factory, one of San Francisco's hottest nightclubs. A gathering of top performing artists will set the stage for a night of the best in dance music. Billboard recognizes the seriousness of the ongoing AIDS epidemic and the importance of educating our society. We are joining together with two of the most important foundations involved with the music industry to help spread the word.

LIVE PERFORMANCES FROM:
- Frankie Knuckles
- Maurice Joshua
- Lisette Melendez
- M-People
- Ten City
- Rozalla
- Special guest Host

$55.00 PER PERSON

For ticket information
Contact: Maureen Ryan (212)536-5002

For information regarding the Fundraiser or Billboard Dance Summit
Contact: Melissa Subatch (212)536-5018
JASRAC, Koga Spark Controversy With Plans For $70 Mil Loan

BY STEVE MCCLURE

TOKYO—Japanese songwriters and publishers are up in arms over plans by performing rights body JASRAC to lend 7.77 billion yen ($70 million) interest-free to the nonprofit Koga Music Foundation for construction of a building, part of which the foundation will rent out to JASRAC.

Other problems with the deal cited by dissident JASRAC (Japanese Society for Rights of Authors, Composers and Publishers) members include:

- The cost of the building under the foundation’s current agreement with Shimizu Construction Corp. is allegedly 6.7 billion yen (360.32 million), not the 7.77 billion yen being lent.
- Other contractors allegedly say that given the depressed state of the construction business at present, the building could be built for half the amount JASRAC is lending the foundation.
- A 500 million yen ($4.5 million) refundable “key money” deposit is to be made by JASRAC to the foundation.
- The lack of an open bidding process for the construction contract, despite an earlier claim by a JASRAC executive that there had been open bidding. Rents in the building will rise by 5% every two years.

Leading the fight against the plan is well-known songwriter Asei Kobayashi, who on Jan. 11 presented JASRAC executives with a brief outlining members’ concerns and called on the executives to resign.

“We demand that JASRAC restore the interest-free loans to the foundation, and until we solve this problem, we insist that the next payment scheduled to be made to the foundation in February be frozen,” the brief states.

“We have many questions you haven’t answered,” Kobayashi told JASRAC president Miyuki Ishimoto and other JASRAC executives in an unusually stormy (by Japanese standards) confrontation at the society’s Tokyo headquarters.

The Koga Music Foundation was set up to preserve the house and musical legacy of Masao Koga following the songwriter’s 1978 death.

JASRAC managing director Shimpei Matsuoka says that around 1985, JASRAC began to realize that it had outgrown its current premises in central Tokyo and started to look for alternative office accommodation. JASRAC was then approached by the Koga foundation, which the government had granted nonprofit status in exchange for an underwriting.

(Continued on next page)

Hong Kong’s Pirates Target Int’l Repertoire

BY MIKE LEVIN

HONG KONG—Despite the efforts of the IFPI and local record companies, Hong Kong’s resurgent piracy problem continues to grow. And it is starting to target international repertoire in a big way.

When illegal CDs started to flood the territory from China about two months ago, virtually all the units were recordings by local Chinese artists. But now it is just as easy to find CDs by Michael Jackson, the Beatles, and Debbie Gibson for sale.

In the tourist area of Tsim Sha Tsui and the business areas of Central and Sheung Wan, Billboard found a 40% rise in the number of hawkers selling pirate copies. About a quarter of the CDs were of well-known Western artists, including Michael Jackson, Whitney Houston, George Michael, the Beatles, Madonna, Debbie Gibson, and Tommy Page. All were manufactured in China by two companies: Flying Records and Starnee.

The foreign units were all compilations, but it is only a matter of time before copies of full albums hit the streets, says a legitimate retailer. “It started with compilations of local artists and then moved into whole albums,” he says. “If there is a demand for the same thing with Western singers, it will happen to them, too.”

Local copyright officials are trying to stem the tide, but remain at the mercy of smugglers bringing in counterfeit CDs from China and a customs department in Hong Kong too strapped for manpower to enforce regulations.

“I’m afraid it is getting a little worse,” says Hong Kong’s IFPI representative Patrick Wong. It’s also getting more competitive, with pirates needing new international products to augment Chinese music.
Tori’s ‘Pink’ Performance;
An American Band In London

BILLBOARD JANUARY 22, 1994

PARIS—The 15-year conflict between French discotheque owners and authors’ and composers’ society SACEM is over. The two sides—which have bitterly disputed royalties for use of authors’ rights—have signed a deal, brokered by the French Ministry of Culture.

Last summer, the newly elected minister of culture Fabius Vion appointed Yvon Monnet as a mediator between the two sides (Billboard, Sept. 18, 1993). Monnet’s task was to find common ground in a conflict that has involved millions of euros and had cost millions in legal fees. Toucan called it a “sterile conflict.”

Monnet’s proposal has been endorsed by discotheque owners’ group Bein, represented personally by Yvan Poupardin, and SACEM president Jean-Loup Tournier. It sets a rate of 4.39% of gross income, 20% lower than the present rate, and is effective retroactive to Jan. 1, 1993.

Hundreds of pending lawsuits between the two sides will be dropped, and it was agreed that discos would start paying SACEM regular rates as of Jan. 1, 1994. SACEM promises to renegotiate the rate to account for the very bad economic position of discotheques.

Tournier added that “a new negotiation will take place in 1994—but not with machine guns.”

Of course, however, says Tournier, “that was so.” Both sides were in the process, especially since they could see it going on for another four to five years.

The history of the dispute falls into two periods. Between 1978 and 1988, all legal action was won in French

SACEM, Disco Owners Strike A Payment Deal

BY EMMANUEL LEGRAND

Traffic Ahead!

Word around Virgin Records U.K. is that Steve Winwood has reunited with former Traffic mate Jim Capaldi on a forthcoming album expected this spring.

New Kid BACK IN TOWN: Trisha Yearwood, whose current album, “The Song Remembers When,” is still riding high on the Top Country Albums chart, returns to Los Angeles to record her second album, “4 and 5,” after showcasing at this year’s MIDEM conference in Cannes. Coinciding with the trip, MCA U.K. is re-releasing and remixing Yearwood’s new album with two additional tracks: her hit “Waltz ‘n Jack” and new version of the ‘Eagles’ classic,” “What the Child Is.”

Traffic AHEAD! Word around Virgin Records U.K. is that Steve Winwood has reunited with former Traffic mate Jim Capaldi on a forthcoming album expected this spring.

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**Results:**

- **KYBER** is the top hit this week.
- The ranking remains consistent with the previous week.

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**New Zealand (12/22/93)**

- **Bryan Adams** makes a significant impact.
- **Perth** enters the charts this week.
- **30 Days in Heaven** by **Bryan Adams** gains momentum.

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<td>2. Perth</td>
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<td>3. 30 Days in Heaven</td>
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**Australia (Australian Record Industry Assn.) 1/16/94**

- **Princess** continues to dominate the charts.
- **New Album** by **Prince** is anticipated.

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**New Zealand (12/22/93)**

- **Bryan Adams** so far so good
- **Wish I Was** by **Chaka Demus & Pl训ers**

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**Japan**

- **Bryan Adams** maintains his position.
- **Eri Hamamoto** and **Buffy Saint Marie** enter the charts.

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**New Zealand (12/22/93)**

- **Bryan Adams** so far so good
- **Hit the Road** by **New Order**

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two points of disagreement: one surrounding the amount of royalties, and the other concerning the basis for calculation.

In the first case, TV3 took the position that STIM discriminated against commercial television stations by applying a higher royalty fee for commercial television and another for state-owned Swedish Television (SVT). As for the calculation of royalties, TV3 wanted to base the royalty on an actual value, whereas STIM’s position was that the original agreement, based on a percentage of total sales, still stood.

Gunnar Petri, managing director of STIM, says the problems began when TV3 moved into profit. “Everything was fine until they started to make money,” he says. “They wanted to pay actual use as determined by Gallup surveys, but this is contrary to the law.” He points out that STIM bases its fees on usage, but it’s the availability which is the relevant fact from the music industry’s point of view.

When negotiations were finally completed on the renewal in December 1990, it was agreed that the percentage rate would be left unchanged but would continue to be valid until further notice.

In 1991, TV3 went to the Swedish Fair Trade Commission, charging SACEM with discrimination. However, a 1989 decision by the European Court of Justice to stop the Excise Tax on phonograms for abuse of its “dominant position” in the market when it compared rates with other countries. In addition, the French Competition Council said that rates in France were higher, compared to other countries. When Monnet started mediation, two matters had to be cleared up. The question of the rate was resolved quite quickly. The issue of back payments took more time, and eventually it was agreed that all disc in conflict with SACEM would be paid. Court decisions and court orders that had paid at the higher rate currently in force will be given compensation via a 30% rebate over the next three years.

SACEM calculates its losses from the deal to be approximately 120 million francs ($20.1 million) but, says Tourrier, “It will be compensated for by the income we will receive from all discs which weren’t paying rights.”

Tourrier says he is bitter that European authorities dropped the issue. “We have been the victims of French racism to Europe’s detriment, the spirit like any other goods. That’s wonderful, but it remained a tragedy.”

The dispute has left the French industry with a diverse, one angry publisher says, “It’s a good way out for SACEM, but I want to understand why it took 15 years to reach a result.”

Tourrier went on his own with this fight with discotheques, and now we’re paying the price.”

STIM SUES TV3'S SWEDEN TV3 (Continued from page 51)

STIM with discrimination, says Petri. “In 1991, TV3 attacked the agreement. They claimed that we applied different tariffs to TV3 [from those charged] to public television, but you can’t charge a public service station the same as a commercial one.”

The Commission, which since has been replaced by the Competition Authority, handed down guidelines in the hope of clarifying the situation—guidelines which still apply. “STIM or TV3 was content,” says Petri.

For the period up to January 1991, TV3 paid a royalty fee of 54 kronor. According to STIM, in 1992 TV3 presented only an estimate of 54 for that year and has not presented anything for 1993. The claim for 30 million kronor represents the 4% so far unpaid, according to Petri.

At the same time that STIM started legal proceedings against TV3, a new royalty law came into effect July 1, 1992. STIM has written to the Competition Authority asking for a decision regarding the royalty fees charged to the station against the background of the new law.

“We asked the Competition Authority to modify the agreements so that we have put forth. European levels differ between 2% and 5%, and STIM is only applying a standard European rate,” says Petri.

STIM’s ultimate goal is to reach an agreement with all broadcasters. Petri adds, “We aim to reach a reasonable agreement with the three acting commercial television broadcasters on a European level.”

STIM says it has struck an ad revenue-based deal with private commercial radio stations in Sweden for 1994, based on “European principles and tariff levels.”

BY LARRY LeBLANC
TORONTO—At the mention of the title “Christmas,” some even of the year itself, Canadian music retailers and recording companies alike are apt to smile widely and start listing high-selling titles.

Major national retailers, generally citing seasonal sales gains of last year’s high-water marks or, of even of this year itself, Canadian music retailers and recording companies alike are apt to smile widely and start listing high-selling tiles.

“We have been higher, compared with the previous year,” says Doug Chappell, president of Virgin Records Canada. “Those with the hits sold a lot all throughout the year. The Christmas season, absolutely incredible, and so have been post-Christmas sales. I’m over 80,000 units on Colin James, Smashing Pumpkins is at 106,000, Lenny Kravitz is at 410,000, and Janet [Jackson] is up to 330,000.”

“Business had been good all year, and then all of a sudden we hit mid-November and it really picked up,” says Tim Baker, buyer with Sun- rise Records & Tapes. “We opened 30 stores, ‘Sales’ just rocketed the week before Christmas.”

“AMAZING: CHRISTMAS”

“Christmas was certainly amazing, but 1993 was one for the record books,” says Rick Camilleri, president of Sony Music Canada. “From January through December, we’re up 35% to 45%. Superstar product certainly did very well, but even Pearl Jam are now at five times platinum [500,000], Mariah Carey is at three times platinum; Leonard Cohen’s ‘I’m Your Man’ has sold 76,000 units. Michael Bolton are each over double platinum; and Cypress Hill is platinum sales.”

“The last calendar quarter was stunning for us,” says Deane Cameron, president of EMI Canada. “It wasn’t one or two records, it was eight or nine projects all kicking.” Garth brooks’ album “In Pieces” did even bigger than we had anticipated, [he says], and Rod multicultural artist the seminar at the conference. The e-mail address to which all queries may be directed is...
**Spec’s Celebrates Opening Of Prototype Store**

**BY DON JEFFREY**

NEW YORK—Spec’s Music has opened its new prototype store—a 7,000-square-foot outlet in Tallahassee, Fla.—and is trumpeting the debut with more than 10 days of promotional activities.

David Hainline, senior VP marketing and merchandising for the Musicland chain, says Spec’s plans to “take this prototype forward, test it for customers, and then make changes if needed.”

He describes some of the ways in which this store differs from the older prototype. One big change is the presence of a “designing table” at which customers can hear CDs before buying them. The Tallahassee unit will have about 12 of these electronic posts. Another modification is the merchandising of the cassette of an album along with its CD. “That will make it easier for customers,” he says. The store also boasts Kids’ Club, a section devoted to children’s audio and video product.

The look of the outlet represents a new direction as well. Inside are color-ful murals that were commissioned for each of the store’s sections and are located above the listening posts. The store’s exterior will display a new logo and signage.

To promote the opening, Spec’s was planning at press time a Jan. 20-30 series of events including a ribbon-cut-ting, live musical performances, radio remotes, and product sales. Located in a strip center, the new freestanding unit is “the largest record store in Tallahassee,” according to Hainline.

The industry and investment communities are excited about the po-tential of the prototype, but Wall Street tends to focus on stores that have been open for at least a year as a barometer of how retail chains measure up against each other. Although Spec’s doesn’t expect to report such gains in same-store sales for this quarter that it did for the last one, executives indicate that they will certainly not be embarrassed by the numbers.

CFO Peter Blei declines to reveal sales figures for the Thanksgiving-to-Christmas period, but he says, “The holiday was real good. We’re very pleased. We think we did better than our competitors.”

Two competing chains have already released their holiday results. Trans World Music Corp. says its comp sales declined 2% in the nine-week period. But Musicland Corp., the biggest U.S. music retailer, reports a comp rise. Asked what is responsible for his opti-mistic prediction, Blei says, “We did a good job marketing and merchandising. And we did a lot of promoting.”

Hainline says, “We didn’t do a lot of deep discounting, but we priced sharp. We got the sales and the margin dollars up.”

For the fiscal quarter, which ended Oct. 30, Spec’s says it booked a 29% rise in same-store sales, which made net profit soar $182 million from $74.1 million in the same period last year. Operating income (before taxes and interest) was $428,000, compared with a loss of $70,000 in the year-earlier period.

In the first quarter, total revenues climbed 14.3% to $16.8 million from $14.7 million the year before.

In August 1992, Hurricane Andrew struck South Florida, destroying some of Spec’s stores and sharply curtailing sales in others. But Blei points out that there will be no hurricane effect on the current quarter.

The spike in comp sales also helped keep expenses under control during the first quarter. Selling, general, and administrative expenses—many of which are fixed—fell to 34.9% of sales from 37.1% in the same period last year. Blei says he expects the favorable SG&A trend to continue, at least through the current quarter.

Meanwhile, the 58-unit chain contin-ues its $21 million expansion program. After Tallahassee, the next big project is preparation for the fall opening of the 25,000-square-foot supermarket in Coconut Grove, in Miami. Hainline says that outlet will follow the new pro-toty whole.

For growth through acquisitions of smaller chains, which Spec’s has done in the past, Blei says, “We’re interested, but there’s not a whole lot to pick and choose from.”

Though music is Spec’s biggest product category, the stores continue to sell home video, video rental, however, is gradually being phased out. In the first quarter of the current fiscal year, rental accounted for 7% of total revenues; the year before, it was 11%.

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**Business Takes Upturn At Books, Strings & Things**

**BY JON CUMMINGS**

BLACKSBURG, Va.—After perhaps the most difficult year in the nearly 30-year history of Books, Strings & Things, owner Richard Walters was thrilled to see 1993 end with an “encouraging” Christmas selling season for his pair of book and music outlets.

Last winter was particularly tough for the BS&T stores—both the original outlet, which opened its doors in 1965 in Blacksburg, Va., and its second store, opened in 1986 in Roanoke.

The Roanoke store’s earnings had dipped due to the city’s faltering econ-omy, and the problem was compounded by a massive blizzard that kept con-sumers in their homes (and out of the stores) for most of a week.

By spring, BS&T found itself low on cash, burdened with too many employ-ees, and carrying too much debt. Walters had taken on when he opened the second outlet.

Something had to give, and it turned out to be the inventories of both stores. With little money on hand to pay sup-pliers during the spring and summer, “we couldn’t get all the product we needed,” Walters says. “By June, in-ventory was pitiful, and we had lost a lot of momentum.”

“Things were really slow this summer,” adds Randall Horst, manager of the Blacksburg store (Walters man-ages the Roanoke outlet himself). “We’d order a lot just to keep the weight, we dropped off, and we lost a lot of our repe-titive business when people saw that there wasn’t much product in the store.”

Walters quickly implemented a plan to get the stores back on their feet. First, he cut the employee rosters of both stores in half, primarily through attrition; then he began negotiating with suppliers to replenish the stores’ stocks. “We had never been terribly savvy with wholesalers,” he says, “but when I started cutting deals, I found out the stores were the good ones and which ones weren’t so good. Eventually, I got them to cooperate enough so that things began to turn around by August, and by September we had re-ally picked back up.”

During the holiday season, BS&T still was unable to afford advertising, but sales were good enough to keep Walters in an optimistic mood. “I think we’re in a good position now,” he says. “We got a good crowd of people in here over Christmas, and we did it without having to drop $20,000 on advertising. Every time folks come in here and see that we’re full—both of people and of merchandise—that’s repeat business for January and February. So while this certainly wasn’t our best Christ-mas, it was efficient, and we’ll take it.”

Now that BS&T has weathered its storm, Walters and his employees are looking forward to a time when the stores have served as beacons for the region’s book and music lovers for nearly 30 years. “For much of that time, the outlet in downtown Blacks-burg, at 2,000 square feet, was the only fair-sized independent seller of either records or books in a 100-mile radius of the town, which is home to Virginia Tech, the state’s largest university. BS&T also was one of the first stores anywhere—at least, to Walters’ knowl-edge—to specialize in both music and books.”

“Books were doing this long before the (large music chains) even thought of it,” he says. “To me, it just seemed natural to put them together, to be sort of a full-service entertainment store.”

“I mean, what do you when you read a book? You sure don’t watch TV . . . you listen to music. And on the busi-ness end, music sales hump out books during a slow period, and vice versa. To me, books and music belong together; it’s about time other people figured that out.”

Walters opened the Blacksburg Books, Strings & Things in January 1965 after “building it all by hand,” he says. “I got the idea to open the store just a couple weeks before I was due to graduate from Tech, and I was so overwhelmed by this rare sense of pur-
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New Bloom: In an attempt to revive its sagging fortunes, Rose Records/Stirling Ventures is lopping off some overhead. The 49-unit chain has let several people go and plans to close 11 outlets, according to Dave Rogers, CEO for the Bellwood, Ill.-based chain.

Rose Records has experienced eroding margins and sales since Best Buy and Circuit City began going head-to-head in the Chicago market. The two electronic merchants are known for their aggressive music pricing strategies, and their introduction to the market about 18 months ago helped to push the Flipside chain into bankruptcy. That chain, which had 21 stores, is now down to 15.

Rose, which bought five of the Flipside outlets, first acknowledged that it, too, was feeling the heat during the National Assoc. of Recording Merchandisers' Wholesalers Conference, held in October in Phoenix. There, Jack Rose, executive VP with the chain, privately told the majors that the fourth quarter was crucial for the chain and would determine future strategies, according to sources.

Rose suffered a comparable-store decrease during the holiday selling season, which apparently prompted the latest moves by the chain. Of the 11 stores the chain is planning to shutter, four record stores have leases coming due between now and March, which will not be renewed.

Of the four new stores, two are in Milwaukee, leaving the chain with five outlets there.

Another four outlets that will be eliminated are located in Montgomery Ward stores, on which Rose will let the contracts run out. In addition, the chain is trying "to explore the possibility of closing" these three outlets and then subleasing the spaces for other products.

Sources within the branch system say they are working with Rose Records and are confident that the chain can accomplish a turnaround.

Shuffling the Deck: In a move to enhance its ability to micro-market, Capitol Records has expanded the responsibilities of its regional sales staff and has shifted that staff to the marketing department. Explaining the move, GM/senior VP Bruce Kirkland says, "Everybody in the music business is talking about micro-marketing, but that is only a term that has relevance when you are sitting here in the (Capitol) tower. It doesn't mean anything to our people out there in the field, who are doing it every day as the natural course of their jobs."

As part of the move, Capitol Records is returning to a strategy begun by senior VP of sales Lou Mann: It will lure managers from Santa Monica and Chicago. The proceeds will be kept as the majors weren't as generous when their revenues ended.

In the same policy letter, WEA announced that it was revising its CD return policy, reducing its credit to 0.7% from 0.8% while keeping its return charge at 5%. For issuers, it has increased the credit to 1.2% from 0.8% and increased the return charge to 7.5% from 5%.
Tower Promotion Builds Sales For Kids’ Audio On L.I.

Tower: Achievemen: Despite the ever-growing profile of the children’s music industry, sales of children’s audio remain largely a book-store, boutique, and mass-merchant affair. For traditional record stores, kids’ music can be a tough sell due to lack of exposure, widely varying packaging, and other factors, but more record retailers who do make the effort are hitting on creative solutions to the merchandising problem. In the case of a pair of Tower Records outlets on Long Island (in Carle Place and Massapequa), a partnership between a local family-oriented publication and the stores has resulted in increased sales for children’s product. Arie Nadzho, publisher of the Long Island Parenting News, based in Long Beach, says he approached Tower with a co-promotion idea. “We review a lot of children’s audio and video titles in every issue, and we get a lot of calls from readers wanting to know where they can get the product,” says Nadzho.

Since few record stores—store, for that matter—carry any real breadth in children’s music, there was no store in Long Island where parents could be assured of finding the products reviewed in LIPIN. So Nadzho got together with the manager of the Carle Place Tower Records outlet, Eric Feindler, and suggested a mutually beneficial arrangement. The magazine would run a free house ad in each issue urging parents to visit Tower Records, where they would find all the titles reviewed and/or advertised in the issue. Tower Records would provide a special bin tagged with a sign reading “As featured in Long Island Parenting News.” Both Tower outlets began promoting the LIPIN list in-store in November, and Feindler says, “We do seem to be selling a lot of children’s product.” Feindler says nearly 30 titles are displayed in a custom-built stand-up end rack, which holds audio (CDs and cassettes) and video. The display is designed to accommodate a wide variety of packaging, such as hanging blister packs.

“We’ve always carried a lot of children’s product,” notes Feindler. “What’s good about the arrangement is we’re reaching new customers who may never have come in to ‘see before, through the LIPIN.’ Recent featured titles include Joanie Bartels’ “Jump for Joy” and Beth’s “Really Silly Songs About Numbers” (Discovery Music/BMG Kids), Gary Rosen’s “Fat Rock” (Lightyear Entertainment/BMG Kids), Marcia and Max Naff’s “Songs For Peasemakers” (Edison... Continued on page 28).
ROOM AT THE TOP: Sources indicate that the Alternative Distribution Alliance is looking for a top executive to run the company. Clark Staub, who has helmed ADA since its inception last year, reportedly will stay with the company, heading up the sales efforts.

Some insiders suggest that the move to bring in a new point man for the company, who would hold the title of CEO, is not predicated by any dissatisfaction with the job Staub has done, but is a reflection of the rapid growth experienced by ADA.

"The projections for the company were outstripped very early, and the company is growing so [rapidly] with regard to revenue that there's no way one person can oversee it," says one source.

"Structurally, they need another person to do the corporate liaison stuff that Clark doesn't have the time to do," he says.

The source adds that Staub, who came to ADA from the top sales slot at Restless Records (a linchpin of ADA's group of distributed labels), is valued by the company. "He understands what the labels are all about," says that executive.

ADA was formed last spring by Restless and the Warner Music Group, and since then Sub Pop and Rugger's Banquet have come aboard, boosting growth. Sources indicate that the Warner Music Group has a 66% stake in the distribution company, while the rest of the equity was split among Restless, Sub Pop, and possibly Rugger's Banquet, with some likely held in reserve for possible future label signings.

The stress of putting together a company in just three weeks and then completing it while overseeing rapid growth proved too much for its infrastructure, resulting in operating systems that now need to be overhauled, sources say.

In order to bring the systems up to snuff, Adam Somers, senior VP of Warner Bros., has moved over to ADA as acting head of the company. Somers is said to be one of three people in the running for the CEO position. But before someone is chosen, the intra-company dynamics of the Warner Music Group, and then the inter-company dynamics of the ADA board, must be played out. Stay tuned.

QUICK HITS: Valley Record Distributors Inc in Woodland, Calif., has appointed Bill Gerstein director of independent accounts. Gerstein is an industry vet who most recently served as director of advertising at Alliance, N.Y.-based Trans World Music; he previously served as VP/GM of Boston's Good Vibrations chain. Relativity Entertainment Distribution has made a change in its Chicago branch, promoting sales rep Jolene Nixon Bowd to branch manager, replacing Lou Musumeci, who has left the company...New York's Dutch East India Trading Co. is distributing Alliance, N.Y.-based rock label Paint Chip Records.

FLAG WAVING: No—not another band from Seattle?

Well, yes. But Sage—like the best of the current crop of bands emanating from the Pacific Northwest—starkly embodies the grunge'n'flannel ethic that persists as the media's prevalent take on the "Puget sound."

Guitarist Mark Olsen favors hollow-body guitars and a byzantine playing style that mutes the sounds of Mark Knopfler and Tom Verlaine, his two avowed influences, and plays slide in a decidedly non-bluesy manner. Bassist Guy Davis throws out thick, elegant lines on a five-string bass. Drummer Mike Williamson plays hard-yet-jazzy accompaniment on a drum kit set up to face the stage's wings. And the band's music, heard on its debut album "Forked" on Seattle's Will Records (operated by Williamson's brother Skip) makes free-floating improvisation with tightly wrought, melodic song structures.

"What makes me feel good about the band is, we had no concept of the music scene or the record industry," Mike Williamson says of the four-year-old group. "The sound just evolved naturally. And our personalities are all different."

The group has always had the same lineup, although it first started up as a nameless unit with an additional guitar player, with Olsen just singing. When the original guitar player left, Olsen took up those chores and the band picked up the Sage moniker.

"Our first show was an open mike in Portland," Davis recalls. "We didn't know anybody, or even how to start." In fact, both Davis and Williamson have never played in any band besides Sage.

The group's unusual style essentially developed from doing what comes naturally. Davis, who picked up the five-string bass just a little over a year ago, says simply, "I just wanted another string. I was playing this half-fretless banjo, but it just didn't have the low end."

The resultant sound is refreshingly different from the grungoid sonic attack most people associate with Seattle. "Everybody has that stereotype of bands like Soundgarden or Mudhoney or Nirvana," Davis says. "That stuff all went national, and then they left town. The rest of the country is just getting aware of it. It's three or four years after the fact now."

On the basis of a couple of shows the group played in L.A. last November, the trio has matured extraordinarily since it recorded "Forked" in late 1992. "Our sound is definitely a lot different, and we're really excited to record again," Williamson says.

Sage is set for shows in San Francisco Next Friday and Saturday (22-23). In March, the group will undertake a monthlong tour through California, Arizona, New Mexico, Texas, and Colorado; the trek will include a stop at the South By Southwest Music & Media Conference in Austin.

Assistance in preparing this column provided by Ed Christenson.

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Recent release from urban pop outfit with strong hip-hop, dance, and reggae leanings shows that jazz and improvising power on The Billboard 200 and the R&B albums chart, largely on the strength of the single "Come Baby Come." Among the record's eccentric genre-blending hits are garage cover "Move It Like This," house-flavored "I'll Make You Feel Good," and supernaturally catchy, upbeat pop tracks "Let's Bang," "Hi De Ho," "Keep Me," and current single "Zinga Zeng." In fact, the LP is not a deep album that should be ruled out as a potential single.

**M.I.R.V.**

*PRODUCERS:* M. I. Rudolf & Les Claypool

*RECORD LABEL:* Mammoth

One of two initial releases on Primus bassist Claypool's label is a futuristic rock opera trimmed for maximal material and happily lacking in concept-album pretense. peppered with spoken vignettes as in the group's earlier efforts. Advance the story line, the album's high points are quirky, alternative-rock gems like "The Walk That Men Take," "Love's Farewell," and "Hocus Pocus." As can be expected, the disc contains a good many thrill rides, but little to offer beyond sex, sleazy, and party-time tracks. M.O.P.'s previously released "How About Some Hot Babes?" from the movie "Drop Down," AMG's "Booty Babes" is behind the story here as the set's most notable and commercially viable tracks.

**VITAL REISSUES**

The late bassist Charles Mingus gets a fitting salute in well-recorded big band sessions produced by his widow. Large unit includes former Mingus collaborator John Stubblefield on trumpets and could include notable Randy Brecker, Ryan Keas, Lew Soloff, John Stubblefield, Ronny Dray Jr., and Marvin Smith. Well-selected program includes versions of title track, "Duke Ellington's Sound Of Love," "Open Letter To Duke," "Weird Nightmare," and other Mingus compositions that remained buried in his ever-growing repertoire. Readings, remaining true to artist's thematic post-1960s influence.

**LATIN**

**Rudy**

*PRODUCER:* Rudy Perez

**Rudy**

Long regarded as top-flight songwriters/producer in Latin music, Perez finally pays tribute to himself and his work with this highly upfront, sparse romp-baton on his first Spanish-language album—a tour de force that requires a suitable noir backdrop. Original score is augmented by excellent, previously unreleased tracks by his Mista Linoy (which includes Latin & Costa Rica) and pianist J.C. Croce, whose vocals sound uncannily like those of the Milt Gabler albums. Evocative stuff that could find a home in contemporary jazz outings.

**ESTADO ALTERADO**

**Carlos Roy**

*PRODUCER:* Carlos Roy

**Estados Alterados**

First U.S. release from Colombian trio sports a rhythmic, atmospheric rock bent. Often resembles an appealing Latin hybrid of Nine Inch Nails, Kraftwerk, and Talk Talk, Locomotive entries "Quemando Las Cortinas" and "Inferto," possess wonderous menace, but alas, U.S. Latino radio likely will eschew band's material, save possibly flaky, techno-pop entry "Me Partiras En Dos."

**GRIEG, LYRIC PIECES**

*LABEL:* Deutsche Grammophon

**437 527**

Grievous has chosen wisely in this first release to take on the major works of the composer's large catalog of incidental pieces. Short and intriguing, these pieces are vowelled without condescending, and with just enough drama to make their musical points. Grieg's take on the many issues over the past year in celebration of Grieg's sesquicentennial year.
POPP

JANET JACKSON Because Of Love (4:12)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Jackson, S. Tawf, J. Waters
PUBLISHERS: S. Tawf, J. Waters
PRODUCERS: S. Tawf, J. Waters
FEATURING: PHILIPPINES - The Beat Club
PARAMOUNT: 01124 (12-inch single)

Janet Jackson insists on this song. The title track to her latest release, it has all the hallmarks of Jackson's previous hits: a catchy melody, driving percussion, and Jackson's signature style. The song's theme explores the struggle to maintain one's identity and self-respect in the face of societal pressures. Jackson's vocal performance is powerful and emotive, driving home the message of the song. Overall, "Because Of Love" is a polished pop gem that should resonat with fans of Jackson's previous work.

MEAT LOAF Rock & Roll Dreams Come Through (4:40)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Stiller, A. Kline, T. Bockley, D. Jonas
PUBLISHERS: E. Toonz, I. Sadowski, T. Bockley
PRODUCERS: J. Stiller, A. Kline
FEATURING: J. Bonten, K. Dando, D. Jonas
PUBLICATIONS: Virgin 14111 (7-inch single)

"Rock & Roll Dreams Come Through" is a powerful rock anthem that celebrates the enduring appeal of rock music. The song features Meat Loaf's signature vocal delivery, backed by a driving rhythm section and a backdrop of soaring guitar solos. The lyrics explore the joy and freedom that come with indulging in the rock & roll lifestyle, with a nod to the classic days of rock & roll. The song is a testament to the enduring spirit of rock music and its ability to inspire generations of musicians and fans alike.

BARRY MANILOW I'll Do Anything (4:40)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Byers, B. Lewis, K. Sherrill
PUBLISHERS: E. Baskin, A. Lieberman, K. Sherrill
PRODUCERS: J. Byers, B. Lewis
FEATURING: B. Lewis, K. Sherrill
PUBLICATIONS: Virgin 14111 (7-inch single)

"I'll Do Anything" is a pop hit that showcases Barry Manilow's storytelling prowess. The song tells the story of a man who will do anything for the woman he loves, even if it means giving up his own dreams and aspirations. Manilow's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "I'll Do Anything" is a heartwarming love song that resonates with listeners.

A C

BARBARA STREISAND Speak Love (4:40)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Rose, B. Lewis
PUBLISHERS: E. Baskin, A. Lieberman
PRODUCERS: J. Rose, B. Lewis
FEATURING: B. Lewis, K. Sherrill
PUBLICATIONS: Virgin 14111 (7-inch single)

"Speak Love" is a soulful love ballad performed by Barbara Streisand. The song's lyrics explore the power of love and its ability to heal and bring joy. Streisand's vocals are深情 and emotive, and the song's melody is catchy and memorable. Overall, "Speak Love" is a beautiful love song that resonates with listeners.

DANCE

PET SHOP BOYS Wouldn't Normally Do This Kind Of Thing (4:45)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Bunce, T. Burman, D. Meyers, B. F. Lewis
PUBLISHERS: E. Lieberman, D. Meyers
PRODUCERS: J. Bunce, T. Burman
FEATURING: T. Burman, D. Meyers
PUBLICATIONS: Virgin 14111 (7-inch single)

"Wouldn't Normally Do This Kind Of Thing" is a dance-pop hit by Pet Shop Boys. The song's lyrics explore the idea of breaking the mold and doing something different. Pet Shop Boys' vocals are always on point, and the song's melody is catchy and memorable. Overall, "Wouldn't Normally Do This Kind Of Thing" is a fun and catchy dance-pop track that should resonate with listeners.

R & B

ERICK SERMON Serene (4:45)
[PACKAGING: 12" Single (2 cts)]
WHITE: E. Tunis, R. Headon
PUBLISHERS: E. Tunis, R. Headon
PRODUCERS: E. Tunis, R. Headon
FEATURING: J. J. Johnson, R. Headon
PUBLICATIONS: Virgin 14111 (7-inch single)

"Serene" is a soulful R&B track performed by Erick Sermon. The song's lyrics explore the idea of finding inner peace and balance in life. Sermon's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "Serene" is a beautiful soulful R&B track that resonates with listeners.

SHELBY BROWN Hearts Are Made To Be Loved (4:27)
[PACKAGING: 12" Single (2 cts)]
WHITE: P. F. Honeyman, R. F. Honeyman
PUBLISHERS: E. Tunis, R. Headon
PRODUCERS: E. Tunis, R. Headon
FEATURING: E. Tunis, R. Headon
PUBLICATIONS: Virgin 14111 (7-inch single)

"Hearts Are Made To Be Loved" is a soulful R&B ballad performed by Shelby Brown. The song's lyrics explore the idea of finding love and making the most of it. Brown's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "Hearts Are Made To Be Loved" is a beautiful soulful R&B track that resonates with listeners.

COUNTRY

SAMMY Kershaw I Can't Reach Her Anymore (4:27)
[PACKAGING: 12" Single (2 cts)]
WHITE: R. Carpenter, N. Wilson
PUBLISHERS: E. Tunis, R. Headon
PRODUCERS: E. Tunis, R. Headon
FEATURING: E. Tunis, R. Headon
PUBLICATIONS: Virgin 14111 (7-inch single)

"I Can't Reach Her Anymore" is a country ballad performed by Sammy Kershaw. The song's lyrics explore the idea of yearning for a lost love and yearning for a second chance at love. Kershaw's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "I Can't Reach Her Anymore" is a beautiful soulful country track that resonates with listeners.

STUART MARTY Kiss, I'm Gone (4:07)
[PACKAGING: 12" Single (2 cts)]
WHITE: D. Schuldiner, S. Simon
PUBLISHERS: E. Tunis, R. Headon
PRODUCERS: E. Tunis, R. Headon
FEATURING: E. Tunis, R. Headon
PUBLICATIONS: Virgin 14111 (7-inch single)

"Kiss, I'm Gone" is a rock ballad performed by Stuart Marty. The song's lyrics explore the idea of leaving a relationship and moving on. Marty's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "Kiss, I'm Gone" is a beautiful soulful rock ballad that resonates with listeners.

SET-UP

However, jazzing-up musical intrigue may lose some listeners.

JIMMY CLIFF with SOULDO Pop (Your Love Keeps Lifting Me) Higher And Higher (3:21)
[PACKAGING: 12" Single (2 cts)]
WHITE: J. Clifford, G. Jackson, S. R. Miller
PUBLISHERS: E. Tunis, R. Headon
PRODUCERS: J. Clifford, G. Jackson, S. R. Miller
FEATURING: E. Tunis, R. Headon
PUBLICATIONS: Virgin 14111 (7-inch single)

"Your Love Keeps Lifting Me Higher And Higher" is a pop hit performed by Jimmy Cliff. The song's lyrics explore the idea of finding love and being lifted up by it. Cliff's vocals are soulful and emotive, and the song's melody is catchy and memorable. Overall, "Your Love Keeps Lifting Me Higher And Higher" is a beautiful soulful pop track that resonates with listeners.

D A N C E

Buck Ahead

MR. BIG 'Em Guns

VACATION

Basinger

Ritenour, tune

by

Virgin 14111

5 7

Single

Meat Loaf

Rock

JANET JACKSON

Because Of Love

A C

BARBARA STREISAND

Speak Love

R

E R I C K S E R M O N

Serene

R & B

ERICK SERMON

Serene

SHELBY BROWN

Hearts Are Made To Be Loved

COUNTRY

SAMMY Kershaw

I Can't Reach Her Anymore

STUART MARTY

Kiss, I'm Gone

SET-UP
CINEMANIA '94
Microsoft Home
MPC CD-ROM, $79.95

The new edition of “Cinemania,” which updates the original 1992 CD-ROM, is the state of the art in multimedia movie guides. The 1994 version mixes a wealth of written information with 20 film clips, 100 musical soundtrack excerpts, 900 movie stills, and 100 famous lines of dialog.

Through simple icons, users can browse through their areas of interest, typing in the name of a film to find it quickly or scanning through a vast alphabetical list. Once a movie is selected, there is information on year, genre, director, cast, awards, availability, and reviews.

“Cinemania ’94” also includes the complete text of “Leonard Maltin’s Movie And Video Guide 1994,” with more than 10,000 reviews, plus 1,300 from “Roger Ebert’s Video Companion,” 800 from Baseline’s “Motion Picture Guide,” and 2,500 more from Pauline Kael’s “5001 Nights At The Movies.” There are also complete lists of Academy Award nominees and winners, plus biographies and articles from Ephraim Katz’s “The Film Encyclopedia.”

But users probably will be most intrigued by the gallery of film and audio clips. For “2001: A Space Odyssey,” for instance, you can listen to the memorable conversation between the Hal computer and astronaut David Bowman, hear Richard Strauss’ opening music, or view a clip of the rotating space station and a shuttle departing for the moon. Film fans and video retailers alike will find “Cinemania ’94” a marvelous and endlessly entertaining resource.

CHRIS McGOWAN
Paramount Plots CD-ROM Growth
BY CHRIS McGOWAN

LAS VEGAS—Paramount’s two multimedia publishing divisions expect to expand their CD-ROM distribution from 4,500 stores to 12,000 in the next 12 months, according to Keith Schafer, president of the Paramount Technology Group. “We are going to see it explode this year in traditional video stores,” Schafer said during a break in the Consumer Electronics Show here Jan. 6-9. “We participated in the Blockbuster test, and it’s going so well that we are confident they will choose to expand it.”


(Continued on page 68)

NEW RELEASES

The new 3DO version of “Road Rash” from Electronic Arts features Hollywood-style production techniques. Live-action video sequences were shot and integrated into the motorcycle-racing game.

“The following is a roundup of news and noteworthy announcements from the Winter Consumer Electronics Show Jan. 6-9 in Las Vegas. For additional show news from the Enter*Active realm, see separate news stories starting on page 11.

COMPTON’S NEWMEDIA revealed in Vegas that it is working with IBM to incorporate CD-rom recognition technology into multimedia titles, including upcoming versions of “Compton’s Interactive Encyclopedia” and “The Sportsw News Pro Football Guide.” Users will be able to interact with the titles by voice, calling up different screens, requesting information, and even dictating notes.

AND SPEAKING OF SPEECH, five major video game manufacturers demonstrated games for the new Edge 16 device by AT&T that lets far-flung users of Sega Genesis systems play games together while simultaneously talking to each other over standard phone lines. GameTrek, The Imaginetics Company, P.F. Magic, Sega, and US Gold are the first to show games that take advantage of the Edge 16 modem, which plugs into the Genesis game slot. Edge 16 is due out this fall and will retail for less than $150, according to AT&T.

“EdgeCard,” memory expansion cards that allow players to individualize their characters or add new game statistics, will cost $15-$20. A network kit, including keyboard, will allow players to connect to online entertainment services; cost is less than $30.

ONE TITLE SURE TO BE HOT for the CD-I platform is “The Joy Of Sex,” based on the latest version of the best-selling book. The disc, due out later this year and not yet priced, requires the CD-I system’s optional full-motion video adaptor cartridge.

VIRGIN INTERACTIVE Entertainment and Walt Disney Computer Software are teaming up for the second time, to collaborate on a video game edition of “The Lion King,” an animated

(Continued on page 67)
Direct-Response Vid Sales Streaking
Stevens’ Success Has Suppliers Scrambling

By Jim BeSSMAN

NEW YORK—The phenomenal direct-marketing success of “Ray Stevens—Comedy Video Classics” has given music suppliers everywhere plenty of reason to wonder whether direct-to-the-consumer isn’t the right route to take.

Stevens says the $19.95 tape, released on his own Clyde Records Inc. label, has sold well over 2 million copies, says Stevens, since he first put it out some 20 months ago with a TV campaign that’s a textbook case in direct response. Now there’s a second Stevens tape, “Ray Stevens Live!” introduced last April, and Kinky Friedman’s “Kinky Friedman & Friends,” also being sold direct.

Other artists and labels are gearing up for their own direct video efforts.

“[The Stevens title] is just amazing, and I think everybody in the industry is looking at how to duplicate it,” says Paul Freehauf, senior director of sell-through marketing at PolyGram Video. “We’re intrigued by his success, and we’ve thought about doing it, absolutely, and have a couple of ideas which hopefully will show similar results.”

Freehauf says the best direct-marketing video projects, like the Stevens tapes, will be those that appeal to older audiences. His theory is supported by the frontrunner himself. “People remember these songs if they’re older,” says Stevens, whose “Comedy Video Classics” included clips for his older hits “The Streak” and “Everything Is Beautiful.” “They’re not on anybody’s chart, but I’ve gotten a big reaction to them at concerts for years. People were ready to see them come to life.”

Stevens’ hilarious commercial for the tape, only exercises permitted heavily on the TNF and CMT country cable channels as well as the Turner networks, breathed enough life into his songs to spark video chart-topping sales. “The most important window is the commercial,” he says. “If you don’t have a good one, you’re not going to sell product.”

We spent megabucks and time editing together the best parts of the clips, and it really paid off.”

The commercial, and the cassette, developed out of Stevens’ earlier direct-response marketing of his “Get The Best Of Ray Stevens” audio hits package. A TV campaign sold over 500,000 copies of the two-album set and prompted Stevens to consider giving video the same shot. Warner Special Products now sees similar potential for its Pinkard & Bowden audio collection, “Gettin’ Stupid,” which contains songs by the country comedy act and is being marketed on TV.

“When everybody in-house saw the commercial, they said, ‘This is great! Can I have the video?”’ says label president Anthony Pipitone. “It’s exactly like Ray Stevens, who went with audio first and then got such a good reaction that he made videos to fit the songs. We hope the same scenario applies to Pinkard & Bowden.”

It’s not important to decide sooner than that. “Right now, we’re working on both audio and video, in order for us to go to Warner Bros. to do a video, because no one knows who they are,”

Pipitone was hesitant about the viability of music videos in the direct marketplace. “Something like Ray Stevens has proven successful, but other than just the comedy and wrestling tapes seem to work, or comedy and instructional programs, especially country line dancing. More and more indie companies are approaching record companies to license songs for instructional videos, which usually the first guy in does best.”

Among the leaders is Time-Life Video, which moved carloads of sets of programming like “The Civil War” and “Trials Of Life” via TV. In conjunction with Warner Televison, TLV is now producing the 10-hour “Time-Life Presents The History Of Rock & Roll” to be aired on the Primetime Entertainment Network, then sold on TV via direct-response.

Noting that only 10%-15% of U.S. consumers who see a direct-response commercial will phone in to order the product, TLV video enterprises VP Dan Markim says that “to maximize sales, do direct-response first, then go to retail — much in the manner of Stevens’ “Comedy Video Classics.” It went to retail through CEMA a year after its initial direct-marketing promotion.

“Since everyone else sees the spots, those who don’t call in will go, ‘Ray Stevens? Maybe that’s a cool thing to own,” the next time they’re in a record store,” says Markim.

But Len Edwards, GM of Avon Home Entertainment, feels that the music home video genre is reeling. “There are a few exceptions, like ‘Billy Ray Cyrus,’ which we sold well in excess of 120,000 of, but it’s a very performance-specific genre,” says

(Continued on page 72)

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‘Jungle Book’ Takes Title As Top-Selling Vid

By Peter DeAN

LONDON—Disney’s “The Jungle Book” has become the No. 1 best-selling international video cassette, taking those honors from the studio’s own “Beauty And The Beast,” which held the record for just two months. The sales book on “Book” showed deliveries of 4.8 million units to date, propelled by spectacular results in the U.S. (4.9 million) and Germany (4.5 million).

In most European territories, the title has become the biggest-selling release ever. France led the way with 1.2 million cassettes, followed by Italy at 900,000, Benelux at 908,000, and Scandinavia and Spain at 700,000 each. Some 80%-85% of all copies have sold through.

“Even before the last-minute Christmas shopping frenzy, over 9 million units of “The Jungle Book” had already found their way into (Continued on page 66)
Distributor Sales Reps To Join ‘Gettysburg’ Battle

PASS THE AMMO: The battle of “Gettysburg” will be fought all over again, but this time distributor sales reps will lead the charge.

Turner Home Entertainment has put together an elaborate incentive contest that should push sales of the title to the 100,000 unit mark, says senior VP and GM Stuart Snyder. The four-hour rental title is set for release March 16. It will have a 100-day retail exclusive, then will be shown on Turner Network Television—with no pay-per-view airing, he adds.

As part of the contest, 10 distributors will divide the sales forces into North and South “armies.” Each side has planned three battles throughout solicitation, giving rivals a chance to win gift certificates from American Express and catalog clothing Lands’ End and Eddie Bauer. The contests are two-week sales periods, and those accumulating the most volume win the certificates. When the smoke clears, the winners choose one of four prominent trades.

Snyder is so high on the title that it sent out Civil War re-enactors to wearers all over the country to announce the title. They staged mini-battles at the branches, to the amazement of stunned telemarketers and sales reps, Snyder says.

“Gettysburg” also will be available by a 2.5 million campaign including eight weeks of direct-mail advertising, says marketing VP Russell Kelban.

The title is expected to be re-priced for self-buys through by summer. A gift set, including a coffee table book from Turner Publishing and/or a soundtrack CD, is a strong possibility, according to Snyder.

Turner also will institute a 60-day, no-fault returns policy for all titles, starting with “Gettysburg.”

At a Los Angeles press conference, Snyder paid tribute to his sales staff, which doubled rental deliveries last year. Where Turner used to average 10,000 to 15,000 units, we are now averaging 25,000 to 30,000 units for titles such as “Sea Wolf” and “Frances.” He expects a 15% gain in 1994.

GAME PLAN: If new technology was the Video Software Dealers Assn.’s hot topic last year, everyone is now buzzing about video games.

The subject is on the minds of most regional chapter leaders heading to their annual get-together in San Francisco. “I really like to find out whether or not we’re going to have to go on fighting with Nintendo for rental product,” says Gary Duncan, president of VSDA’s Kansas City, Mo., chapter. “I just like to know if we can live together.”

Attendees also are looking for an update on game ratings, which were discussed at the Consumer Electronics Show Jan. 4-8 in Las Vegas. Games and multimedia products will be the topic of at least two presentations, including the opening-day keynote speech by Eric Doctorow, president of Paramount Home Entertainment.

The departure of VSDA executive VP Don Rosenberg doubles the topic of any backroom discussions.

Most attendees learned of the board’s decision not to renew Rosenberg’s contract from their weekly trades. Reaction ranged from shock to “I don’t really care.”

“Things go on, even with the absence of a major representative,” says Tom Harold, VP of the New York/New Jersey chapter. “But I’m curious to hear what [board members] have to say about what happened.”

Others want to move on. “Don’s leaving will not have a major impact on the organization,” says Tom Forbes, past president of the South Florida chapter. “When a major change happens in any organization, it’s not a major setback.”

Rosenberg is scheduled to give a “Goals For 1994” address, but whether he will even attend is a question mark.

RIDING A TREND: Cincinnati-based Gemstone Video is the latest retailer to try a “game only” store with its first Tecno Games outlet.

The seven-store chain should open Tecno Games this month, according to Jackie Memran, Gemstone VP of operations. Tecno Games, at 5,000 square feet, will carry about 2,000 titles for rental and sale plus CD-I, CD-ROM, 3DO, interactive laserdiscs, and virtual reality.

Not everything will be new, though. “We want to model the store after who sells and buy used CDs,” says Memran. “And there’s a big demand for used games.”

REVIVING LIVE: Newly appointed Live Entertainment Inc. president Roger Burbage says the company to become “a full-service distributor” and wants to add theatrical and international units to its core home video business.

Burbage will attempt to model Live after his old company, Tri-mark Holdings Inc., which released videos to purchasing and distributing theatrical movies and tapes. At LIVE, Burbage will concentrate on distributing movies. “A production company doesn’t want to sell movies to a company which can only distribute the domestic home video,” says Burbage. “I want LIVE to have the flexibility of offering both theatrical and international distribution.”

LIVE has a small international division, which likely will be expanded.

www.americanradiohistory.com
Turner Readies Rollout Of '93 'Life' Titles

BY JIM BESSMAN

NEW YORK—The end of 1993 at Turner Home Entertainment was marked by plans to rush-release a video commemorating the lives of many notable figures who died during the year.

"Life Remembers," which was produced by THE in conjunction with Turner cable network TNT and Life magazine, aired Dec. 19 on the channel. The hourlong special, hosted by actresses Blair Brown, brought to video the "Passages" section of Life's annual "Year In Review" issue through biographies of the departed luminaries and interviews from celebrities who were inspired by them.

Under the format, Billy Jean King and Andrew Young remembered Arthur Ashe; Tony Bennett spoke of Dinzy Gillespie, Billy Eckstine, and Sammy Davis, Jr.; Clint Eastwood eulogized Conway Twitty; and Tommey Lasorda praised Don Drysdale and Roy Campanella. Other memorials were offered in behalf of Audrey Hepburn, Helen Hayes, Cesar Chavez, Little Gish, Rudolph Nureyev, Deke Slayton, and Thurgood Marshall.

The $14.98 video, which prebooks Feb. 1 for Feb. 16 release, is being promoted with an extensive marketing campaign, including a full-page ad in December's Life and two pages each in sister magazines Time, Sports Illustrated, Entertainment Weekly, and People. Additionally, THE is advertising on the Turner networks CNN, CNN International, TNT, TBS, Headline News, and Turner Classic Movies.

Noting the marketing synergy between the parent companies of THE and Life, THE's senior VP/GM Stuart Snyder says THE is now busy contacting retailers in advance of the consumer campaign. "It's a little atypical, he says of the title and the "aggressive" trade promotion. "The nature of the product is different—it's not a film with a built-in audience, but a niche product, which requires more work. But the $14.98 pricing makes it a no-risk proposition, right for an impulse sell-through purchase as well as for availability at rental."

The program, Snyder notes, originated at TNT. "We saw something different and unique about it that people would be interested in, and wanted to get it out in a timely manner. You may see some cross-promotion opportunities between the magazine companies as well as package goods companies."

Snyder says that "Life Remembered," flanked in May with THE's increased involvement in "instant (video) publishing," especially in news. Also on Feb. 1, the company is releasing "CNN Year In Review: 1993. "A General's General: The Story Of Colin Powell, " "The Pope In America: John Paul II Celebrates World Youth Day," and "A Chance For Peace," documenting the Arab-Israeli peace process. THE Video titles, which are also priced at $14.98 and will exploit the Turner networks as promotional outlets, will be produced by CNN Special Reports and marketed in packaging highlighting the CNN logo.

THE plans to release at least eight to 10 CNN Video titles in 1994.
Dinosaurs Go Direct To Sell-Thru

LOS ANGELES—No surprise here: MCA/Universal will release the animated feature “We’re Back! A Dinosaur’s Story” March 15, priced at $24.98 (Billboard, Jan. 8).

“The title will be packed with a reusable sticker sheet featuring five ‘We’re Back’ characters and a coupon book containing more than $20 worth of discounts and rebates from Nestle, Hers, First Alert, Hi Tech Expressions, Carl Budig Meats, and Universal Studios in Hollywood and Florida, among others.

Two venues of TV ads, including an Easter promotion, will run from March 15-April 21 on the Cartoon Network, Nickelodeon, TBS, TNT, Lifetime, VH-1, CNN, USA Network, and the Family Channel.

“The ‘We’re Back’ dinosaur character Rex will be featured on all in-store P-O-P materials. Displays of 48, 36, and 16 cassettes are available, as well as shelf-talkers and counter cards.

The movie, produced by Steven Spielberg, Kathleen Kennedy, and Frank Marshall, has earned $7 million at the box office since its Dec. 3 release.

“We’re Back” joins a crowded slate of March sell-through titles that include Disney’s “The Fox And The Hound” and Warner’s “The Fugitive” and “The Secret Garden.”

EILEEN FITZPATRICK

JUNGLE BOOK IS TOP-SELLING INT’L VIDEO

(Continued from page 6)

consumer homes,” says Michael Johnson, president of Disney’s Buena Vista Home Video International.

The video has been shipped to Australia, but not to Asia and Latin America, where it’s scheduled for release in the first half of 1994.

In the U.K., sales of “The Jungle Book” and “Beauty And The Beast” helped propel Disney into the spots on most of 1993’s retail video categories, according to the Gallup surveys. Disney had the largest market share of any label in terms of units, 15.2%, and value, 18.3%.

As might be expected, Buena Vista did even better in the sell-through sector last year, registering 16.6% and 19.0%, respectively. It was trailed by BBC at 11.4%, PolyGram at 11.1%, Warner at 9.6%, and VCI at 6.9%.

PICTURE THIS

(Continued from page 62)

of 12, 15, and 18 cassettes, priced at $30-$40 and due in June. “An investment of $500-$500 can get you into the business very nicely,” says sales and marketing senior director Jules Abramson, who thinks the new customers will help CPM double sales in 1994. Volume for best-selling titles could jump from 10,000 to 20,000 tapes.

Kit content ranges from PG-equivalent titles to hardcore sex-and-violence releases like “Legend Of The Over-fiend.” Multimedia retail chains like Blockbuster, Tower, and Musicland “are doing a tremendous business,” Abramson notes, but new video distributors haven’t paid “the kind of attention we want.”

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movie that will launch this summer. The "Lion King" cartridge game will follow the storyline of the movie. Virgin and Disney teamed previously, along with Sega, on the successful 1985 Sega Genesis 16-bit game "Aladdin," based on the movie.

IN ANOTHER COLLABORATION with a movie theme, Warner Bros. Consumer Products and Viacom Interactive Entertainment have joined forces to develop an interactive 3DO game based on Warner Bros.' theatrical release "Demolition Man," which stars Sylvester Stallone and Wesley Snipes. For the new game, the actors were filmed against a green screen background, and the footage will be digitized into the game and combined with action sequences and scenes from the movie. The game is due this summer.

VIACOM NEW MEDIA will unleash the notorious "Beavis And Butt-head" on Sega Genesis and S-NES in June. "It's pretty true to the spirit and sensibility of the characters," says Betsey Veree, a Viacom spokeswoman. One feature of the game that will endure Viacom to parents across America is that players will be able to make the obnoxious teen duo utter their trademark moronic laughs at any time by touching a button on the controller. The title will be preceded by "Rocko's Modern Life: Spunky's Dangerous Day," an S-NES interactive cartoon that is based on the Nickelodeon series and will ship this spring.

APPLE COMPUTER'S StarCore software group has announced agreements with InterOptica Publishing and Time Warner Interactive Group to distribute more than 40 CD-ROM titles from the two firms on a nonexclusive basis worldwide. Apple now distributes Macintosh and Windows CD-ROM software both as a publisher and as a distributor of affiliate labels, according to Kenneth R. Wirt, director of marketing for the Personal Interactive Electronics Division. StarCore will introduce 30 new CD-ROM titles during the first quarter of 1994, and is "working actively to add distribution channels. We're talking to software superstores and mass merchants. And we're not opposed to rental," says Wirt. He also hopes that new ScriptA programming language will enable the next generation of desktop CD-ROM software to be compatible with both Mac and Windows systems. "Our goal is to have one box [on the retail shelf] work for both formats. If we have to put two CD-ROMs in a box we'd consider it, but the best would be to have it all on one disk," adds Wirt.

In addition, StarCore is distributing a brand-new variety of software PCMICA cards that slide into Apple's Newton handheld communications device. The titles are also available on floppy diskette for the Newton. Among the programs now available for Newton are "Columbo's Mystery Cases" ($79.95), "Dell Crossword Puzzles & Other Games" ($79.95), and "Fodor's '94 Travel Manager: Top U.S. Cities" ($119.95). 

CHRIS McGOWAN & MARILYN A. GILLEN
the maker of the hit 1993 title “Lunis- cus.” The latter CD-ROM also has been picked up by Paramount for U.S. distribution this year. Most of the above CD-ROMs are available in both Macintosh and PC versions, and several 3DO editions also are in the works.

Paramount Technology Group oversees Paramount Interactive and Paramount Publishing New Media. The former division is based in Palo Alto, Calif., and is dedicated to developing interactive products from Paramount's motion picture, television, and sports properties. The latter arm is based in New York and is devoted to electronic publishing, focusing on material from the various book companies owned by Paramount Communications. “They are two different divisions, but they come together in marketing, advertising, promotion, distribution, and packaging,” said Schaefer. “They have publishing autonomy, but then everything else is coordinated through the technology group.”

For example, the CD-ROM titles of both Paramount Interactive and Paramount Publishing New Media will be distributed to computer specialty retailers by Prentice Hall Computer Publishing and to video stores by Paramount Home Video.

Schaefer, like many in the industry, believes that format standardization is essential to help the industry grow. “Can software developers afford to place bets on nine different platforms?” he asked. “In the music business, if you had to record on nine different formats at once, it would seriously limit growth of the industry. Paramount is a content provider and is platform-neutral, but we believe that it must be sorted out. So we're working with Kaleida [the Apple-IBM joint venture that is developing the ScriptX cross-platform programming language] and other Silicon Valley companies to look at it and resolve it.”

He also notes that Paramount Technology Group, through its Media Kitchen division, is working with AT&T on an interface design for a set-top unit for interactive TV. Paramount will be involved in interactive TV tests this year, and is developing programs such as “Paramount Backlot,” a type of interactive television guide based on its “Entertainment Tonight” series. Schaefer says his division is working on interactive sports and shopping programs. The latter area has interesting applications for music fans. “You'll be able to look at Janet Jackson's concert schedule, look inside the arena where she's going to play, see the view of the stage from different seats, find out ticket availability, then finally purchase your ticket,” he predicts.

About interactive TV in general, Schaefer said, “I think we'll see a lot of trials toward the end of 1994, then it will proliferate in 1995, but it won't be a business until 1996, and it will become profitable in 1997 or 1998. And at that point, it will become a multibillion-dollar business.”

Schaefer added that developing products for CD-ROM is an important precursor of providing content for 50-channel systems. “The same interactivity looks like the genesis of interactive TV programs,” he says. “The people doing it for CD-ROM will be best positioned for interactive television. It's not separate.”

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"A 100-Year-Old Birthday Celebration," CBI Video, 96

10 minutes

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**MARQUEE VALUES**  
(Continued from page 70)

of an antique shop called Needful Things. One reason they suspect nothing — indeed, Las Chinas (BCs of the world) — it’s hidden somewhere in the back of a one-child society. They’re captured and sent to the fortress, a high-tech Devil’s Island buried 33 stories beneath the desert, where the prisoners have “intestinators” implanted in their stomachs so they can be tortured by remote control. You sure that convicts find no solace in their sleep, their dreams are probed by the cold, possibly not-quite-human Prison Director Po (Kurtwood Smith), who’s fast becoming one of the most loathed villains on screen. While employing standard bestia-behind-bars prison movie clichés, director Stuart Gordon keeps things humming with convincing effects, energetic stuntwork, some well-placed shocks, and a goodly dollop of violence. Science-fiction fans should enjoy this brisk, small-scale effort while they’re waiting for the next big epic movie.

**“Boxing Helena” (1993), R, Orion Home Video, prebooks Feb. 7.**

This grand guignol love story is best known as the film that Kim Basinger paid a seven-figure sum to get out of making. Viewers may conclude that Basinger’s money was well spent. Julian Sands—who usually plays a hit man, psychopath, or vampire—seems gravely miscast as a leading surgeon who’s really an awkward, sexually inexperienced nerd. Hath hovers with the lovely Helena (Shelby Fen), who reacts to his feeble romantic overtures with either indifference or open hostility. And Helena becomes no more receptive after Sands kidnaps her and amputates her limbs. Although fairly clear of gore, this film is weighed down by hamfisted symbolism (the Venus De Milo figures prominently) and a ludicrous plot without the slightest sense of humor. It ranks among the worst films of 1993, along with Basinger’s much-publicized penalty, has given this film a sort of cult status that may result in curiosity-driven rentals.

**“Fortress” (1993), R, LIVE Home Video, prebooks Feb. 7.**

Somewhere in America’s hazy dystopian future, a young couple (Christopher Lambert and Loryn Locklin) try to cross the border because they’ve contracted a disease of fear in a militarily one-child society. They’re captured and sent to the fortress, a high-tech Devil’s Island buried 33 stories beneath the desert, where the prisoners have “intestinators” implanted in their stomachs so they can be tortured by remote control. You sure that convicts find no solace in their sleep, their dreams are probed by the cold, possibly not-quite-human Prison Director Po (Kurtwood Smith), who’s fast becoming one of the most loathed villains on screen. While employing standard bestia-behind-bars prison movie clichés, director Stuart Gordon keeps things humming with convincing effects, energetic stuntwork, some well-placed shocks, and a goodly dollop of violence. Science-fiction fans should enjoy this brisk, small-scale effort while they’re waiting for the next big epic movie.

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BIRTHS
Boy, Cody Brandon, to John Luongo and Joy Winter, Nov. 24 in New Milford, Conn. He is a record producer and recording artist. He is a recent Epic Records recording artist and star of an upcoming children's TV show.

Boy, Jesse, to Richard Marx and Cynthia Rhodes, Jan. 4 in Los Angeles. He is a Capitol Records recording artist. She is an actress and dancer.

MARRIAGES
Dennis Oppenheimer to Laura Powell Claridge, Dec. 23 in Washington, D.C. He is president of the Performance Group and personal manager for Sir/Warner Bros. recording artists the JudyBos & Co. and Columbia recording artist Patricia Kaas.

Billy Ray Cyrus to Leticia Finley, Dec. 28 near Nashville. He is a Mercury Nashville recording artist.

Robert John “Mutt” Lange to Shania Twain, Dec. 28 in Northern Ontario, Canada. He is a producer who has produced recordings for Def Leppard, Marky Bolan, Bryan Adams, the Cars, Billy Ocean, and Foreigner, among others. She is a Mercury Nashville recording artist.

LIFELINES
Ralph F. Campagnone to Linda Todd, Dec. 31 in New York. She is associate director of A&R administration for Sony Music International in New York.

DEATHS
Bruce Jay Paskow, 36, of unexplained cause, Jan. 6 in Seattle. Paskow was a singer, songwriter, and lead guitarist for the Washington Squares, the late-'80s, Greenwich Village-based folk-rock group known as a one-up of Paskow, Tom Goodkind, and Lauren Agnelli. The trio released two albums on Gold Castle/CEMA: its eponymous debut, which was nominated for a Grammy, and “Fair And Square.” The group toured throughout the U.S. and Europe, performing on bills with such acts as the Beach Boys, 10,000 Maniacs, Peter, Paul & Mary, Joan Jett, and Joan Baez. In 1989, Paskow moved to Seattle and became a producer, forming the production company Band Together Inc. with musician Barry Bruger. Early in his career, Paskow had been part of New York’s ’70s punk rock scene, playing CBGB’s with his rockabilly group, the Invaders. He is survived by his wife, Shary Flenniken, a screenwriter and creator of the comic strip “Trotta And Bonnie”, their parents, Alan and Betty; and two sisters, Rachel and Avril.

Jay Blackton, 84, of heart failure, Jan. 7 in Granada Hills, Calif. Blackton was the musical director/conductor of 12 Broadway musicals, starting with “Of Mice and Men” when it debuted on Broadway in 1944. During the course of the show’s run Blackton changed his name from Jacob Schwartzdor. Other major shows under his baton included “Ain’t Got Nothin’ But the Blues,” “Guys & Dolls,” “Inside USA,” “Miss Liberty,” and “Call Me Madam.” When “Wish You Were Here” Blackton won an Oscar for his work on the film version of “Guys & Dolls.” He also conducted operas and symphonic works. Blackton joined ASCAP in 1968. He is survived by his wife, Louise; a daughter, Jennie Lou; a son, William; and a grandson.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD
A new Grammy category was inadvertently omitted from last week’s list of Grammy nominees. Here are the nominations for Best Spoken Word Album For Children: “Aladdin Sound & Story Theater” (various artists), Ted Kryczko, producer; Walt Disney Records; “Audioby Hupern’s Enchanted Tales” (Audioby Hepburn), Deborah Raffin, producer, Dave Audio; “Brer Rabbit And Boss Lion” (Danny Glover & Dr. John), Dr. John, Ron Hoin & Doris Wilhousky, producers, Rabbit Ears; “Did I Ever Tell You How You Lucky You Are?” (Dr. Seuss), John Cleese, Sharon Lerner, producer, Random House Audio Publishing; “The Muppets Christmas Carol Story Album” (the Muppets with Michael Caine & others), Ed Mitchell, producer, Jim Henson Productions.

Due to an error by NARAS, the recording academy, David Foster failed to get credit in last week’s Billboard as the leading contender for this year’s Grammy Awards. Foster received seven nominations.

Among the Grammy nominations for best instrumental arrangement accompanying vocal(s) are “Luck Be A Lady,” arranged by Jeremy Lubbock, and “Some Enchanted Evening,” which was arranged by Johnny Mandel and David Foster. Both are tracks from Barbra Streisand’s “Back To Broadway” on Columbia. Incomplete information was given in the Jan. 15 issue.

GOOD WORKS
DESIGNATED DRIVER SONG
©Copyrights Against Drunk Drum Driving (R.A.D.D.) has adopted the John Lennon/Paul McCartney song “Drive My Car” as the global designated driver anthem. R.A.D.D. is recording the song and producing a video featuring an all-star cast of musicians, including Ringo Starr, Trisha Yearwood, Melissa Etheridge, Patti Smith, Clint Black, Harry Nilsson, and Kasey Sagal. Video will premiere on the ABC telecast of the American Music Awards Feb. 7. For more info, call Eileen Thompson at 310-201-8800 or fax 310-392-0412.

RHOADS FUND BENEFACT: The third annual Benefit for the Randy Rhoads Charitable Trust Fund will take place Jan. 19 at the Palace in Hollywood, co-sponsored by Guitar for the Practicing Musician and radio station KNAC; the evening is being funded in part by Morley Pedals and Nady Systems. The fund was founded by Dolores Rhoades, mother of the late guitarist, to serve aspiring guitarists who lack the necessary finances to pursue their musical dreams. Rhoads died in a plane crash while on tour with Ozzy Osbourne more than a decade ago. The fund has raised about $20,000 to date. Confirmed performers for the benefit include Phil Collen, Vivian Campbell, Glenn Hughes, Adrian Vandenberg, Brad Gillis, Gary Moore, Myron Gruber, Greg and Matt Biasound, The Jennifer Batten Band, Alex Skolnik, Rudy Sarzo, Carmine Appice, John Christ, Tommy Aldridge, Johnny Bae, Fred Coulry, Jeff Watson, Ron Young, Mark Wood, Rickie Phillips, Andy West, John Christ, Tommy Aldridge, Johnny Bae, Fred Coulry, Jeff Watson, Ron Young, Mark Wood, Rickie Phillips, Andy West, Phantom Blue, and T.M. Stevens. Tickets are $15 and can be acquired through TicketMaster at 213-489-3232. For more information, call Tresa Redburn or Todd Broginski at 310-639-6400 or fax 310-639-1309.

KEEPING THE FLAME ALIVE: Jerry Leiber and Mike Stoller, the songwriting team/publishers, say they will help a 30-year-old Los Angeles blues club, Baba’s and Ricky’s Inn, stay in business by paying the club’s ASCAP performing rights fees as long as the club stays in business, the Los Angeles Times reported Jan. 10. The club, owned by Laura Mae Gross, 75, was threatened with closure after failing to pay ASCAP fees of $9,200. “It’s the roots of our beginning—not only the music but the neighborhood,” Stoller told the newspaper after visiting the club.

FEBRUARY
Feb. 7. 21st Annual American Music Awards Show, Shrine Auditorium, Los Angeles.
Pro Audio

Pioneer Addresses Digital Debate
Says Listeners Often Need Analog ‘Energy’

By DANIEL LEVITIN

EUGENE, Ore.—Thirty-two years ago, Michael Torke, a central engineer at M.I.T., recorded one of his old student labs to see what they were up to. The professor was Tom Stockham, and what he was looking for the first time was a demonstration of something we all new take for granted—digital recording.

By 1976, Stockham had made the first commercial digital recording in the world and had founded Soundstream, the first company to manufacture and sell digital tape recorders.

Like it or not, praise or criticize it, digital recording is an undeniable reality. Scores of pages in audio magazines and journals have been devoted to the existential issues that possessors of “golden ears” have argued vehemently—and in approximately equal numbers—for the value of sound in the interior and exterior of digital audio. At digital: Neil Young wrote an impassioned plea in Guitar Player condemning it; Neil Dorfman, an engineer, wrote a whole book. And: We made what is perhaps the best case to date in favor of it—the expansive, multidimensional “Brothers In Arms.”

But Stockham has managed to stay out of this public debate for the most part. For those interested in the arguments about the technology and why the debate may continue for some time to come. In Stockham’s mind, the issues of digital’s theoretical superiority was never in question. Although digital is a more accurate representation of the original music, he says, this isn’t always what people want to hear. Analog adds harmonic distortion that muddies things up—a sound rich with overtones. Stockham says: “I think it is that smearing that some people like.”

But some of the old Ca-ruso recordings for RCA, Stockham says. “I restored those for the RCA Digital archive today. The ‘recorder’ was actually a set of outboard converters, a tape machine, and a computer, programmed up to a TX-4 computer that took up the better part of a large room. Recording took place at a sampling rate of 10,000, with a resolution of between 6 and 11 bits. Even Soundstream’s first recording sounded high-fidelity in terms of sampling rate. ‘When we first put the converters together,’ Stockham explains, ‘we thought that our market would be radio, that people at radio stations would want to broadcast digital recordings.’ The first few recordings were made with a sampling rate of 37,500 to fit into FM’s narrow 15K bandwidth. Nevertheless, reactions to the recording of the Santa Fe Opera’s production of the 1895 opera were exuberant, and soon 50KHz converters were stock on all Soundstream machines.

Jack Renner, a 13-time Grammy nominee and CEO of the audiophile record label Telarc, provided the next landmark in digital’s history. Using the Soundstream A10 digital recorder, he recorded LPs of Frederick Fennell and the Cleveland Symphony Winds became the first commercially released digital recording in the world.

“The thing became a hit,” Stockham recalls. “People who had never talked to me before started calling me on the phone and saying, ‘Why didn’t you tell us it could be this good?’ Within three years, digital recording had grown from 500 digital masters in its vaults. Today, Stockham is still an audio consultant, running his own company, Pro Tech in Salt Lake City. A recent project found him designing new products for the recording people want from modern technology.

In addition to his audio projects, he is working with geneticists to create a reader to speed up sequencing, and is applying some of his sonic deblurring techniques to visual image enhancement.

New York

Chung King Studios recently played host to Elton John, who was in recording a remake of “Don’t Go Breaking My Heart” with none other than Rupaul.

Roger Sanchez produced the sessions, with Doug DeAngelis engineering the 64-input SSL G-Plus with Ultimate and Total Recall. John Wydra assisted, and Studer A827 multitrack recorders were used.

At Quad Recording Studios, West-East recording artist Tony Cory has been working in an upcoming project with engineer/producer Ben Wisch. Assisting on the sessions was Scott Ansel. John Alberts of John Alberts Sound Design recently completed a Surround Sound mix of “The Rippingtons Live In L.A.” for GRP Records.

Mike Landy of GRP and Ripping Russell Freeman assisted.

Los Angeles

Producer John Porter has been working at Red Zone Studios with Ian McNab, formerly of Icicle Works, on an upcoming solo project for This Way Up Records. Engineer Joe McGrath sat behind the Neve V8, with Rich Vel tropt assisting.

Former Bangles singer Susannah Hoffs recently was spotted working at Master Control, recording her next project for Sony. D.L. Herring produced the sessions with engineer Chris Furman.

Producer George Drakoulis has been in Sound City Studios with the Free Wheelers, recording their upcoming release for American Records. Working at the Neve 8028 was engineer Mark Linett, with Jeff Sheehan assisting. Producer Andy Byrd and engineer Chris Lord-Alge have been in Image Recording, mixing tracks for Victoria Shaw’s upcoming album on Warner Bros. Lord-Alge sat behind the SSL 4056E console. Ben Wallach assisted on the sessions. At Air LA Studios, producer Donnell Sullivan recently mixed the song “It’s For You” by Shaniece Wilson for Portrait Productions.

Nashville

At the Sound Emporium, Luna See. Elektra Entertainment act Luna has been in New York’s RPM Studios recording songs for its new album, “Bewitched,” due in February. Pictured during a break in recording are Luna frontman Dean Wareham, left, and Sterling Morrison, who contributes guitar tracks on “Friendly Advice” and “Great Jones Street.”

Audio Track

 audio continues amid construction of the facility by Eren Producers Bruce Bonton and Monty Powell were recently in cutting tracks with Astroid recording artists Lee Roy Parnell, Dinond Roy and Steve Wariner for an upcoming tribute album to Merle Haggard. Working at the Neve console were engineers Mike Clute and Herb Tassin.

Epie’s Indigo Girls have been at Woodland Digital working on an upcoming project with producer Peter Collins and engineer David Leonardi.

Other Cities

At Muscle Shoals Sound Studios in Sheffield, Ala., Chrysalis recording act Follow For Now has been in tracking on the Neve 8068 console with the Studer A-820 track analog recorder. Overseen the project is producer/engineer Joe Blaney. Kent Bruce assisted on the sessions.

Watch recording artists the Morganfields have been working on an upcoming release at Toronto’s 1:2:1 Recording. Mitch Edison pro-ducked the sessions, and Ed Stone engineered.

At Miami’s Criteria Recording Studios, Jon Secada recently completed several club mixes for his upcoming SBK release. The production/engineering team of Pablo Flores and Javier Garza worked on the SSL console with the assistance of Steve Robillard. Sonic Solution digital editing was handled by Andrew Roshberg, and the entire project was engineered by Emilio Estefan. Epic recording artist Trey Lorenz recently was spotted at Reel Time Recording in Floral Park, N.Y. The singer was cutting tracks with producer Gerard Parker.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.
Sony Enters Instrument Arena
Processors Geared To Project Studios

BY MARILYN A. GILLEN

NEW YORK—Sony Electronics will step into the musical-instru- ment arena this week with the unveiling of a guitar processor and a multi-effects processor. Friday (21) at the National Assn. of Music Merchants convention in California. The new products are the first that the company—renowned for its product lines geared toward professional recording studios—has targeted squarely at the burgeoning project-studio marketplace.

The guitar and multi-effects processors—the HR-GP5 and HR-MP5, respectively—are being touted by Sony as a “breakthrough in the affordability of high-quality studio effects geared to the ergonomics of the project studio.” Both are half-rack devices, and they will carry suggested retail prices of less than $700 each when they are introduced later this year, according to the company.

Says Courtney Spencer, VP of professional audio products for Sony’s Business and Professional Products Group, “Project-studio production has increased dramatically over the last few years, and the HR-GP5 and HR-MP5 address Sony’s interest in catering to this market. Sony continues to service the world-class recording studio market and now expands its line to address the needs of the working musician.”

The guitar processor combines a fully digital 48kHz sampling rate with twin analog-to-digital inputs. The MP5 boasts 100 factory preset effects and 100 user-definable settings. Both are billed as being MIDI-capable.

In conjunction with these introductions, Sony also will bow a pedal controller designed to simplify operation of the processors and able to work in tandem with a standard foot pedal. The suggested price is less than $500.

A slate of Sony Music recording artists is expected to be on hand at NAMM to demonstrate the new processors during the unveiling.
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**(Continued on page 78)**
pose that I dropped out of school." (He finished a year later, after the store was up and running.)

Located just two blocks from the Virginia Tech campus, Big L’s always has reflected its times, as well as the moods and tastes of Tech’s students and the Blacksburg community. Wal ters, who is a Ph.D. student from the back of the store for two years in the ’70s, and the store was a center of ac tivity toward the end of that decade “When I first opened, it was a revolution ary,” he says. “We were all going around without underwear, wearing our pants down.”

“That store has always been a symbol of the community. Now that the market has fractured somewhat, and we’re opening on two levels, our store’s personality has shifted, and we’ve become less of a grunge outlet, more of an upscale environment.”

The Blacksburg store’s current product mix, like that of its Roanoke counterpart, does about 60% books and 40% music, but music is at the (literary) center of each store. Handmade, dark wooden bins (recently retooled for the Hot-Angle coop) in the middle of the store hold CDs, and those bins are surrounded by a maze configuration of shelves, long walls. The Blacksburg store has a separate room devoted to classical discs and also sells large numbers of jazz and movie music recordings; the Roanoke store skews more toward pop, jazz, new age, and R&B.

“On classical music, especially, we have more selection than the other store in the area combined,” Horst says. “We don’t sell pop titles in the same way they’re sold at the other store, because there are more stores around here than there used to be, but we sell an awful lot on titles like those.”

The Blacksburg store’s emphasis changed in the mid- to late ’80s as new music and book stores opened in the area. An outlet of the Charlotte, N.C.-based Record Exchange of Roanoke and the two bookstores that that store, with its used-product sales and concentration on heavy metal and modern rock, has attracted a loyal following, though until recently, the New River Valley Mall opened with a Mother’s (now owned by Wall’s) and a Disc Jockey, and the stores—despite their higher prices (BS&T’s top-line CD price is $13.98, with weekly specials)—have suffered off some of BS&T’s pop, R&B, and country business.

The mall’s biggest impact on the store was not the new competition, but the creation of an A-level mall, which was that opened along with it. The new the aters forced downtown Blacksburg’s three record stores to become part of the nightly influx of students and town residents that provided BS&T and other downtown merchants with steady evening GmbH.

“If those closings hurt everyone,” Horst says. “We were used to being able to count on thousands of people at 5 p.m., 7, and 9 when the movies let out [BS&T stays open until 10 p.m. Mon day through Saturday]. Now the people stop by to see and the students either stay on campus or go out to the mall to see movies.”

Big L’s, of course, has fared much better than some of its Blacksburg neighbors, in no small measure because the customer loyalty built up over decades and the commun ity’s recognition of Walters’ long

BOOKS, STRINGS & THINGS (Continued from page 55)

CHILDREN’S PLAY (Continued from page 55)

CHILDREN’S PLAY

GRAMMY TIME: Congratulations to this year’s Grammy Awards nomi nees, and cheers to NARS for adding the new children’s spoken word by Ray Charles and the new kids’ book, “Bible’s Song of the Year,” record of the year, that was willing to get me to move in, except give me free rent, and the city of Roanoke was almost begging me to come in to help them reestablish their downtown area commercially.”

He has immersed himself in Roa noke’s development group, as he did in Blacksburg. “It’s a completely different side of business,” Walters says, who has never bothered to cut his mowing gray hair from its late ’60s length. “Here, it’s a bunch of lawyers with suits and ties, and I’m their token weirdo. But that’s OK with me.”

The Roanoke store is now a center piece of the city’s downtown, and Walter’s has no regrets about its loca tion there despite the fact that his debt burden continues to loom over the downtown. He’s been tough, that’s for sure, and it has reminded me why the Germans lost World War II. Because they were too upright, too straight. But I’ve never let money get in the way, and I’ve never made a legal decision.

“If you’re going to do business, it’s the people, it’s the goal of saving souls through books and music. I never believe in putting kids in a box. It’s been tough, but I’ve never bothers to cut his mowing gray hair from its late ’60s length. “Here, it’s a bunch of lawyers with suits and ties, and I’m their token weirdo. But that’s OK with me.”

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CHILDREN’S PLAY

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“If you’re going to do business, it’s the people, it’s the goal of saving souls through books and music. I never believe in putting kids in a box. It’s been tough, but I’ve never bother.
Making The Cut. MCA Music Publishing Nashville proudly presents two of its songwriters with gold and platinum awards. Gary Burr received a platinum record for "One Last Good Hand," a track on the Reba McEntire album "It's Your Call," and a gold record for the title cut from Lorrie Morgan's album "Watch Me." Austin Cunningham was awarded two platinum records, one for "Why Can't We," from Dolly Parton's "Slow Dancing With The Moon," and the other for "In My Dreams," from the Judds' "Love Can Build A Bridge."

Shown, from left, are Steve Day, VP of business affairs, MCA Music Publishing Nashville; Burr; Jerry Crutchfield, president, MCA Music Publishing Nashville; John McKellen, president, MCA Music Publishing; and Cunningham.

Saxmen. Arista recording artist Kenny G was invited by fellow sax player Bill Clinton to a presidential dinner recently in Washington, D.C. Pictured, from left, are Kenny G's manager, Dennis Turner, and his companion, Daphne Lubick; the artist's wife, Lyndie Benson; Kenny G; President Clinton; and Hillary Rodham Clinton.

Behind Closed Doors. The Dentists recently celebrated the upcoming release of their EastWest album "Behind The Door I Keep The Universe." Shown, from left, are band member Mark Mathews; John Hancock, Westwood One; band member Rob Grigg; Jerry Rubin of WFDU and Radioactive Records; band member Meck Murphy; Joel Kleiman, EastWest Records; band member Bob Collins; and Pete Rosenblum, EastWest Records.

Happy Birthday, Pardners. Roy Rogers and Dale Evans, center, celebrate birthdays 82 and 81, respectively, with a specially decorated birthday cake from Rhino Records and "Entertainment Tonight." The couple also was celebrating the release of the "Songs Of The West" boxed set, which includes almost two dozen of their tunes. Flanking the pair are Stephen K. Peeples, left, national publicity director, Rhino Records, and "Entertainment Tonight" correspondent Leonard Maltin.

Team Work. Bob Sherwood, right, Sony's VP of sound technology marketing, presents Ken Kraf, athletic director, Northwestern Univ., with a certificate good for Sony sound equipment to be used at the stadium in Evanston, Ill. The presentation was part of Sony's "MiniDisc At The Big Ten" campaign.

On A First-Name Basis. Mercury Records artist and Zomba Music Publishing writer Joe is keeping his fingers crossed after a recent performance in New York. Shown, from left, are David Renzer, senior VP/GM, Zomba Music Publishing; Joe; and David McPherson, manager of A&R, Mercury Records.

On A Technical Note. Executives from the U.K.'s Performing Right Society (PRS) were among those attending a recent briefing in Nashville on SESAC's planned "per play" licensing system. Alternative collection opportunities for performance rights also were discussed. Pictured, from left, are William Veliz, senior VP/international, SESAC; Chris Gardner, head of repertoire, PRS; David Bamber, head of development, PRS; and Vincent Candilora, president, SESAC.
Radio

PDs' Content Calls Make Job Tougher
Closer Listens Become Key To Airplay

By Phyllis Stark

NEW YORK—The recent decisions made by programmers at top urban and top 40/rhythm stations to ban or edit rap songs with explicit, violent, or derogatory lyrics (Billboard, Dec. 18-24) has made their jobs harder. Programmers at those stations say they must now evaluate new singles not only on the basis of musical merits, but also on content, language, and even the reputation of the artist.

Based on those judgments, some records are being left off the air or edited to fit the more stringent criteria now imposed by stations, often in response to community pressure. Although programmers have always done custom edits of songs, until recently they had been primarily for the purposes of length or musical style, e.g., an AC station might remove a dance break from a top 40 crossover record. Today, programmers are deleting or masking words and phrases, in some cases even from the already cleaned-radio edit versions of records supplied by the labels.

They also are spending a great deal of time carefully listening to records to determine if they fit the stations' new content rules. Lee Cadena, PD at urban WKWM Grand Rapids, Mich., he listed the question marks associated with all songs. Some records different ways to emulate how a listener might be hearing them.

"I listen in the car, off, and home, sometimes loud, sometimes low to see how it feels," he says. "If it's a questionable record, I give it five or six different listenings."

Cadena is among the programmers who have increased emphasis on content, although valid, has made programming more complicated. "I feel as though it has become more difficult to do for those who care because we're coming to another level of consciousness," he says. "It wasn't an issue six or seven months ago. Now some programmers have to look at whether they want to play music that's made by people who are [allegedly] breaking the law like 2Pac and Snoop [Doggy] Dogg, who both face criminal charges."

Although Cadena says he has always been careful due to the competitive nature of the market, he is even more wary now, even going so far as to determine whether a potentially offensive word is audible. "My market isn't one where I can get away with 'bitch' or 'ass.' If it's a detectable 'ass,' it won't get played or it will get beeped out," he says. But Domino's "Getto Jam," for example, did get played at WKWM even though the artist uses the word in some songs.

The term "detectable" was determined by a "Dear Ba, in the stores, will be the raw version... It's been my counsel to clients not to play music that will come back to haunt them [through listener complaints]."

But the bottom line, programmers say, is to be responsive to what listeners want to hear while still being socially responsible. To that end, Mark Shands, PD at top 40/rhythm WLTX (Hot 101.5) Jacksonville, Fla., went to great lengths to play Snoop Doggy Dogg's "Lodi Dodi," which Shanda says is "real heavy on the bitch word."

After editing the song, the station (Continued on page 85)

Fla. Listeners Can Take Ten On Brevard's New Format

By Carrie Borzillo

Another attempt to give the AM band something innovative is being made on WRFB Titusville, Fla. Owner Brevard Broadcasting Inc. is calling it "Take Ten Radio," a 10-minute format geared toward in-car listening with an emphasis on community affairs.

"We're targeting listeners in their cars," says Brevard Broadcasting president Will Standley, who debuted "Take Ten Radio" in December. "The format is based on a 10-minute concept taking into consideration the realization that in-car listening people tend to listen, then punch [to another station]. So we deliver what they need in 10-minute intervals."

Although each 10-minute segment is different throughout the day, each one includes 15 features, in addition to commercials. Those features are world/national news, state news, local news, opinion/ commentary, "wild card" (which can spotlight any topic), community/public service, entertainment news, a "Take Ten Radio" promo, community calendar, "for sale by owner," weather, tourist/information, business news, "light and personal," and sports. Also, the time is given every minute.

Opinion/commentary, "for sale by owner," and "light and personal" are among the interactive features that listeners can call in and speak out about. For instance, on "light and personal" listeners can give birthday greetings, send regards to a loved one, tell a joke, or say almost anything else they want. On the opinion/commentary feature, listeners can offer opinions on policies, or anything else on their minds.

The audio classified ad "for sale by owner" feature has been the most popular part of the format so far, according to Standley.

"The mission of the station is to be community-service oriented," he says. "We do more than any other station in the area. The calendar lets people know about meetings and lectures and the community service announcements can let people know about organizations in town." The station is funded by advertising dollars alone; the "for sale by owner" segment is free to listeners. However, dealers are not allowed to participate in that feature.

"Most of the commercials are ten seconds, too," Standley continues. "I don't think that people want to hear long commercials. They tend to punch out when they hear them."

Standley says he may launch the format nationally and has developed the software and hardware to do so. "So far the listener response has been greater than expected and our grand opening isn't [for] another 60 days," says Standley, who plans to "officially" launch the format in the next two months.

Standley worked in broadcasting for several years in the '60s and now publishes a monthly called the Brevard Technical Journal.

Katz Study Says Country Outlets Expand Market

NEW YORK—The phenomenal growth of country music in recent years has resulted in the debuts of several hundred new country outlets. But rather than detracting from audience shares of older country stations, the new outlets actually increase country's share of the market's listening audience, according to a new study from Katz Radio Group.

The Katz study also reveals interesting characteristics of the AC and top 40 listening audiences as well.

Typically, when a station enters a new format, it draws the bulk of its new audience from the other stations in the same format, the study points out. However, this is not the case with country.

"In markets where a second country station enters the format, the total country format audience share increases dramatically," the study says.

In its first ratings period, the new country station does tend to draw from the existing country stations, but "ultimately receives only a minor amount of audience from its format competitor," the study says. Instead, the entire country format in the market grows as the new competitor begins to take the bulk of its audience from other formats. As a result, the original country station's ratings are affected to only a minor degree, and "more often than not, the original country station remains a market leader," according to the study.

The Katz report illustrates this point by showing statistics on markets such as Columbus, Ohio; Charlotte, N.C.; Cincinnati and Kansas City, Mo. Where country's audience share has increased dramatically with the ad..." (Continued on page 85)

Morning Jazz. Island Records artist Ronny Jordan stops by KCRW Los Angeles for an on-air performance. Pictured, clockwise from top left, are James Lew of James Lewis Marketing; Jordan; KCRW's Chris Douridas; and keyboardist Joel Campbell.
### FALL ’93 ARBITRONS

12-plus overall average quarter hour shares (N/T) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be reprinted or reproduced without the prior written permission of Arbitron.

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Visit [www.americanradiohistory.com](http://www.americanradiohistory.com) for more historical radio data.
A YEARLONG EVOLUTION from full-service AC to N/T has resulted in some erratic ratings ups and downs for WOOD-AM Grand Rapids, Mich. Recently, however, the trend has been up for the station, which climbed from a 6.0 to a 7.6 12-plus share in the summer Arbitron after dipping from a 9.1 in the spring. The fall book is due out Wednesday (19).

OM Stan Atkinson, who also programs soft AC WOOD-FM (EZ105.7), credits the AM’s recent success to a lot of “tinkering” and “the best lineup since I’ve been here.”

That lineup includes syndicated talkers G. Gordon Liddy, who was added in September, along with Rush Limbaugh, Jim Bohannon, and Bruce Williams. The station also has a strong stable of local personalities.

Gary Allen, who has been with the station for 14 years, hosts a news, talk, and information morning show. Since October, Allen has been paired from 9-10 a.m. with Lynne Jarman Johnson to host “Toast Of The Town,” a show Atkinson describes as being “like the Grand Rapids [version of television’s] ‘Regis And Kathie Lee’ show.”

From 10 a.m.-noon, WOOD-AM airs Liddy live, then picks up his final hour on tape from 3-4 p.m. after Limbaugh’s show. Atkinson says this unusual move is an attempt to recyle Limbaugh listeners, who tend to tune in just for his show, into other dayparts.

At 4 p.m., Rob Sanford hosts the “Afternoon Journal,” which includes a 10-minute news block at the top and bottom of each hour and a 20-minute local newsmaker interview. On Mondays, the station airs a sports talk show from 6-7 p.m. The rest of the week, that slot is home to the “Electronic Town Meeting,” an issue talk show hosted by Phil Tower. Syndicated hosts occupy the evening and overnight hours.

Atkinson blames the spring ratings dip on the weather, explaining, “You’ll probably notice the trend every winter into spring... because we are a news and information station and people tune in for winter weather updates. ‘Our winter numbers will always be the best.’ He says he’sexpecting good news in the fall book, not only because of the addition of Liddy but also because “Mother Nature smiled on us in the first day of the book, and we got 10 inches of snow.”

Atkinson joined WOOD in December 1991. His resume includes APD/MD stints at the former KLRR-Dallas and at the former KKWM Dallas. He also has been an air personality at the former KLDD Dallas, the former KZEV Dallas, WFBQ Indianapolis, WKRV Richmond, Ind., WNDE Indianapolis, the former WOKZ Muncie, Ind., and WERK-AM Muncie, where he began his broadcasting career in 1894.

When he arrived at WOOD, the AM station was playing a lot of music. Today, the only music left is heard between 5-6 a.m., but Atkinson says he would like to phase that out, too. “There are some exceptions, but on the whole AM isn’t going to win with music,” he says.

“It was a hard decision,” he adds. “This is an area that doesn’t like change, and people have always heard music on WOOD along with the other features. That’s why any kind of change here has to be done gradually.”

But with no other N/T outlet in the area, it is a decision almost guaranteed to pay off. The station is taking its news commitment seriously and now has one of the largest radio news staffs in the state, according to Atkinson.

Although the station now targets the 25-54 demo, Atkinson says the staff had a lot of work to do in that area. “The median age of the station’s listeners was 66 a few years ago; now it’s down to 41,” he notes. “It’s not unusual to listen to AM anymore. Rush Limbaugh’s got a lot to do with that. And with the addition of Liddy, we’re seeing our younger numbers even increasing.”

On-air, the station promotes its image as a news/weather/sports station. The sports image is reinforced by the station’s Michigan Wolverines and Detroit Lions broadcasts. It also airs CBS Sports.

Other weekday features include the syndicated “Dr. Dobson’s Focus On The Family,” Lezra Gibbons’ syndicated entertainment reports, Limbaugh’s morning update, and Usaitis’ “Last Night On Tonight.”

On weekends the station airs local versions of call-in shows, including an auto talk show, a home improvement show, and a garden show. Last week the station also launched a local real estate show.

Both the AM and FM are getting more active promotionally every year, Atkinson says, and the two stations often take the unusual step of co-promoting events. Last summer, for example, they promoted a fireworks event that drew an estimated 300,000 people. They also sponsor the annual First of America Classic Golf Tournament and a Friday night concert series called “Summer In The City.”

The AM also is marketed with some outdoor and television throughout the summer and fall. In addition, the station acquired an instant cross-promotional opportunity when it pacted with local CBS-TV affiliate WOOD-TV (which is not co-owned) for weather updates last February.

Along with his very talented and hard-working” air staff, Atkinson credits assistant OM Rob Westaby, owner/GM Bruce Holberg, and the work of The Research Group for the station’s success.

PHILLYS STARK

Billboard's

Radio

of the week

Stan Atkinson

WOOD-AM Grand Rapids, Mich.

Holiday Giving. WOOD (CD101.9) New York’s holiday benefit concert collected 25,000 pounds of food for the needy, including 22,000 pounds donated by Chef Boyardee. Pictured backstage, from left, are City Harvest director of public relations John Mooney; WOOD host Maria von Dickersohn; performer Aaron Neville; WOOD GM Maureen Lesourd; and host Ian Karr. (Photo: Chuck Pulin)
Tom Joyner & Co. Stand Up For Jackson; Saul Fous Fails To Show For Court Date

BELEAGUERED ENTERTAINER
Michael Jackson, who has been hounded by the media ever since accusations that he sexually molested a child surfaced last year, has a new defender: a syndicated morning man Tom Joyner.

After seeing a television interview where Jackson declared him a pervert, Joyner asked his show's new producer, Butch Stewart, the leader of the Joyner show's house band, Uncle Butchie's Live House, to write a song responding to the complaints about the current media treatment of Michael Jackson and other African-American celebrities.

The result was "We Believe In You," which Joyner first aired Jan. 7 as a part of a tribute to Jackson and his family.

MCA Records recording artist J.T. Taylor contributed some of the vocals on the track, which has been forwarded to Jackson.

Terror news, bankrupt talent agent Saul Fous failed to show up in court Jan. 10 to face his creditors; a judge's order to appear was unenforceable. The Chicago Sun-Times reports that more than 60 creditors were present at the 2½-hour hearing, during which Fous' attorney alleged his client's total debt at $under $10 million.

Fous is now scheduled to face his creditors, which include many broadcasters and former clients (Billboard, Dec. 16, 1988), late next month. That appearance is required under U.S. bankruptcy law.

Fous' attorney also confirmed at the hearing that his client is being investigated by the U.S. attorney's office for alleged copyright infringement.

Spanish KTNQ Los Angeles earned itself a page 56 ratings distortion notice in the fall Arbitron books for Los Angeles, Orange County, Calif., Riverside, Calif., and Oxnard, Calif., by airing the following statement (in Spanish) in late September: "If you are reading this, write Ten-Q, 10-20, with [D.J.'s name] from 5 to 10 in the morning." Arbitron says this statement "encourages diary-keepers to remember to write down their KTNQ listening times in their diaries.

Texan KTOO Modesto, Calif., also was flagged with a page 56 notice for airing an announcement, also in Spanish, informing its audience about Arbitron's methodology, and encouraging them to report KTRB listening.

BMI, the performing rights organization, was cited by the Copyright Group for copyright charges against KRTT KTV, N.M., for allegedly spinning records, such as Eric Clapton's "Layla," after failing to pay performance fees.

In the wake of the National Assn. of Broadcasters' decision to team with record companies to oppose the radio convention, now dubbed the "World Media Expo," radio trade publications Inside Radio and Radio Only have announced they will be sponsoring an all-radio convention May 15-16 at the Scantoon Conference Center in Princeton, N.J. The convention will feature an extensive list of interactive sessions focusing on diversity, sales, programming, marketing, and ratings.

PROGRAMMING: WNEW SHUFFLE
KLOL Houston PD Ted Edwards joins WNEW New York as PD. Former WNEW PD/midday host Pat St. John relinquishes his programming duties and shifts to mornings following the departure of previous morning host Pat "Foggy" Booms, Key Station veteran Dennis Elisa, who most recently was doing weekends, moves into middays.

WQQX New York Tom Damron and sister WQEX New York director of programming and operations Stan Martin have been upped to VPs for their respective stations...St. Louis-based River City Broadcasting's Jim Burnette has been flagging with a page 56 notice under the new management of Casey's Media, Inc.

ABC Radio Net's Tom Joyner will now be handling the COO duties at local marketing agreement partner KZHT. He replaces Sue Kelly, now at crosstown KEXX, Newcomer Asa will take over Kelly's midday slot.

WJNI Jacksonville, Fla., picks up the noon to 1 p.m. morning show. MD morning man Nate Bell moves to nights, replacing Jay Bird, who exits...New Los Angeles standards outlet KRCI signs on at 92.7. It is licensed to Alavon, Calif.

WRAL Raleigh, N.C., MD afternoon announcer Leslie C. Joyner first aired in Dec., replaces Renee Chaney, also at WRAL.

Jackson's "Prime Time " has surfaced last year, has been bought by the U.S. Copyright Group to do programming, but will be exiting the station shortly. Also, afternoon jock Steve Sagan moves to middays and adds MD duties, while Roger Ribbit moves from middays to mornings, where he is paired with Jackie Jumpster. He replaces Tom Fogg, who exits.

New Columbia, S.C., black gospel outlet WFMV signs on at 55.3 in the fall. Former Columbia governor Jerry Brown will be hosting a two-hour show for the Talk America Radio Network beginning Jan. 31.

Former KFTR-Peterborough, Ontario, PD Bob Harris joins KJCR Calgary, Alberta, as PD. He replaces Bob Mills, now at CFAX Vancouver, British Columbia...Classic rock CHRX Vancouver flips to contemporary Christian as CRBD. It is Canada's first station in the format following a June revision of CRCR's (Canada's CRCR) rules allowing single-faith licenses.

WBSN Atlantic City, N.J., APD/MD Bob Burke is upped to PD for overnights. The departure of former PD/midday host Kirk Giovanni. Research director Al Bell joins up to assistant MD. Production director Johnny "The Rebel" Trebell adds night jock duties, and former night jock Christina Joyce moves to nights.

PEOPLE: STEELE JOINS WGGI-AM
Former WM-MV/TV 60 Chicago morning man Richard Steele moves to crosstown WGGI-AM for that shift, where he will be teamed with former WGGI afternoon jock Kevin "KD" O'Sullivan. The new team replaces Laura Tittle moves from mornings to afternoons, replacing Armando Rivet, who shifts to evenings. Former morning newscaster Lon Dynon now hosts late nights.

Diane Finlayson is the new afternoon jock, after her departure, replacing Renee Chaney, who exits. Finlayson arrives from WBLJ Baltimore. Also, former WGPS weekend jock Frank "Phyliss" Smith moves to a full-time night position.

Harley Davidson is the new APD for WGGI-AM, also replacing Kevin "KD" O'Sullivan. The new team replaces Mike Marino, now at KMER San Francisco.

Stephanie Bromfield rejoins WNZ Miami as an editor. Raj Graham, who previously was news and public affairs director at sister WZTA (Zeta-4), joins WZIN as news anchor/reporter. Roger Cary joins WQSR Baltimore for afternoons, replacing Jack Scott. Cary was last at KYA San Francisco.

KKRZ (Z100) Portland, Ore., overnight jock Scott Landor moves to nights, replacing Rich "E. Cunningham. Former KIQY Corvallis, Ore., overnight jock Dave Lazarlo joins KZQZ for middays and evenings, respectively. VP/MD Lawrence Tanter will handle afternoons.

WSSW Cincinnati midday host Don Burrows exits radio, according to the Cincinnati Post...WQV West Palm Beach, Fla., overnight jock Rick Kenney exits to be a reporter for Metro Traffic.

WRAK Louisville, Ky., production director Tracy Bond joins crosstown WVEZ for mornings...KPOI Honolulu P.J. Rick Kennedy is upped to evenings.

WALY Allentown, Pa., afternoon drive jock Nick Malloy joins KRRR Omaha, Neb., for nights...Jodi Holt joins the promotion department at WGRA/ WFM Indianapolis. She previously was an event coordinator with the city parks department.

WSM Nashville morning co-host Cathy Martindale joins "NASCAR Country" as co-host, Van Calley joins as producer. He is also media director for Morris International. "NASCAR Country" also signed its first international affiliate, Big FM Pars.

Pat Baker joins ABC Radio Networks as director of market development, Southwest advertising sales. She previously was senior consultant at Dallas-based management consulting firm Baker & Company.

WLMZ Philadelphia has an immediate opening for an off-air production director. Send T&Rs to PD Jon Robinson.

Mario Marza, the PD at former classical outlet WCN (now album rock KXWQ) New York, is available for that next hot gig. He can be reached at 914-965-6159...Former KZPS Dallas morning man Chuck Geiger, who is currently doing swing at crosstown KPLX, is looking for a new full-time opportunity. He can be reached at 214-394-5006.
**Billboard®**

**FOR WEEK ENDING JANUARY 22, 1994**

**Album Rock Tracks**

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**Radio**

**Daniels & Go National Via WW1**

by Carrie Borzillo

From left, Roberta Gale and Brooke Daniels.

LOS ANGELES—They describe their talk show as a coffeehouse on speed. They won't stroke guests' egos; in fact, most of the time they won't even have guests. And while they say their show has the same "bromesty" as Howard Stern's syndicated morning show, they insist they are not shock jocks with breasts.

They are Brooke Daniels and Roberta Gale, the dynamic duo from WKWX (New Jersey 101.5) Trenton, N.J., who will hit the airwaves nation-wide via Westwood One Feb. as hosts of "The Brooke Daniels and Roberta Gale Show."

The three-hour midday talk show, which has aired on WKWX for the last year, is WW1's first talk show geared specifically toward FM stations and entertainment-oriented AM outlets.

Gale says the show differs greatly from other talk programs, using Rush Limbaugh as an example. "I couldn't believe when Rush Limbaugh slept at the White House and people asked him what it was like, and he just said, 'Oh, it was very nice,'" she says. "I would want to know if they turned down the bed. Was there a mint on the pillow? Did they have the good toilet paper or the cheap stuff? And what would happen if I sleptwalked? The stuff that the average person wants to know."

(For the record, Gale's goal is to sleep at the White House, while Daniels says her goal is to sleep with President Clinton.)

One thing that is apparent with Daniels and Gale is that they have that unique ability to take a mundane happening and turn it into a hilarious talk session.

A case in point was when Gale brought back Mexican jumping beans into a trip for Daniels. The two spent an hour discussing the beans on-air before deciding to open them to find if there was actually a worm inside.

Other topics in which the two have entertained audiences include underwire bras, Hanna-Barbera sound effects, lactation, the correct reward for returning lost money, and Mary Kay makeovers.

There are two things that definitely won't be a part of "The Brooke Daniels and Roberta Gale Show."

Gale explains, "We can't stand regulars or nicknames. And those callers that fill up time, 'I have no arms and no legs, and I live for you guys. You're great.' I hate that. And also, every time I punch up talk radio you hear those calls saying, 'Hey, back in '75. Once, I wanted the host to say, 'Hey, no one knows what you're talking about."

"We also don't like in-studio guests," adds Daniels. "They are the same 15 guests on the shows all the time. Our show is based on callers and real people. It's about our lives, being single women, but it's not a feminist show."

However, when Daniels and Gale do have guests, you can bet there will be no ego-stroking—unless it's the guest stroking the hosts' egos.

"About a year ago we read a really interesting book, so we decided to have the author on," says Gale. "We never get authors. This book was incredibly interesting, but as an interviewee, they sucked. Instead of evening off as [if it was a great interview, we hung up and said, 'Look, that sucked' and took calls to see what the listeners thought. You never hear hosts say an interview sucked."

With Daniels having once been in a rock band and Gale having spent time as a stand-up comic, it's no wonder the show's content isn't what most people hear on the radio, let alone a national show.

"It's not traditional talk, nor is it shock radio," says WW1 VP/broadcast operations Peggy Solomon. "It fills void between the two. It's the entertainment alternative for music stations. Listener appeal is broad-based because it's not gender-specific, women relate and men aren't alienated. Everybody likes to be entertained."

As for any worries about gaining national, Daniels says, "With 50 minutes of talk an hour, I just wonder when I'll be able to pee or eat. Gale quips, "We'll eat a lot of small meals instead of a few large ones."

(Continued on next page)
WASHINGTON, D.C.—The FCC has filed a petition with the U.S. Court of Appeals for the District of Columbia to rehear the case involving the constitutionality of the FCC’s extended, Congressionally mandated “safe harbor” from 6 a.m. to 6 a.m. for indecent broadcasts. The District Court panel here last year found the new rule to be an abridgement of First Amendment rights and said it was not narrowly tailored enough, going beyond the government’s “compelling” interest in protecting children.

In its appeal, however, the commission argues that the mandates of Congress demand that FCC “restrictions on indecent programs” be enforced. The successful challengers in the case, a coalition spearheaded by attorney Tim Dyk, have not been asked to hear arguments against the rehearing petition. According to Dyk, “these things are rarely heard and the court doesn’t bother.” If the court does decide to hear...
as VP of Buddha Records, the distributing label for Mayfield's own Curtom imprint, which released such classic sides as "Superfly.""

Although Weisner—who manages John Mellencamp and Steve Winwood, among others—had not had a business card for four years, Mayfield, who had been a quadriplegic after he was struck by a wind-blown lighting rig during a concert sound check, had one.

Altho...
**LABELS PUTTING NEW SPIN ON INDIE PROMOTION**

(Continued from page 1)

ing a song, the music must appear in a station's top 35 for four consecutive weeks, based on BDS information.

That combination "represents a real commitment from a station," Waugh told Billboard. RCA always has used the four-week standard; what's new is the top 35 spin count. The new policy "deal[s] with the realities of today's marketplace," Waugh wrote in the memo.

Waugh's plan sprang from RCA president Joe Galante's proclamation last December that label executives should not report to marketing meetings unless they are carrying information based on SoundScan point-of-sale data or BDS spin counts.

RCA is not alone. Promotion executives at WestEast, Epic, and Columbia, among other labels, are all itching toward new rotation-based policies in various formats.

However, the labels are far from unanimous about their indie payment policies. In fact, wary of restraint-of-trade accusations, executives go to great lengths to point out that they have not discussed policies with one another.

**CHANGES IN OTHER FORMATS**

Still, it is clear that urban, rock, and country independent promoters also face the possibility of being paid on a per-spin basis.

"It's definitely going to happen," says Matt Polack, WestEast's VP of album rock promotion. Todd Bisson, Columbia's director of alternative promotion, reports that within the current quarter, his department will begin hiring inductees on a per-spin basis.

Both say the name of the game for album and modern rock is quickly becoming spin counts. This development could be hastened by the interaction Friday (14) of a new EPI publication, Rock Airplay Monitor, which provides BDS information for modern and album rock stations. (See story, page 4)

Kevin Carroll, EastWest's VP of promotion, says the company's soon-to-be-unveiled spin policy will cover pop, urban, and rock. Says Carroll, "This is the way business is going to be in 1994. Like everything else, we'll always go where radio goes. When radio tells us it's all about spins and rotations, that's where we'll be."

A.D. Washington, senior VP of promotions and marketing for black music at MCA, disagrees. "I want to do what works," he says, referring to the labels' current flat-fee structure.

"Once it's not working, we'll discuss ways to improve it. We've had great success. So there's no sense in changing it.

"Country promotion executives contacted say they are in no rush to change to spins programs for their independent programs.

At Columbia, senior VP of promotion Burt Baumgartner confirms that the label is working toward a new programming initiative.

However, remaining quiet on the topic are Warner Bros., Atlantic, and Elektra. No promotion executive from those labels were available for comment. But one independent promoter, familiar with the labels' game plans, says they intend to watch from the sidelines for now.

**A YEAR OF TRANSITION**

Barb Bauman, WestEast's VP of promotion, predicts a yearlong transition before a firm spins policy between labels and independent promoters emerges as an industry standard in 1995. If that does occur, the effects will be far-reaching, particularly for promoters and programmers.

Jeff Barry, who operates one of the country's largest record promotion companies, sees the move as an extension of what some labels began. Interviewed Monday, Barry pointed out that RCA and Atlantic both offered McClusky's staff cash bonuses of $100 if singles by Bruce Hornsby and Mr. Big, respectively, reached a certain spin plateau during a given week.

Of the proposed new plans, McClusky says labels should be careful not to rely too heavily on spins in the top (or BDS monitored) markets, pointing out that many hits break in smaller regions that BDS does not yet monitor. The labels are still grappling with this issue.

Bill McGathy, president of album rock's McGathy Promotions, is a bit more chil about possible changes. He says when someone at a label "comes back with a different set of rules, I will consider it and act on it. McGathy says that not only is album rock radio's rotation pattern different from top 40—adding fewer new songs and not spinning them nearly as often—but its whole approach to music in general is unique. "Album rock's a whole different animal," he says. Therefore, the labels should not hold the two to the same standards.

EastWest's Carroll conceives that the changes do exist and that one reason why is taking the labels so long to unveil new programs. "We're trying to figure out the fairest way to do it," he says.

The changes could result in new pressure on radio programmers not to only add records, but to play them a certain number of times a week. "I see a huge backlash from radio PJs," says Max Toloff, who heads his own independent rock promotions company, Montainous Promotion. He says PDs, who are used to dealing with pressure from record promoters, won't react well to new pleas to increase rotation on songs and play them in certain dayparts. "Don't tell me how to program my station," he says.

**REFRAIN TOLKOFF THINKS WILL SOON BE HEARD MORE AND MORE AT STATIONS**

But Epic's Seltzer says that won't necessarily be the case. She says that Epic's promotion staffs have been pressing PDs about rotations since the advent of BDS, so PDs already know a part of the plan.

The independent promotion business itself has grown in recent years, thanks in part to the influx of sales professionals who have been squeezed out of a consolidating radio industry. Pollack at E&E sees the new, more accountable label procedure as a way to weed out a crowded field. "If [the promoters'] relationship[s] with programmers are strong then they have nothing to worry about," he says.

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**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

(Continued from page 12)

**FLORIDA**

"Bob's a hoot. I would like to create my own sound and see how it works. I've been lucky so far," he adds. "And indissipatically successful. Estefan manages his super-cute wife, Gloria, as well as Grammy-winning Seade. He also owns a publishing company and a recording studio, which is the namesake for the new label.

Estefan says his fervent wish to head up his own label compelled him to spur SWS president/CEO Tommy Mottola's initial offer of becoming the company's A&R car. But when Sony came back to the table with a proposal that called for Estefan to run his own label—backed by Sony's financial muscle and market-

**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

(Continued from page 12)

ing expertise—Estefan could not refuse.

"I will sign people I feel strongly about, and I will work real closely with Tommy Mottola, because Tommy is a real music person," says Estefan. "I also am looking forward to working with Epic. Dave Gluew has been great to Gloria and me—we have a super-relationship."

Estefan will maintain a small roster of South Florida artists, balanced by records projects originating from Sony, such as the soundtrack for Sylvester Stallone's forthcoming film "The Specialist." "I'm not desperate to go and immediately record 20 artists," Estefan says. "I want to move slowly, like I did with Jon, who took me five years to develop."

Initial artists signed to Crescent Moon/Sony Music are Miami Sound Machine, Gloria Estefan's back-up group, which is looking to do a record without the singer; renowned Cuban bassist/composer Israel "Cachao" Lopez, whose upcoming live recording project is being produced by actor Andy Garcia; singer/songwriter Roberto Blades, brother of singer/actor Benny Blanco; saxophonist Irvin "Butch" McClusky, sax player for legendary R&B vocal ensemble; and Cuban percussionist Juan "Cheito" Quiñones, now recording the label's debut release, due out in the early spring.

**REMARKS OF LABEL EXECUTIVES**

**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

(Continued from page 12)

ing music."

**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

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**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

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**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

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**NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS**

(Continued from page 12)
the demand for “Cantaloupe” is its presence on the adult-oriented VH-1, a network that rarely programs rap. “It was one of the first singles off the album,” says the station’s first airplay chart editor, Lois Ruben, VH-1’s director of music programming. “There’s a lot of heavy instrumentation in there. It’s a great, great video, too, which helps.”

And while generally there is little overlap for clips that air on such MTV-oriented stations as VH-1, the station’s video-on-demand service communications manager, Dick Kelly, says it is not necessarily real. “We don’t necessarily buy a video just because it has a big hit,” he says. “We look at the video and say, ‘OK, how does it fit in our concept?’ The station’s video-on-demand service offers clips for $2.50 a clip, the lowest price among the top 10 stations. “It’s very hard to find a hit like this,” he adds. “That’s what makes it unique.”

In 1965, Ruben says, VH-1 first came to the station’s attention in November when the group played a date here and was first being played by modern rock stations.

Bradley says that by December, “Cantaloupe” was added to the station’s playlist, “We liked it, and it has performed fairly well.” “‘Cantaloupe’ is one of the first songs of this type that we’ve played,” he says. “We’re getting a lot of requests on it, phones, both from teen-agers and adults. It’s a good song for us because we’re getting responses from the audience. It’s on the list of the things we play. In light of the gangsta side of rap, we don’t play, ‘Cantaloupe’ offers an alternative that appeals to our audience.”

Faison says other tracks on the album are worthy of airplay. “During the tour we worked with Blockbuster, who
played Snoopy Dogg Dogg in the past, we can play US3. The group’s music gets a favorable response from our female core audience, 25-44.”

US3’S ‘CANTALOOP’ COMES TO FRUIT

(Continued from page 18)

HOME VIDEO VIDEO TRADE WEIGHS IMPACT OF VIACOM/BLOCKBUSTER DEAL

(Continued from page 1)

home video industry, one that includes $1 billion in video and television rentals, $2.5 billion in video and television sales, and $5 billion in video and television advertising.

Viacom, in turn, has been avoiding the media, and has been selling off its music division. As a result, the company has been focusing on its core businesses, such as its holdings in music and television. Even without them, they may count on something like ‘Cantaloupe’ for performing this role. “We think the video is doing well,” says a Blockbuster official. “The video is a big hit for us.”

In the same vein, Ruben says, “We think the video is doing well for us. It’s a hit for us. We’re getting a lot of requests on it.”

In addition, the video is also being played on the station’s on-demand service, which offers videos for $2.50 a clip. “It’s a big hit for us,” says Kelly. “We’re getting a lot of requests on it.”

Kelly says that Blockbuster, with 15% of the cassette rental market, is desiring a music video division, but that the station has no plans to move in that direction. “We’re looking for ways to market the video,” says Kelly. “We’re looking for ways to make it more than just music and programmed music. ‘Cantaloupe’ gives us that.”

According to Blockbuster’s PR head Bob Finlayson, “There is no question that this is going to happen. People are going to believe the hype that’s fed to them.”

Finlayson has already written to The Wall Street Journal, “excoriating” the video on-demand service and the station’s video-on-demand service. “They are not the same thing,” he writes. “They are not the same thing. They are not the same thing.”

The video-on-demand service was introduced at No. 38 with a bullet in the Hot 100 Singles chart, No. 57 with a bullet in the Hot R&B Singles chart, and No. 13 with a bullet in the Hot Rap Singles chart.

One format into which US3 hasn’t crossed over is jazz. “It’s a jazz station,” says Faison. Faison says jazz is an important part of the station’s programming.

While “Cantaloupe” has significant airplay across the modern rock, urban, and top 40 spectrum, the sales have not turned in the blockbuster sales numbers of a crossover hit. But the modest numbers don’t surprise Faison. “We’re not expecting to blow up quickly,” he says. “Our strategy is to obtain buyers for the song, and then to build on that with follow-up requests, and then, with the combination of listeners, slowly build sales.”

According to SoundScan, “Cantaloupe” has sold about 5,000 copies in over the past three weeks. The single sold 11,000 copies during the week ended Jan. 30, and 9,000 the following week; and 10,000 last week. Album sales for the corresponding week were 20,000, 21,000, and 17,000.

The album has been having a very long run on the charts, with an official release date of Oct. 18.

“We served ‘Cantaloupe’ three separate times since the official release,” Faison reports. “We stayed with it when it was not doing well; we dropped it when it was doing well; we dropped it because the song was a hit in London and because of the good feedback we were getting from music industry people here.”

Kurt St. Thomas, PD of modern rock WFNX Boston, says “Cantaloupe” is one of the biggest hits of the year. “We have been charting it for top 100 songs for 1983. “We first added that single back in September, and it became the No. 1 requested song,” he says.

“Cantaloupe” has been on the stations for a long time, and even though it was a bit of a stretch for us, it had a hip feel and a jazz sound that listeners liked. But the station is the primary outlet for the song. ‘Cantaloupe’ is also playing on the radio in New York, where we have a large audience.”

New York—Although much has been written about the advantages of the Viacom-Blockbuster Entertainment merger, some say the strength of the proposed alliance lies in its prospects for the distribution of entertainment products. As an entertainment distributor, Viacom is one of the largest in the world in terms of television stations and cable TV systems. Blockbuster is one of the largest video rental chains. Together, they say, they could control 50% of the video rental market, or $1 billion in video and television rentals.

However, Viacom president and chief executive officer Sumner Redstone says the merger will not result in a monopoly. “We do not believe that the merger will result in a monopoly,” he says. “We believe that the video rental market is a competitive one, and that the merger will not result in a monopoly.”

Viacom is strong cash flow, and Blockbuster has little debt and fast-growing earnings. Blockbuster announced that it would use Blockbuster’s cash to increase its bid for Paramount Communications. But at press time, Paramount’s board of directors rejected the Viacom bid in favor of one from QVC Network, which provides less cash but is worth more solely because of the value of the securities offered.

Viacom’s base, which is loss-making, Viacom-Blockbuster will control a media and entertainment conglomerate with film, TV, and home video units, book publishing companies, cable programming interests, sports teams, and entertainment venues like Madison Square Garden.

Isgur says, “Paramount is going to be a production entity, and there are enough Blockbuster stores to manage the new company well.”

If Viacom raises its bid, as some analysts expect, a new Viacom-Blockbuster will control a media and entertainment conglomerate with film, TV, and home video units, book publishing companies, cable programming interests, sports teams, and entertainment venues like Madison Square Garden.

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by Kevin McCabe

**BY A NOSE.** “All For Love” by Bryan Adams/Rod Stewart/Sting (A&M) hints the top of the Hot 100, edging slightly ahead of “Hero” by Mariah Carey (Columbia) in points. “Love” maintains a sizable lead in sales (although the number of units sold is down about 35% this week), while “Hero” remains No. 1 in airline, but when all points are totaled, “Love” comes on top. Overall single sales were off sharply during the period used for the chart, resulting in a number of titles in the top 20 earning bullets based mainly on their performance in monitored airline. Among the notable examples: Adams’ previous single, “Please Forgive Me” (A&M) gains 5% and rebuts the top 10 at No. 7; Celine Dion’s “The Power Of Love” (650 Music) gains 27% in airline points, fueling a big move on the chart 17-10; and “Because The Night” by 10,000 Maniacs (Elektra) is up 14% and leaps 21-14.

**THE BIGGEST POINT-GAINER** overall and winner of both Top Picks, Sales and Airplay, is “The Sign” by Ace Of Base (Arista). Its strong debut at No. 3 on the Hot 100 Singles Sales chart and its 39-19 leap on the Hot 100 Airplay chart combine to vault the single 17 places to No. 29. “The Sign” is No. 1 in airplay at KUTQ Salt Lake City, No. 2 at KRBE Houston, and No. 4 at Power 95 Tampa. The second-biggest gainer overall was “Tender” by Eternal (EMI), which moves 78-60 solely on a 50% increase in airline points. The commercial single of “Stay” just arrived in retail stores. It’s already top 10 at several top 40/mainstream and rhythm-crossover outlets, including KHS Los Angeles (No. 9), Hot 102 Milwaukee (No. 8), and 990 San Diego (No. 9).

**AIRPLAY GAINERS:** Several titles make big increases in monitored airline points: “Amazing” by Aerosmith (Geffen) is up 53% and moves 54-36 on the airplay chart. It jumps 30-24 overall, and ranks No. 3 in airline at Z100 New York, No. 2 at 979 New Orleans, and No. 5 at WAQQ Charlotte, N.C. “Amazing” also is the most-played video on MTV (see Video Monitor, page 47). “(Lay Your Head On My) Pillow” by Tony Toni Tone (Wing/Mercury) vaults 66-40 on the airplay chart by a strength of 52% increase. “Pillow” is top 10 at rhythm-cross over outlets FM 102 Sacramento, Calif. (No. 7), KBXK (The Box) Houston (No. 8), and KMEQ San Francisco (No. 10).

**QUICK CUTS:** NKOTB enters at No. 75 with “Dirty Dawg” (Columbia). The abbreviation is for New Kids On The Block. “Dawg” is breaking at WHY Detroit (No. 3 in airplay) and KLUC Las Vegas (No. 15) . . . Three superstars will battle it out for the highest debut next week. They are their commercial singles being released: Janet Jackson’s “Because Of Love” (Virgin), “Everyday” by Phil Collins (Atlantic), and Mariah Carey’s “Without You” (Columbia) all have received strong initial airplay as album cuts, and the radio race to determine next week’s Hot Shot Debut is on

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**MORGAN CREEK LABEL FOLDED INTO PARENT**

*Continued from page 13*

enate out of the film company’s Century City offices, Morgan Creek’s corporate office will now supply support services. The departure of former Capitol and EMI America president Maaza and promotion VP Lee from the label apparently was an end to Morgan Creek Records’ history as a full-service label dedicated to promoting new and established pop music talent. Besides the “Robin Hood” soundtrack, the label logged its biggest chart success with the 1992 soundtrack for “The Last Of The Mohicans,” which peaked at No. 42 on The Billboard 200.

The company’s only other chart presence came in 1991 with “Shake Me Up,” an album by veteran rock act Lattic Feat. The record—which, according to one informed source, could sell 1 million to make—peaked at No. 126. Otherwise, Morgan Creek enjoyed scant success with a roster of young, mainly unknown, talent.

Many of its acts departed the company: L.A. band Mary’s Danish disbanded, and EMI America Records, the company’s label, holds the name and logo.

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**PROFILE’S FATE HINGES ON PARTNERS’ ENDGAME**

*Continued from page 12*

like the offer from Tom Silverman, chairman of Tommy Boy, the two have spent the last few weeks arguing over how the proceeds will be divided. Sources say that Plotnicki accepted about 75% of company funds from the sale of the label.

On Jan. 7, Tommy Boy supposedly gave Robbins and Plotnicki an ultimatum: Either Robbins would buyout the other party by Jan. 14, or the offer price goes down $1 million. And as of Jan. 21, the offer would be withdrawn completely. He apparently reconsidered the Jan. 7 ultimatum, Plotnicki, in a move that some see as a bluff, exercised an option provided in his signature mid-month, when the two first began trying to negotiate an end to their partnership. He offered to buy Robbins out for $4 million, and supposedly made a deposit on that offer. However, Robbins appears to favor the Tommy Boy offer and is negotiating for that deal.

Robbins declines to comment. Silverman says, “Tommy Boy made an offer a couple of weeks ago, and we are still waiting for a response.” He declines to comment further.

Against the backdrop of those two deals hovers the threat of closing down the label if some kind of agreement is not reached. But sources familiar with the talks believe that the threatened shutdown is a negotiating tactic being used by both parties.

Plotnicki insists that his turn-around on the Tommy Boy offer is not a bluff, adding that he genuinely wants to buy out Robbins. Plotnicki was scheduled to fly to France Jan. 13 for a trade conference. If he left before resolving negotiations with Robbins, it increases the likelihood that the Tommy Boy deal would go down the tubes.

Plotnicki says, “There has been some meeting of the minds as to how we go forward with our respective business lives, concerning both the Tommy Boy scenario and a scenario of my buying him out. It will let us go forward, so the label won’t be shut down.” He predicted at press time that the two would reach an agreement in principal for him to buyout Robbins by the end of the day on the 12th.

If that turns out to be the case, Robbins, who is widely regarded for his A&R skills, will entertain a number of label deals he has been offered in recent months. Plotnicki is moving to launch two new labels and will reconfigure the Landmark operation, regardless of what happens with Profile.

Meanwhile, Profile is at a standstill. It is not shipping any product to Landmark, and its employees are not working any records. Employees are said to be aggressively working the job market.

Landmark, apparently anticipating that Profile might stop shipments, loaded the label’s product during the holiday selling season and continues to ship titles to accounts.

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<td>45</td>
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<td>VARIOUS ARTISTS</td>
<td>Experience/Epic</td>
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<td>Arista</td>
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<td>Epic</td>
<td>50349 (9.98/15.98) **</td>
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<td>RCA</td>
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<td>Arista</td>
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<td>With 5/93</td>
<td>MCA</td>
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<td></td>
<td>TRISHA YEARWOOD</td>
<td>MCA</td>
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<td>Geffen</td>
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<td>Curb</td>
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<td>Columbia</td>
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<td>68</td>
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<td>CLINT BLACK</td>
<td>MCA</td>
<td>64239 (9.98/15.98) **</td>
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**THE TOP-SELLING ALBUMS COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND STaKE SALES COLLECTIONs COLlected, COMpiled, AND PRODucED BY THE BILLBOARD**
WE'D LIKE TO HONOR THREE AUDIO Duplicating Companies For Looking At Our Industry A Little Differently.

It takes vision to be a leader. This year we present the BASF Inventor's Award to Sonopress, Inc. Watchtower and Nightingale-Conant Corporation for their foresight in using the EcoShuttle™ reusable packaging system. EcoShuttle components are made of recyclable materials and can be reused within their individual life cycles. By recycling with EcoShuttle, these three companies eliminated over 10,000 cubic feet of waste in 1993. Thanks for making a difference we can all appreciate.

DEMAND IT.

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<table>
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<th>WEEK</th>
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<th>ARTIST</th>
<th>TITLE</th>
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<th>NUMBER</th>
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<td>Hilltop</td>
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<td>Warner Bros.</td>
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<td>Hollywood</td>
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<td>Alabama 105</td>
<td>abducted by amber</td>
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**Notes:**
- *Weekly Nielsen SoundScan chart data.*
- *Prices as of the publication date.*
- *TOP ALBUMS A-Z (LISTED BY ARTISTS)*

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**Adventures in Discography:**
- Billboard magazine archives from January 22, 1994.
- Chart methodology: Sales, airplay, streaming, and digital downloads.

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**Additional Information:**
- Various artists contributing to Billboard's End of Year Report.
- peeled back the covers of the year’s most popular albums.
COUNTRY, R&B ACTS UNITE FOR MCA DUETS SET
(Continued from page 1)

The genre-blending collection gracefully blends country and R&B with a series of duets that celebrate and elevate both styles.

Judging by the performances of the first two MCA Country/R&B singles, you'd never know that the country-rock genre had ever existed. In fact, you'd have to go back to the early 1950s to find a true predecessor. There was Little Jimmy Dickens, with his novelty number "Long Hel- lina, Long John Silver," and Ray Charles, with his恐怕略读到的词句。
these first discs are not based on Walkman, Sony, aagain showed what will be on video CD, and, therefore, would not be playable on the new units.

The most evident of multimedia manifestations of the "music" was the message delivered by a number of entertainment software publishers that showed off their "94 lineups during the Winter Consumer Electronics Show, Jan. 6-9 here.

In the midst of ever-mudder multimedia-mindedness—of the Home Box Office ilk, with the often incompatible likes of PCs, Macs, CD-I, 3DO, Amiga, Atari, Nintendio, and Sega—interactive titles with a musical focus were in evidence across all delivery boundaries and genres.

Even video games displayed a rocking bent, with Electronic Arts' "Rock N' Roll Racer" and "Road Rash" boasting a soundtrack and music videos from six & M Re
cordings, and the multimedia add-on for the Sega Genesis, the "platinum" edition (see page 62), and music figuring prominently in dozens more games from a variety of companies. The advent of CD in consoles (in the form of CD-rom cartridges) has opened the door to this new phenomenon, and it promises only to grow as technology advances, say the games makers, labels, and recording artists involved.

Also on 3DO is the newest version of "Rock, Rap N' Roll," which now adds music videos to the create-your-own-song instrument of the game. Also on the PC and Mac versions, "Rock N' Roll 2," due from Paramount Interactive, will include an optional music mode and mix songs in the "studio," develop their own music videos, and mix sounds and song loops in real time.

The "conventional" door demo featured the music of an in-house band, but the company says "a famous musician" also will be included in the final product. Details are pending.

CES REFLECTS INDUSTRY'S FORWARD FOCUS

(Continued from page 11)

Digital compact cassette made news less for its new products—new technologies were on display, than from the political debate that raged through the trade show over the CD format, and.tiles are available for several months.

Also new for CD-I: a carousel player that will play back a two-disc video CD movie without the need for manual changeover during viewing. The player, from Philips, will retail for half the year at a still-unspecific price.

For CD-I software, Philips has now made a pact with a second studio—MGM/UA—to make available 30 films in its catalog for release as 5

inches. The pact was inaugurated by "Rock and "Bond" films, and the first should be out within the next several months.

The most exciting of multimedia initiatives of the CES was the release of the LaserActive, a home video player that will hit 1 million by the end of 1994.

3DO, which made its debut at the Panasonic player at the Summer CES last June, has gained hardware support for a number of companies, including Toshiba, Philips, and Compaq. The influential player marketplace at CES here included Commodore's Amiga CD32, due in February as $599; an optional $200 add-on for the original Amiga CD32. Commodore also is expected to enable the consol
to play movies and music videos from titles on video CD as well as White Book CD-ROM format, according to Commodore VP of research and development Lew Eg
gbrecht. Also new: the Sega Genesis CD-ROM, an integrated cartridge CD-ROM player that also functions as a portable audio CD player; it's due in April, according to the latter reports. And then there is JVC's X'Eye, a CD-ROM system capable of playing audio CDs, CD+G

Music Show, Jan. 6-9 in Las Vegas, compiled by Marilyn A. Gillen and Chris McGowan.

At a Jan. 8 meeting, the Software Publishers Assn. outlined a video game ratings system manufactured consumer discussion and limited review by ratings board members, and the Software Dealers Assn. representatives, and aides of Sena
to consider. Meanwhile, 3DO announced its own voluntary rating system, to be implemented in March. Details are pending. 3DO will also support industry ratings.

RATING OR NO, the controversial game "Night Trap," focal point of the earlier Senate hearings, is being with
drawn by Sega, for legal reasons. With this being a preliminary in the potential re-editing and resale after the establish ment of an industry ratings system. Meanwhile, 3DO's version of the game is due this year.

DO NOT UNPACK THOSE SUITCASES. There's more CES than ever, with expansion into the two largest cities in Latin America. CES Mexico is set for Oct. 4-6 in Mexico City, and CES South America is scheduled for Aug. 31 in Sao Paulo, Brazil. Summer CES, meanwhile, will go on as planned, June 23-25 in Chicago, Nintendo's Minori Arai, president, and Howard Lincoln, senior VP, will deliver the keynote address.

For its part, this year's Winter CES will be hard to top in attendance, with more than 25,000 visitors expected, an in square feet of exhibit space, and attendance of 91,270 (up from last year's 78,930).

The EIA/CEG is putting its muscle behind the Radio Broadcast Data System, which allows radio broadcasters to transmit text along with their regular program
ing. Eighty-three broadcast stations have signed on as EIA hopes to increase that number via a promotion in the top 10 radio markets. More than 50 broadcasters in those markets will be given an EBS ec
card, which they can use for 30 days. After that, they can buy it or give it back.

IS SILICON VALLEY the new Hollywood? It might have looked that way when director Steven Spielberg turned up at the Panasone booth to play—what else?—"Jurassic Park" on a 3DO machine. "He wasn't very good," critiqued a bystander.

SEGA WILL launch "Summer," its new 32-bit CD-based game system, in Japan this November. "It's fair to say that the format will become a reality in the next year," said Steve Payne, director of marketing for Sega of America.

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Administration of an industry-run system is the stick ing point; meetings were held the same day with the Mo

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SUCCESS COMES IN THREES FOR BASSIST ROB WASSERMAN

(Continued from page 12)
different band configurations and con-
gglomerations, with me as the glue.”

While each cut has a story that Wasserman outlines in the liner notes—“Dustbin Reality/Bells Of Madness,” the Wilson track and likely first single, stands out. Produced by Debi Was and written by Wilson, Wasserman, and Sam Phillips, it marks the first collaboration between Wilson and daughter Carrie Wilson. Also of note is “Dustbin Reality,” the lead single, written by Jack Phillips, which he’d

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It's All For One and one for all as the Three Muskeeters of rock move into the No. 1 position on the Hot 100. "All For Love," from the soundtrack of Hollywood Pictures' "The Three Muskeeters," takes the top spot from "The Night You Came Into My Life," by Nashville's own Jimmy Cliff.

RAY ADAMS, Rod Stewart, and Sting have all been at the summit before. This is Adams' third No. 1 single, all of which have been from motion picture soundtracks. "Heaven," in 1985, came from the soundtrack of the Christopher Atkins flick "A Night In Heaven." In 1991, Adams' "(Everything I Do) I Do It For You," from the soundtrack of "Robin Hood: Prince Of Thieves," had a seven-week run at the top. Stewart has had three No. 1 singles - it's his own, but it's been while since he's been on top of the Hot 100. "All For Love" hits the top just three weeks shy of 15 years since "Da Ya Think I'm Sexy?" went to No. 1. "Maggie May" topped the chart in 1971, and "Ruthless People's Night" ("Gonna Be Alright") had an eight-week stay at No. 1 in 1976.

It's been more than 10 years since Sting visited the apex. He was still one-third of the Police when "Every Breath You Take" hit No. 1 and stayed there for eight weeks in the summer of '83. "All For Love" is A&M's 25th chart-topper of the rock era and the label's third No. 1 hit since Adams' "Robin Hood" song. It's also the first superstar trio to amass a hit No. 1 in the rock era. There have been many superstar duos before, such as Paul McCartney & Stevie Wonder, John & Paul, and Olivia Newton-John & Barbra Streisand & Neil Diamond, but one-off trio is rather rare. "All For Love" is the second single of that title to reach No. 1. The first new No. 1 single of 1992 was "All 4 Love" by Color Me Badd.

It was 30 years ago today. No, Sgt. Pepper didn't teach the band to play, but you're close. Drag your Hot 100 for the week ending Jan. 18, 1964, and you'll find that the Beatles' debut was "I Want To Hold Your Hand" by the Beatles, at No. 45. From there it moved to No. 3, then to No. 1. And if you're too young to remember rushing to your local record store to buy a copy of "I Want To Hold Your Hand," ask your parents about it. Your mother should know.

Remember the Tymes. As long ago as that first Beatles chart entry was, you'll have to go back another seven months to find the Hot 100 debut of "So Much In Love" by the Philadelphia-based quintet the Tymes. The song is back, revived by chart newcomers All-4-One, and it makes a nice 18-place jump from No. 55 to No. 37. It's the third time around for "So Much In Love," which was revived by Timothy B. Schmit for the soundtrack of "Fast Times At Ridgemont High" in 1982.
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