Cassandra Wilson Tears Down Genre Walls On Blue Note Set

**BY JEFF LEVenson**

NEW YORK—With one album, "Blue Light Til Dawn," Cassandra Wilson has both fulfilled and refuted the predictions made for her by countless critics, industry executives, and jazz insiders. The Blue Note recording, which has been rising steadily on the Top Jazz Albums chart since November, is a travelogue through Wilson's impeccable musicianship.

What makes "Blue Light" so significant is that, while it refuses to undermine Wilson's reputation as the heir apparent to divas Betty Carter, Carmen McRae, Abbey Lincoln, and Sarah Vaughan, it does so with roots material that tweaks the conventions of the pop, blues, and folk categories from which the songs come, as well as jazz.

**EMI Music At War With Itself**

**BY DOMINIC PRIDE**

CANNES—Strong and conflicting messages are coming from two parts of EMI Music over the thorny issue of central licensing in Europe. EMI Records thrusts out the details of its central licensing contract with French, German, and British mechanical rights societies, and a letter of intent was signed at a private meeting here Jan. 31, during the Jan. 30-Feb. 3 MIDEM Convention.

**Finnish Tango: Once A Fad, The Dance Is Now A Tradition**

**BY ANTTI ISOKANGAS**

HELSEINKI—Tonight in a dance restaurant, the band plays a melancholy tune as couples perform a well-rehearsed tango on the dance floor.

Finland, proves that the genre appeals to enthusiasts around the world.

Throughout the year Finns do the tango in dance restaurants, but it is during the short Finnish summer that the nation really catches tango fever. Hundreds of thousands of Finns regularly go to the country's thousand-plus dance halls, or "tanssilaita." Most of the halls are located in the countryside, usually near lakes, and most are little more than bars. In all of them, the popularity of tango, and its influence on pop and rock music in Finland, proves that the genre appeals to enthusiasts around the world. (Continued on page 132)

**Creation's Primal Scream Back With Potent Rock/Funk Mix**

**BY THOM DUFFY**

LONDON—A double-barreled blast of rock 'n' blues and horn-fired funk heralds the forthcoming return of Primal Scream, the U.K. band whose fusion of rock and dance on the 1991 album "Screamadelica" propelled the act to the pinnacle of acclaim on the British music scene.

The new Primal Scream single, "Rocks," produced by Memphis Boys (Continued on page 115)

**Warner Hopes To Break Brazilian Star In U.S.**

**BY JOHN LANNERT**

Brazilian superstar Milton Nascimento seemingly poised to finally break the prized U.S. market, where the palid commercial performance of his previous Portuguese-language product has failed to approximate his towering critical acclaim. (Continued on page 116)
In the beginning there was Sadeness...

Featuring the first single and video "Return To Innocence" Already Top 10 in the UK!

Enigma burst onto the scene with the platinum single and MTV Buzz Bin smash "Sadeness," a #1 Dance hit that peaked at #2 on the Pop charts, and the album MCMXC, A.D., which has sold more than 2 million copies in America alone—over 7 million worldwide—and has been charting on Billboard’s Top 200 since its American release in 1991.

the CROSS of changes is the highly anticipated follow-up album, containing nine new songs pushing the trademark Enigma sound to a new level.

Already a Top 10 album internationally—gold in Germany!

Beware of blasphemous imitations!

Produced by “Curly” Michael Cretu
©1994 Virgin Schallplatten GmbH. Issued under exclusive license in the US by Charisma Records America, Inc.

www.americanradiohistory.com
Four Major Labels Team To Form 24-Hour Music Video Channel

BY DON JEFFREY and DEBORAH RUSSELL

NEW YORK—Asking, “Isn’t there room for 24-hour music” on the information superhighway, four major recording companies hope to create a music video channel of their own.

Warner Music Group, Sony Software, EMI Music, and PolyGram Holding Inc. are teaming with automated ticket service Ticketmaster to launch a 24-hour music video cable channel at the fourth quarter in the U.S. and Puerto Rico.

This service—along with a similar plan announced last year by Bertelsmann’s Music Group—could provide the first serious competition for MTV Networks, whose MTV and VH-1 channels have defined music video and pulled in significant revenues for parent company Viacom.

Some music company executives, in off-the-record conversations, express deep reservations about the partnership. But “it’s no longer what it was in its purest form, which is 24 hours of music programming,” says one executive. “With 500 channels, isn’t there room for 24-hour music?” It gives our artists more exposure,”

MTV Networks chairman Tom Preston admits the competition from the proposed network could be “formidable,” but he raises anti-trust questions involving the alliance among the label groups.

“It is interesting and unusual to see most of your suppliers grouped together in business against you,” he says. "There’s not a lot of precedent here, and if this is fair competition, fine. But we’re going to look very closely here and abroad as to whether it is, in fact, fair.” He declines to say what actions MTV might take in response to the new venture.

The music companies involved in the collaboration are careful to point out, in a prepared statement, that they will continue to license their videos to all competing video channels and that they intend to seek product from labels that are not in the partnership. Representatives of the five partners say they cannot comment beyond the statement.

The proposed venture could eventually mean an end to MTV’s exclusive deals with the labels. The deals, a cornerstone of MTV’s development, are negotiated on a per-label basis and grant the channel exclusive rights to premier and air certain videos from those labels. The handful of labels that still have such deals “would have to honor them,” says Preston, who adds that exclusive deals constitute only a small segment of MTV’s core business today.

In the past four months, the labels that have had exclusives on MTV are Island, Elektra, Atlantic, Virgin, and Geffen. Labels confirming that they no longer have such deals are RCA and MCA; it is believed PLG also is among that group.

Sources say the companies in the new venture plan to hire an “independent professional management operations staff” to make all decisions about the network’s programming. They say they doubt that the staff will include executives of the music companies.

The most immediate priority for the venture, sources say, is to secure additional investors, especially cable system operators. Some see that telephone companies are being contacted to participate as well.

One of the partners, Warner Music, has a sister company, Time Warner Cable, which is a major investor in the network.

WIPO Ups Ante On CD Piracy
Seeks Mandatory Source Codes

BY DOMINIC PRIDE

CANNES—Drastic measures designed to stem the tide of pirate and counterfeit CDs may be on the way, according to the World Intellectual Property Organization (WIPO), which said it has engaged the World Intellectual Property Organization (WIPO) to discuss the issue.

The WIPO told delegates at MIDEAS he will discuss the issue at WIPO and IFPI were considering pursuing the passage of laws that could give national governments the power to seize and destroy all CDs that do not carry a Source Identification (SID) code. IFPI and Philips announced that the SID code was a potential weapon against CD piracy (Billboard, June 19, 1993).

Philips, which has licenses to use its CD manufacturing technology, intends to cooperate with IFPI, which will run the code-monitoring system. However, a Philips executive acknowledged that it would be some time before accounts are set up in Poland for SID codes. Although 126 plants have been registered since October, only 30 have been registered with Philips for codes. "You can see from those figures that we need further promotion to get it accepted," says Bert Gull of Philips.

SID involves putting two alphanumeric codes on a CD. The first is a visible code stamped on the inner ring of the disc, which identifies the pressing plant and the production mold. A second code, invisible to the naked eye, is put on the inner layer of the disc to identify the mastering house.

In cases of criminal infringement, the code will make it easy to determine the source of the pirated disc, says IFPI, and the costs of altering the molds and mastering are high enough to prevent it from being worthwhile for pirates.

"We wanted to make it difficult to do and expensive to do, to discourage counterfeiters from copying it," says Andrew Horrall of Philips, acknowledging that one of the companies participating in the MIDI code system.

WIPO may attempt to force its members (Continued on page 18)
Pronounced Jah-Nay

Nov. '93, “Hey Mr. D.J.” Reached #1 on Billboard’s Dance Chart

They Kicked Off '94 With The Smash, “Groove Thang”

Now Their Exciting Motown Debut Album Is Here, featuring the hit singles:

GROOVE THANG
SENDING MY LOVE
HEY MR. D.J.

Executive Producers: Zhané, Kay Gee & Steve McKeever
Premiere Live Recordings From Grammys Due on Audio, Video

BY TRUDI MILLER ROSENBLUM

NEW YORK—For the first time, NARAS, the recording academy, is releasing recordings of live performances from its Grammy Awards telecasts.

In a long-term joint venture between NARAS and the Atlantic Group, the performances will be available as a series of CDs and audiocassettes on Atlantic Records and videocassettes on PolyGram.

The first release, "Grammy's Greatest Moments," which debuted Feb. 2, is a collection of two videos and four CDs of cassettes. Among the more than 40 acts featured on the first set are Phil Collins, Bonnie Raitt, Sting, Natalie Cole, Barbra Streisand, Bette Midler, Eric Clapton, and Aretha Franklin.

The collection is being sold as a bundle—the audio or video via direct marketing, and as individual CDs, cassettes, and videos at retail. Advertising will be television-driven, says Arzoli, poly-VP/GM New York.

Atlantic has produced an infomercial hosted by David Crosby and Vanessa Williams that will begin running nationwide this month, and the company is running TV commercials with retailers, Arzoli says.

The compilation also will be promoted via radio giveaways and full advertising in major entertainment publications, including Time and People, says A Vision product manager Lewinter. A home video sweepstakes that will tie-ins at all of this year's Grammy Week events, which culminate in the Grammy Awards telecast on Jan. 31, will be part of the promotion.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation. The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.

The acquisition of Lechmere by Montgomery Ward, which has been an active player in the music distribution business for more than a decade, will add the Ward's catalog and its retail operation to the Ward's retailing operation.
Colleges and universities have consistently played an important role in the development of many of the most popular and successful acts on the college rock circuit. This "college rock" or "alternative" genre represented an extended range of acts that had often little in common, save for the fact that they had not yet been accepted by commercial radio and subsequently had found their niche on the college alternative airwaves. It was a win-win situation. The artists' careers were nurtured in these collegiate environments, where college programmers could provide an interesting alternative to the dinosaur rock that reigned on the commercial charts.

Everyone was happy. The college stations had a format, the record companies had an outlet to promote new artists, and when the artists achieved a certain level of college airplay, the record company promotions people had ammunition with which to seek adds on the commercial airwaves.

When it was time for these acts to tour, they looked for college dates and actively sought them out. At colleges, the concert would be an event, as opposed to just another night on the month's calendar at the local club. At college shows, they would play to larger, more enthusiastic audiences who knew their material and were excited by the show. The acts were treated with respect, and many of them might not have received at other dates on the tour.

Bands like Spin Doctors are a prime example of the benefits of nurturing a college audience. Early in their career the band played an endless string of college dates across the country, and the college stations that enrolled the audiences were larger. By the time the album rock radio and MTV were realized, their sound had been played. MTV took the group from an important touring act on the theater to a sold-out arena and amphitheater headliner. And while top 40 success for many acts is often fleeting, Spin Doctors have built a loyal fan base that stick with them for many years to come.

But now something different is happening. Whether it began with U2, R.E.M., Nirvana, or Pearl Jam is irrelevant; the fact is, they have become a major commercial success. Yesterday's "college rock" acts have become today's multi¬platinum superstars. This has served to underpin the college market. In essence, many "college rock" artists feel they have outgrown the colleges. Tour itineraries include huge stadiums and arenas, but according to an informed source they recorded "close to $1 million to make.

"This has no likes to be falsely accused of extravaganza. Actual complete and final cost of the album was $182,828, highly "close to a million."

Peter Asher
Peter Asher Management Inc.
Los Angeles, Calif.

KING'S X CREDIT
I was pleased to read David Sprague's article on King's X and its forthcoming release (Billboard, Dec. 18, 1993). In my opinion, there is no band more deserving of a major breakthrough, and I hope 1994 is its year. I just want to make one point. King's X was discovered and signed in 1987 by our client, Megagroup of Atlanta. Several releases were through Megagroup/Atlantic, Megagroup and King's X were mainly responsible for building the band's considerable base through four years of devotion and hard work.

This is not sour grapes. I am proud of what we have done for King's X. We believe that with enough time and support, the band could only be heard on college radio now is on the playlist of every album rock and top 40 station in the country. Artists who for years were nurtured by the college "scene" have elevated their new-found success and taken their rightful place among the rock n roll elite. In this process, the college market has been cannibalized and this relationship between the acts and their core audience is being destroyed.

Managers are signing up major-label deals for acts that have yet to build a fan base. Record companies are bypassing college radio and taking some acts straight to the commercial stations. Yes, record companies are still serving college radio, and yes, many acts are still thriving within the format. However, the instant an act shows the slightest bit of commercial potential, it is lifted from the college ranks and left to stand on its own in the mainstream market. It is then expected to produce immediately without the luxury of a strong fan base to fall back on should mainstream acceptance not follow it as quickly as the record company had hoped. This may serve to shorten a career.

Booking agents are giving tour dates to major promoters without even considering better money offers from local colleges that, in many cases, were booking some acts in their markets years before most promoters even recognized those acts' names. On a recent popular college music album chart, several of the top slots were held by artists who had expressed dissatisfaction with college concerts and were making it known that they would not be looking for college dates on their upcoming tours. Think about that. The top college artists don't want to play colleges.

Why are these artists bypassing the colleges? The standard arguments are made. Yes, students don't pay, tickets are too expensive, the core audience is too young, etc. Artists need to remain vital in the college scene; they need this loyal audience somewhere down the line.

BY ERIC GERMAN

Eric German is an account executive with Concert Ideas, a college booking agency in Woodstock, N.Y.
XUXA INVITES YOU TO A FUNTASTIC VIDEO CELEBRATION!

XUXA FUNTASTIC BIRTHDAY PARTY! and XUXA CELEBRATION! with CHEECH MARIN

Video cassettes Only $14.98* each

A TOTALLY NEW kind of children's entertainment show! With a big dose of energy, a delightful dash of musical fun, exciting special guests and lots of great games, Xuxa will enchant kids of all ages. Now, Xuxa's unique brand of entertainment is available on video in XUXA FUNTASTIC BIRTHDAY PARTY! and XUXA CELEBRATION! with CHEECH MARIN.

Also Available:
The XUXA FUNTASTIC BIRTHDAY PARTY GIFT PACK (includes party hat, blowout, Xuxa Funtastic Birthday Party Activity Booklet)

$19.98* Suggested Retail Price

ORDER CUT-OFF DATE: MARCH 3, 1994
STREET DATE: MARCH 22, 1994

SONY WONDER

MTM

SONY WONDERS and TWWQ are trademarks of Sony Corporation. All rights under copyright reserved. Xuxa's Musical Performance Furnished Courtesy of Globo Group Inc.
Cracker's Salting Away Its Success

Touring, Airplay Light Fire Under 'Kerosene Hat'

BY CARRIE BORZILLO

LOS ANGELES—Virginia is banking on Cracker's constant touring and radio airplay to make "Kerosene Hat" the album that puts the band in the big leagues.

So far it looks as if the label will have its wish, as the band's second album jumps from No. 70 to No. 70 with a bullet on The Billboard 200. The previous week, "Kerosene Hat" had leaped 27 places from No. 106, achieving Heatseekers Impact status.

Heatseekers Impact designates an album that advances from the Heatseekers chart to the top 10 of The Billboard 200, the top 25 on Top R&B/Alboms or Top Country Albums, or the top five on one of Billboard's other format charts.

Mark Williams, VP/A&R for Virgin, says this is the first Cracker album to receive significant play on a second track at radio. The debut single, "Low," is still heating up modern rock stations and getting its feet wet on album rock outlets, while the follow-up, "Get Off This," is building steadily at modern rock.

Other things that are exciting about Cracker serio usly as a band now, and not just as a one-track band that goes away," says Williams. "The combination of "Get Off This" has surpassed any second track we put out from them."

"Get Off This" moves from No. 6 to No. 6 on Modern Rock Tracks, while "Low" moves from No. 14 to No. 11 on the Album Rock Tracks chart.

Singer David Lowery admits he's a bit surprised by the success. "I think it's a much weirder record than the last one," he says. "I felt like we did a good job in writing, but I never thought 'Low' would be a [hit] single. I think Don Smith's production on it is what made it so engaging."

Cracker's self-titled 1992 debut album, touring, and early college radio support helped the buzz that has made "Low" an alternative hit.

"There was some anticipation for the new track from the success of the last record," says Williams. "We went to their base at college radio first, because they've supported David from the time he was with Campervan Beethoven and they supported Cracker. We felt 'Low' was a very strong song that would get reaction."

(Continued on page 126)

WAR PAVES THE WAY FOR EXPANSION AT AVENUE LABEL

BY CRAIG ROSEN

LOS ANGELES—Less than two years after its launch primarily as an entity to release the War catalog, Avenue Records has hired a full staff and has several new releases on tap, as well as a separate jazz imprint and plans to explore the soundtrack business.

25 YEARS AFTER WOODSTOCK, TWO PLAN CELEBRATIONS

BY MELINDA NEWMAN

NEW YORK—As the 25th anniversary of the Woodstock festival approaches, two separate, but simultaneous, events are being planned: one geared to include indices of the festival, and the other is a remembrance of its only a short memory, the other tailored to music fans not yet born during the flower power era.

This tale of two cities involves Bethel, N.Y., the site of the original Woodstock festival, and Saugerties, N.Y., located 80 miles away.

Woodstock Ventures, run by original Woodstock producers Michael Lang, John Roberts, and Joel Rosenman, has the rights to the Woodstock name and logo, and received approval from the Saugerties town council for a two-day festival Aug. 13-14. Woodstock Ventures' partner in the (Continued on page 119)

Bad Boys Make Good. Big Beat/Atlantic act Inner Circle was presented with RIAA gold awards for "Bad Boys" at Atlantic's New York headquarters.

Elektra Bringing Acoustic British Duo To America

BY PAUL SEXTON

LONDON—Acoustic music of a strange, dark hue, reared in greater Manchester, will take a wider stage with Elektra's March U.S. release of the self-titled debut album by Pooka.

Pooka has carved out a unique piece of the rock with an idiosyncratic folk-based style in which elements of blues, country, and rock—often esoteric lyrical imagery—form an unlikely marriage that has attracted admirers across Europe.

The twenty-something duo of Natasha Jones and Sharone Lewis hail from Wigan, a short distance northeast of London and northwest of Manchester. Pooka's album combines the sweeter elements of Joni Mitchell or Melanie with the fire of Yoko Ono or Kate Bush.

Epic Bringing Okeh Imprint Back To Life

BY LARRY FLICK

NEW YORK—Legendary blues label Okeh Records has been revived as an imprint of Epic Records.

Epic will usher the one-time musical home of Duke Ellington and Benny Goodman into the '90s in March with the debut of G. Love & Special Sauce, the first of three initial signings to the label. According to Epic VP of A&R Michael Caplan, who also will oversee many of Okeh's releases, this project will signify a forward-looking approach to the blues.

"Most of the other acts that are putting out this kind of music right now are enlisting the venerable talents," Caplan says. "That's just fine, but there is no need for us to do that. Our plan is to broaden the field of blues and introduce new talent." The 15-year-old debut of the Boston-based G. Love & Special Sauce, which was recorded and mastered on analog equipment, promises to combine gritty, semi-acoustic instrumentation with raw rapping and singing. To me, G. Love is the next step in the evolution of music that started with acts like Biggie and Arrested Development," Caplan says. "The potential for an act like this is broad. There is a lot more roots-oriented music happening at album rock radio, but I also think street and hip-hop programmers can get into it, too."

The other two acts primed for Okeh albums are newcomer Keb Mo (aka Kevin Moore) and Little Axe, the brainchild of master musician

(Continued on page 125)
Black Sabbath

Cross Purposes
CD/CS 13222
New album in stores Tuesday February 8.

On tour:
February
8 New Britain, CT
9 New Haven, CT
11 Boston, MA
12 Montreal, Quebec
13 Toronto, ONT
15 New York, NY
16 Washington, DC
18 Philadelphia, PA
19 Cleveland, OH
20 Columbus, OH
22 Kalamazoo, MI
23 Detroit, MI
25 Chicago, IL
26 Milwaukee, WI
27 Minneapolis, MN
March
1 Denver, CO
3 San Jose, CA
4 Los Angeles, CA
6 El Paso, TX
8 Dallas, TX
9 Houston, TX
10 New Orleans, LA
12 Tampa, FL
13 Miami, FL
© 1994 I.R.S. Records
Geffen’s Modern Rock Methodology Pays Off

By Chris Morris

LOS ANGELES—Geffen/DGC’s recent campaign to get the top three slots on Billboard’s Modern Rock Tracks chart could just be the beginning of the label, which plans to unleash a heavy promotions and marketing oriented slate of releases in the next quarter.

The label is planning to maximize the impact of its new and still-developing acts with marketing, sales, and promotion campaigns custom-tailored to its baby bands’ needs.

Geffen’s recent chart triumphs with its DGC acts is an unprecedented feat. The week of Jan. 29, Nirvana’s “All Apologies,” Beck’s “Losers,” and Counting Crows’ “Mr. Jones” hit Nos. 1, 2, and 3 on the Modern Rock Tracks chart, respectively; the following week, “Losers” hit No. 1, “Mr. Jones” climbed to No. 2, and “All Apologies” slipped to No. 3.

It marked the first time a single independent had the top three slots on the chart since its creation in September 1988 (although companies in the Warner family—Warner Bros., Elektra, and Reprise—collectively pulled off that trick in 1989 and 1990).

Geffen president Ed Rosenblatt sees this as an alternative-records triumph as an outgrowth of his label’s basic orientation.

“We, up to this point, are a rock/n’roll company,” Rosenblatt says. “We are not in the urban business. . . . We are not in the country business. We’re not in the classic rock business. We’re in the rock’/n roll business. We’re just taking advantage of some excellent signs that our A&R department was fortunate enough to get, and some excellent records that those artists have had.

“Elaborating on Rosenblatt’s theme, Geffen A&R executive Tom Zutaut adds, “Historically, Geffen has been the label that’s been great about bringing various styles of rock music into the mainstream. When hard rock/metal bands were having their day, we were heavy in that business, and we saw it coming before it happened.

“There was this sense two or three years ago that maybe the new generation of teen-agers, the X generation if you will, wanted its heroes and its own music . . . What you see now, with Geffen having this success in the alternative area, is really the fruition of seeds that were planted a couple of years ago.”

Zutaut points to the work of such A&R staff members as Mark Katz, who joined the department after serving as Geffen’s head of alternative promotion for nearly five years.

Katz, who signed Beck to the label, says of the label’s modern rock slate, “I’ve always felt confident that the bands that would make up the future, and perhaps . . . (Continued on page 124)

U2 Takes Action Over Royalty Issues

By Julian Birch

LONDON—Carrying out a threat made last April, U2 issued a writ to the U.K.’s Performing Right Society alleging insufficient, restraint of trade and abuse of its dominant position in collecting its live performance royalties.

In the writ, issued Feb. 1 in the High Court by London solicitors Clinton’s, the Irish supergroup is seeking damages, an order restricting its rights to the live performances, and a declaration that thePRS rules are unenforceable under the terms of the Maastricht Treaty, which set up the European Union.

This is believed to be the first time a group has attempted to run its own copyright system. At press time, PRS manager of public affairs Shirley Northway would not comment on the writ, as it had not yet served to the organization; however, she conceded that the departure of a major act from the PBS would deal a blow to the society’s effectiveness.

A writ is a formal written order that usually precedes a lawsuit in the U.K., but does not signal a suit until it is formally served to the named parties. There can be a lag time of up to three months between the time a writ is issued and served.

The four members of U2 and their music publishing companies, Blue Mountain Music and PolyGram International National Music, are challenging the PRS’ rules of payment for the band’s live performances. They claim they could make more and collect payment quicker if they ran their own system, but are “unfairly prevented” from getting their rights back.

The society’s general counsel recently proposed a change in its membership rules and will recommend at the 1994 annual general meeting that members be allowed to quit the PRS after a minimum period of three months’ membership. The present minimum period is three years. Once elected, membership in the society is indefinite, although the PRS can expel members on 14 days notice.

Some 130 U2 songs are covered by the action, including “New Year’s Day,” “Prize In The Name Of Love,” and “Where The Streets Have No Name.”

In a statement, U2 manager Paul McGuinness said, “I don’t see why the members of the PRS should any longer pay for the society’s internal confusion and utter incompetence.”

PRS general manager John Axon responds, “PRS has just declared un-audited results showing the highest ever total income and the highest distributable revenue to members ever. The percentage of our members’ money used in administration is now the lowest for 14 years, and 1994 promises further improvement.”
We congratulate our 1994 Inductees into the Rock and Roll Hall of Fame.
PANERA: Dimebag Darrell, Vinne Paul, Rex, and Philip Anselmo.

Sir Douglas & Co. Return With A Metallic Blast Of Elektra

BY CHRISS MORRIS

LOS ANGELES—Fans of such '60s Sir Douglas Quintet hits as "She's About A Mover" and "Mendocino" may be in for a shock when they hear the group's new Elektra Nonesuch American Explorer album "Daydreaming At Midnight."

The March 29 release kicks off with a blast of furious guitar more a prop for a straight-ahead metal album than on a set by the noted Tex-Mex rock band. Only the appearances of Augie Meyers' patented Vox organ triplets and leader Doug Sahm's drawing vocals betrays the fact that this is in fact, an SDQ recording.

Jody Denberg, PD of adult alternative KGSR Austin, Texas, says, "The older fans are going to find something on the record they're going to like, and some things that will surprise them. There are things on there that sound like heavy metal. [Sahm is] breaking new ground on the record. The fans might be freaked out by some of the more aggressive things."

"That's the idea—I wanna freak 'em out," Sahm says with a cackle. "We had the '60s in mind. We weren't going into it like, 'Oh, how you doin', let's cut a record and sound like we did 30 years ago.' We didn't do that." Although the band make no mention of its 1960 album "Mendocino," its last release was 1981's "Border Wave." "Day Dreaming" does feature work by such Sahm stalwarts as Meyers and Louie Ortega, formerly of the Tex-Mex rock band Louie & the Lovers and Sahm's now-disbanded all-star unit the Texas Tornadoes, it also prominently displays the high-density guitar work of Sahm's son Shaw. (The singer's other son, Shandon, is a member of the Texas hard rock band Fastnacht, which is signed to Geffen.) Creedence Clearwater Revival drummer Doug "Cosmo" Clifford and Hollybucket's Desert Rose Band veteran John Jorgensen round out the recording group.

It was Doug and Shawn Sahm's wife, singer Lori, who introduced new friend and band member John Jorgensen to the Texas sound. Sahm's daughter, Melinda, participates as a featured singer on the new album. Sahm is the son of the late Fats Domino, whose 1956 hit "Blueberry Hill" is the basis for the band's version of the popular 1970s hit song. Sahm's new album is produced by John Leventhal, who also produced the band's previous album, "The Jester." The album is Sahm's first release after the death of his father, Fats Domino. Sahm died on January 25, 1990, of a heart attack in his home in New Orleans. Sahm was 61 years old.

The album features the title track, "Day Dreaming," as well as other songs that showcase Sahm's distinctive vocal style and his band's ability to mix elements of rock, blues, and country.

The band's sound has evolved since their days in the 1960s, but they remain true to their roots in the New Orleans music scene. Sahm's voice is still razor-sharp and his guitar playing is as sharp as ever. The band's musicianship is tight and their sense of groove is impeccable. "Day Dreaming" is a fitting tribute to Fats Domino, who passed away earlier this year. The album is available on CD and vinyl, and is distributed by Sony Music Entertainment.
PANTERA
(Continued from preceding page)

us — and me as private listener."

Produced by Terry Date, who has helmed albums by Soundgarden and Mother Love Bone, along with band member Vinnie Paul, "Far Beyond Driven" sets the band apart from the sea of hard rockers by tempering the requisite growling and guitar acrobatics with spine-crawling rhythms and ponderous, philosophical lyrics. It's a mighty tall order, but it's one that the band shrugs off as being all in a day's work.

"All we care about is making sure that we don't let the kids down," says singer Philip Anselmo. "We just kinda pave our own way, and make the kind of music we'd want to hear from our favorite band. [This album is] very intense shit — it's not at all tame."

With the album complete, the next logical progression is for the band to hit the concert trail. An extensive year-and-a-half-long jaunt throughout much of the world will commence in April. Such extensive touring is second nature to the band.

"Not for nothing, but we whup some considerable ass live," says Anselmo. "We just tour and tour. Our lives are on the bus, in the venue, and on the stage. It's with the kids you get to know along the way. That's what our lives are all about. Every night we play is Saturday night to those kids, and you've got to give it every drop you've got inside."

That much touring normally would translate into heavy radio airplay, but not in the case of Pantera. Billboard interviewed a number of radio programmers, who chose not to be quoted for the record, but who noted that the band's sound is too harsh for most album rock formats. To that end, Pantera continues to thrive at the college radio level and within metal specialty shows. East-West will continue to hang at mainstream radio doors, however, and will soon issue "I'm Broken" as a promotional CD.

The song also will be supported by a video clip directed by Wayne Isham.

"Over the last few years, Pantera has relentlessly built a very substantial following of millions of fans worldwide," says East-West chairman/CEO Sylvia Rhone. "Show by show, song by song, they've earned the respect and admiration of the heavy metal community by delivering great music and killer live shows. They have established themselves with absolutely no compromise and an image of honesty and angst."

Nickelodeon Videos: Frighteningly Successful!

Are You Afraid Of The Dark?

"Ghostly Tales" — Two episodes plus a bonus music video of haunted highlights from the hit series.

Clarissa Explains It All "Take My Brother, Please!" — Two episodes plus never-before-seen footage shot especially for the video release.

The Ren & Stimpy Show "In Disguise" — Two episodes plus the bonus music video, "Ren's Pecs" and the "Secret Video Membership Oath."

New Eyeball-Grabbing P.O.P.

- A gigantic Are You Afraid Of The Dark? video box.
- In-store video featuring all the new releases.
- PLUS, DON'T FORGET...
  - 16 piece counter display.
  - 18/36 piece floor display.
  - The eye-catching, full color Clarissa poster.
  - The eye-bulging, full color Ren & Stimpy poster.
  - Nick shelf-screamers (our louder-than-loud shelf-talkers).

Advertising & Promotional Support

- On TV: A major national and spot television blitz.
- Print advertising plus special promotion in Nickelodeon magazine for Are You Afraid Of The Dark?
- In the news: A big fat publicity campaign targeting local and national media.
- Special premium inside each video.

There's something spooky about these three new Nickelodeon Videos — they mysteriously vanish, leaving nothing but profits.

Order Date Cutoff: March 3, 1994
Street Date: March 22, 1994
Paul McCartney, center, who inducted John Lennon into the hall, presents the award to Lennon's widow, Yoko Ono, right, and Lennon's son, Sean Lennon, at the annual dinner, held Jan. 19 at New York's Waldorf-Astoria Hotel. (Photos: Chuck Puin)

Rita Marley, center, is flanked by Bono, left, and Whoopi Goldberg during a rendition of Bob Marley's "One Love," while Marley's son Ziggy, far right, looks on. Bono inducted Marley into the Hall of Fame.

Axil Rose, right, who inducted Elton John, "comes together" with Bruce Springsteen to perform the classic Beatles song in the post-induction jam. McCartney left the event before the jam started.

Paul McCartney, center, who inducted John Lennon into the hall, presents the award to Lennon's widow, Yoko Ono, right, and Lennon's son, Sean Lennon, at the annual dinner, held Jan. 19 at New York's Waldorf-Astoria Hotel. (Photos: Chuck Puin)

Rita Marley, center, is flanked by Bono, left, and Whoopi Goldberg during a rendition of Bob Marley's "One Love," while Marley's son Ziggy, far right, looks on. Bono inducted Marley into the Hall of Fame.

Axil Rose, right, who inducted Elton John, "comes together" with Bruce Springsteen to perform the classic Beatles song in the post-induction jam. McCartney left the event before the jam started.

Paul McCartney, center, who inducted John Lennon into the hall, presents the award to Lennon's widow, Yoko Ono, right, and Lennon's son, Sean Lennon, at the annual dinner, held Jan. 19 at New York's Waldorf-Astoria Hotel. (Photos: Chuck Puin)

Rita Marley, center, is flanked by Bono, left, and Whoopi Goldberg during a rendition of Bob Marley's "One Love," while Marley's son Ziggy, far right, looks on. Bono inducted Marley into the Hall of Fame.

Axil Rose, right, who inducted Elton John, "comes together" with Bruce Springsteen to perform the classic Beatles song in the post-induction jam. McCartney left the event before the jam started.
MORPHINE
The Troubadour
West Hollywood, Calif.

L.A. HIPSTERS turned out big-time Jan. 14 to get a taste of this much-lauded Boston trio, and most in the crowd went home mer-
dribly dazed and satisfied by the band's jazzy backstreet brew.

Morphine builds its sound on self-imposed limitations. Vocalist Mark Sandman plays a two-string bass, frequently whipping the frets with a slide. Sax man Dana Colley is about the only soloist this side of Serge Chaloff and Lee Parker to blow a bartone, sometimes honk-
ring harmony lines simultaneously on a tenor. Drummer Billy Con-
way prop the whole thing up with spare, funky backbeats reminiscent of the work of Levon Helm (whose grizzled look Conway also emulates).

The group's pared-down style is cool, attractive, inventive, and (yes) danceable. Its repertoire (heard on last year's Ryko album "Cure For Pain" and the earlier Accurate Distortion set "Good," now reissued by Ryko) mates this soulful, propulsive ap-
proach to original songs notable for their atmospheric darkness.

In live performance, Sandman (whose slightly wasted visage mir-
rors that of punk progenitor Richard Hell) is an engagingly good-
humored front man; at the night's outset, he wryly welcomed "music lovers, curiosity seekers [and] all those people out there in show business." His sonorous, groaning singing remained mellow, bluesy, and expressive throughout the evening. Kicking off with "Good," Mor-
phine punched through a healthy hour-plus set of its best material. Clearly, this unit has a sound whose excellence most young groups would covet: Especi-
ally impressive were "You Look Like Rain," "Do Not Go Quietly Into Your Grave," "Buena," "Candy," "A Head With Wings," "Thurs-
day," and "Cure For Pain." At its best, the music came on strong with gritty grooves for modern- rock lounge lizards.

In terms of sheer originality, slow-burning intensity, excellence of songcraft, and pure fun, Mor-
phine is at the head of the pack among alternative rock bands.

CHRIS MORRIS

HOLLY COLE TRIO
The Fed, New York

WHEN THE Holly Cole Trio took the bandstand at the Fez, Holly Cole was not in evidence. Her backing duo of pianist Aaron Davis and bassist David Filitch pre-
ceded her, opening with a tenta-
tive, almost teasing introductory blues number. Cole's appearance seemed to reflect her colleagues' hesitant air. She stood immobile, sinu-

suous scat, as their sparse accom-
niment throbbed around her. Cole looked the postmodern chan-
tique—her long violet gloves gave a skewed nod to a jazz singer's fa-
cade of high-toned elegance.

The small-room intimacy of the Fez was an ideal showcase for the jazz singer from Halifax, Nova Scotia, whose David Was-produ-
ced Manhattan Records album "Don't Smoke In Bed" had climbed into the upper half of Billboard's Contemporary Jazz chart. Cole's nearness to her audience brought about pin-drop quiet for the deli-
icate balladry of "Blame It On My Youth" and "Don't Let The Tear-
drops Rust Your Shining Heart." Seeming to fit as snugly into her repertoire as she did her gloves, Cole soon loosened up, affording the audience quick glimpses of her sweet yet vivacious demeanor. Her de-
meanor showed what can be re-
vealed with a smile, a sidelong glance, or a quip. (The Fez's base-
ment location puts it in close prox-
imity to rumbling subway trains. As one would pass below, Cole would casually call out Richter scale numbers.)

Her version of Porter's "Get Out Of Town" embodied a loping, hypnotic groove, and an er-
nate Middle Eastern bassline drew her into "Trust In Me," the song of serpentine seduction from "The Jungle Book." Strict-time themes like "My Baby Just Cares For Me" turned slow and bluey, and Cole's phrasing became elastic, warbling its way into a sinuous scat. Her dreamily idiosyncratic "Que Sera Sera" imbued the old hit with a so-
phisticated, worldly wise cast not found in the Doris Day original. Old favorite "Smile" was smokily cloaked in the darkest of minor chords, voicing despair with a lost-
sounding jazz minimalism. Hank Williams' "I'm So Lonesome I Could Cry" was another that un-
werent the blue-Cole transforma-

dition.

Much of Cole's approach takes a bitewisser—or just plain bitter—
view of love. She dedicated the sardonic "Everything I've Got" to John and Lorena Bobbitt, and she couldn't contain her laughter at the line "There's a trick with a knife that I'm learning to do." Among Cole's closing tunes was her appealing remake of 1972 Johnny Nash hit "I Can See Clearly Now." Her final encore was "Everyday Will Be Like A Holiday," whose bright, gospelly tone gradually swelled into a full-
blown stomp, augmented by Cole's happy cries. Cole and Co. had gone from tentative to ebullient, and their enthusiastic audience was probably unaware that 90 minutes had passed by.

DREW WHEELER

AMUSEMENT BUSINESS* BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S) Venue Date(s) Gross (Gross Prices) Attendance Capacity Promoter

PARTNERS
Coca Cola Mexico City Jan. 25-26 $882,150 (2,478,000) 23,045 two sellouts

BILLY JUREL
Charlotte, N.C. Jan. 29 $465,258 $15.50 22,875 2 full Cedar Door

FRANK NOAH
Brisbane Center for the Performing Arts Fort Lauderdale, Fla. Jan. 28-29 $606,605 $15.50 9,957 full Fortezza Prods.

BADINIA JAMES

14,081 17,372 three shows one sellout Radio City Music Hall Prods.

BILLY JUREL
Richmond (and) Richmond, Ohio Jan. 25 $528,276 $15.50 18,506 sellout Bosken Prods.

BILLY JUREL
Wooly Leaf Gardens Toronto Jan. 22 $691,161 ($30/ $25/ $20) $25

13,126 sellout Caesar Prods. International

RISH CHAUDHRY
Bulloch Arena Atlanta Jan. 28 $490,320 $17.50/ $11.50 14,619 sellout Stone City Attractions

JAMIE JACKSON

RICH PLANT
National Auditorium Mexico City Jan. 31 $366,763 ($96,368 pesos) $15/ $13.50/ $10.50 9,846 Osena

RISH CHAUDHRY
The Summit Houston Jan. 26 $371,641 $25.00/ $23.25/ $21.25 13,259 sellout Stone City Attractions

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Maria Ratliff, Nashville, Phone: (615)-321-4295, Fax: (615)-
327-1579, For research information and pricing, call Maria Ratliff, (615)-321-4295.

AVAILABOE MARCH '94 ON TENT RECORDS
FOR FURTHER INFORMATION CALL: 818/347.6335

www.americanradiohistory.com
Jordan’s Taking No Sass On Rocking ‘Rats’ 

MCA Looks To Build On Singer’s Rock ’N’ Roll Base

BY LARRY LeBLANC

TORONTO—Impact/MCA’s husky-voiced rocker Sass Jordan is delighted with her rough-edged third solo album, “Rats,” which is due March 1 on MCA in the U.S. However, she knows that some people won’t share her enthusiasm.

“For the first single, ‘High Road Easy,’ we just did a $10,000 video, thank you very much, the English-born, Montreal-raised singer says dryly. “My idea of a good time. But I refuse to spend money on those things, because MTV doesn’t play them.”

Despite MTV’s reluctance, Jordan has made a measurable impact, especially with 1992’s “Racine,” several tracks from which had considerable success at album rock radio. MCA execs feel the album created a strong launching pad for “Rats.”

“We believe Sass has a very strong rock radio base, and our plan is to capitalize on that,” says Randy Miller, MCA’s senior VP of marketing. “We had three top 10 AOR tracks from ‘Racine,’ and sold about 150,000 albums [in the U.S.]. We have 25 markets which are initial focus markets, where she has a sizable base with both radio and retail. We’re going initially into those markets and focusing on them. We hope to really hit her fan base and have respectable out-of-the-box sales, and create the excitement to take the album to the next sales level.”

Recorded at several Los Angeles studios, with the title toned down from the original “Rat’s Ass,” the new album was co-produced by Jordan, guitarist Steve Salas, and engineer Nick Diät, and mixed by Michael Wagenhner. Among the guest players is funkster George Clinton, who appears on the track “Ugly.”

“George Clinton,” exclaims Jordan. “Can you believe that? That, to me, is the ultimate thing on earth. I love that stuff [funk]. A great sorrow of my life is that I wasn’t born black so I could have done [funk music] and gotten away with it.”

Jordan and Salas first collaborated on four songs for “Racine,” including the key album rock track “You Don’t Have To Remind Me.” On the new release, the two co-wrote all but one song. “Give” was co-written by Jordan and her bassist, Tony Raye. “I don’t like writing on my own,” she says. “I find it way more fun to do it with other people.

“While not familiar only with ‘Racine’ or ‘Trust In Me,’ Jordan’s 1992 duet with Joe Cocker on ‘Roll OverOURSEQUARD’ sound track—or even her 1988 Canadian album debut, ‘Tell Somebody,’ which remains unreleased in the U.S.—Jordan’s sexually forthright persona on such songs as “Damaged,” “Ugly,” and “High Road Easy” on the raucous “Rats” album might come as a surprise.

For her part, Jordan argues that she has to hold back on her music. “Maybe if I let it up to me, I’d really go off the edge as far as what is considered heavy,” she says. “Stevie and I were writing songs similar to ‘Rats’ in 1990, but I couldn’t have put it out then. I wasn’t huge enough an act to throw my weight around and say, ‘The hell with you, this is what I’m doing.’ I had to go with something a little more palatable [like ‘Racine’] because I like to make a living at what I do.

“What’s rock’n’roll based on but on sex and the more violent tendencies in human nature?” she adds. “It’s very physical. My tendency has always been to go harder sounding, but if I go too far I know I’m going to alienate a large percentage of people. There’s a middle ground if I want people to hear what I’m about, but I’m not,” she says. “That may be a cultural thing, or what we’re used to.”

While no American performance dates are set so far, Jordan is doing a two-month European tour starting March 18, opening for Meat Loaf. Don’t think about promoting the album at radio and retail in selected U.S. markets.

Conseil Finds U.S. Openings For W/C’s International Acts

HOME ABROAD: Giving international acts a chance to duplicate their success in the Norwegian market is Patrick Con-sel’s mission for Warner/Chappell Music. Working with the publisher’s Norwegian representative, Tor-Bjørn Persson, Conseil assumed formal responsibilities at the company last November, when he was named director of international services after serving for two years as a consultant. Interestingly, he has been able to retain his management company, Modus Operandi, which, to put a novel spin on things, represents such American acts as Endy Chamlin, David Cooper, Zette, and Michael Walsh, among others.

A resident of the U.S. for the past 6½ years, Conseil left his native France at the age of 18—he is now 33— to learn the music industry ropes in England, where he joined A&M Records, moving from mail-room-type chores to an A&R post. He left A&M in 1986 to do freelance work, and that experience enabled him to become familiar with the musical landscapes in such territories as Germany, Italy, and France.

He had an affinity for the German techno scene and, besides French and English, he is fluent in German.

“I try not to miss any acts who are associated with Warner/Chappell. My Chappell’s offices in foreign markets,” says Conseil. “I really get involved in trying to get foreign record deals here. I’ll bring some of their recordings myself, mail them to disc jockeys and the press. I don’t want anything to fall through the cracks. I get around, and I suppose there are those who say, ‘Who is this Frenchman who wants to rule New York?’

With a particular, but hardly exclusive, bent for dance club attractions, Conseil works closely with the dance community. In a proselytizing mode, he says that “dance club acts don’t get the help they deserve in getting their songs around. A music publisher has to be more than a holding company—fortunately, at Warner/Chappell we do more than that.”

Conseil’s “track record,” if you will, is impressive. He is credited with the acquisition of and the domestic deal for the Captain Hollywood Project (actually an American who lives in Germany with Imago Records, and he introduced the label’s brass to British act Big Love, whose debut single is a cover version of a W/C copyright, “Stomp.”

In the recent past Conseil has been promoting three European dance acts, Camouflage, Culture Beat, and Elektric Music. And in the months ahead, he’ll be working to get several acts off the ground. They include B-Trife (Atlantic), A&M’s Saidflorence, 2 Brothers On The 4th Floor, Internis, Kyn Sanders, U.K.’s Plutonic chair, Kemmanol, and Billy Ray Martin.

In getting material exposed beyond label releases, Conseil also works closely with the publisher’s film department in Los Angeles. Last year, he was credited with getting two Dutch acts to perform on soundtrack TV shows.

Words & Music

South by Southwest music & media conference

"For one long weekend, Austin is the live music capital of the universe."—USA Today

March 16-20, 1994

Austin Convention Center, Austin, Texas

February 25, 1994 is the Final Deadline for:

Pre-registration to attend at a discount of $250
Purchasing your stand at the Trade Show

Walk-up Registration is $295
After March 2, FAX or telephone credit card registrations only or bring payment to conference

For more information, write SXSW, Box 4999, Austin TX 78765
Tel. (512) 476-7797, FAX (512) 451-0754
In Europe, contact Mirko Whitfield, Brüsseler Strasse 33, D-13363 Berlin, Germany, Tel. +49 (30) 145-1490, Telex 646-4496

CompuServe members enter GO SXSW for fast info!

Call for information on SXSW film and media conference and festival, March 11-19, highlighting regional independent films.

WHO CARES IF YOUR ADVERTISING DOLLARS WERE SPENT WITH PUBLICATIONS THAT DID NOT DELIVER THE GOODS...

BILLBOARD'S CLASSIFIED REPRESENTATIVE CARES...

CALL FOR RATES
1-800-223-7524
(OUT OF STATE)
212-315-0500 (IN) 
WE'LL ASSIST YOU IN PUTTING TOGETHER A VERY AFFORDABLE, "NO-TRASH" CLASSIFIED 

The following is a list of the top 15 metropolitan areas, according to Comscore Corp:
1. Stone Temple Pilots, Core
2. 10,000 Maniacs, Unplugged
3. The Very Best Of Bob Dylan
4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Tori Amos, Little Earthquakes.

PRINT ON PRINT: The following are the best-selling fols from Mu-
1. Stone Temple Pilots, Core
2. 10,000 Maniacs, Unplugged
3. The Very Best Of Bob Dylan
4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Tori Amos, Little Earthquakes.
The Heatseekers top 10 best-selling titles by new and developing artists, as of Jan. 30. The list is compiled from national and regional album charts, as reported by Billboard/BPI Communications.

**The Regional Roundup**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOUNTAIN</td>
<td>Julee{}</td>
<td>Howdy, She's Goin' Anything</td>
</tr>
<tr>
<td>NORTHWEST CENTRAL</td>
<td>Adam Sandler</td>
<td>They're All Gonna Laugh At You</td>
</tr>
<tr>
<td>EAST NORTH CENTRAL</td>
<td>Country Joe McDonald</td>
<td>Howdy, She's Goin' Anything</td>
</tr>
<tr>
<td>SOUTH ATLANTIC</td>
<td>Country Joe McDonald</td>
<td>Howdy, She's Goin' Anything</td>
</tr>
<tr>
<td>PACIFIC</td>
<td>Glen Hansard</td>
<td>The Both of Us</td>
</tr>
</tbody>
</table>

The Heatseeker chart lists the best-selling titles by new and developing artists, defined as those that have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of The R&B Albums or Top Country Albums chart, nor on the top five of any other Billboard album chart. When an album reaches any of these levels, the artist's subsequent albums are immediately Eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Americana* indicates vinyl LP or 7 inch 45 rpm. *All Artists* with the greatest sales gains see note for complete listing.

---

**Billboard Weekly Cover**

The weekly cover story on The Billboard's Weekly Cover of Hot Prospects for the Heatseekers chart. By Carrie Morillo

---

**POPULAR UPSIZINGS**

Billboard’s weekly coverage of hot prospects for the Heatseekers chart. By Carrie Morillo

---

**Screaming Solo**: The second week of hot streaks in is limited to Alice In Chains, Pearl Jam, and Nirvana. “Whiskey For The Holy Ghost,” the second Sub Pop offering from Screaming Trees front man Mark Lanegan, is the 13th-best-selling Heatseekers album in the Pacific region, according to SoundScan. The video clip for “House A Home” appeared Jan. 30 on MTV’s “129.”

---

**Crossing Over**: RCA Records is hoping Matraca Berg can cross from country to pop and album alternative with her second effort, “The Speed Of Grace,” due March 1. Emphasis track “Slow Poison” goes to album alternative programmers Feb. 28 with a personal note about the album from Berg.

---

**Art For Losers**: The buzz is growing on Beck as “Loser” logs in at No. 1 on Modern Rock Tracks for the second week and fans snatch up limited-edition copies of his 10-inch vinyl! “A Western Harvest Field By Moonlight” on Finger Paint Records, which includes a free finger-painting. Craig White, manager of L.A.’s Arena Records, which sold out it limited stock of 76 copies, reports the title as its top seller for the first half of January. DGK releases Beck’s major-label debut, “Mellow Gold,” March 1.

---

**Additional Reporting**

For Popular Upsizings was provided by Brett Atwood with assistance by Stivo Pietrioluma.
Nelson Pitches Boxed Set on QVC
Exclusive Package Features Rarity

NASHVILLE—Willie Nelson is selling his hit box set, "The Classic, Unreleased Collection," exclusively via the QVC cable shopping network.

According to a QVC spokesperson, Nelson's four-disc boxed set, which was released in June and coinciding with Nelson's one-hour QVC special, is the first release of the album. The special features 35 unreleased tracks, including the single "Losing You," which is a new version of the classic "Always on My Mind." The box set includes a DVD with a documentary about Nelson's career and a poster with his signature.

WIPU UP ANS ON CD PIRACY (Continued from page 3)

states to introduce laws that would make SID codes mandatory. Failure to use the code would involve stiff penalties, and authorities would be able to seize and destroy unencoded discs.

Mike Edwards, IFPI's director of operations, told delegates that action was desperately needed to prevent CD piracy from reaching epidemic proportions in Asia. "The CD's amazing data-carrying capability is being recognized. The computer industry, book publishers, the movie industry, and countless others are queuing up to push through the door that the record industry has opened," he said.

Excess CD manufacturing capacity, especially in China, is leading to a huge boom in pirate and counterfeit product. In China, the number of known CD plants has risen from three in 1990 to 500 plants there, giving the country an annual CD manufacturing capacity of 75 million units—and a current legitimate market demand of only 3.5 million.

PARALLELS & FLIGHTS

The problem is further compounded by the fact that well-made counterfeiters are mixing with parallel imports in Europe, said Edwards. Suppliers of CD manufacturing equipment are apparently sending enough product to come under greater scrutiny in coming months.

Bell also notes that the acoustic

Nelson pitches boxed set on qvc
exclusive package features rarity

The EP, which runs slightly more than 30 minutes, was serviced to radio simultaneously with the title's Jan. 10 street date.

Although Columbia didn't technically issue a special track, the label led programmers to "No Excuses," one of the album's best-selling tracks with the "Hot Shot Debut" and "Airdrop" distinctions at No. 19 on the Album Rock Tracks list. No. 24, debuts at No. 21 on the Modern Rock Tracks chart.

Alice in chains ep bows at no. 1
(Continued from page 3)

The EP, which runs slightly more than 30 minutes, was serviced to radio simultaneously with the title's Jan. 10 street date.

Alice in Chains, debuting at No. 1 on the Albums chart, is the first release from the band's new label, Roadrunner Records. The single is a cover of an Alice in Chains classic, "Man in the Box," and features guest vocals from Layne Staley.

Paris park, WARNER BROS. PART WAYS
(Continued from page 5)

leases were scheduled for 1994, including the debut album by New Power Generation vocalist Rosie Gaines, in March, and a hip-hop/R&B/reggae act called Belize, in April. R&B diva Tyler Collins has been completing her label debut; no release date has been announced.

Aside from Prince's own releases, Paisley Park has had minimal success in its 10-year run. The most successful has been Chaka Khan's "Clayton's "Hey Man...Smell My Finger," which climbed to No. 31 on the Top R&B Albums chart and peaked at No. 25 on the R&B chart in September.

In a statement seemingly contradicting the announcement of the joint venture's termination, Warner Bros. Records chairman Mo Ostin said, "We look forward to working with Paisley Park and the artist formerly

known as Prince, who continues to be one of our most important artists and producers."

Although "The Most Beautiful Girl In The World" will not go through the Warner Bros. pipeline, a source at Warner Bros. says that when the artist completes his next full album, it will be on Warner Bros.

In addition, Warner Reprise Video is releasing "Billboards," a full-length documentary chronicling Prince and the Joffrey Ballet, on home video and laserdisc Tuesday (8). As for "The Most Beautiful Girl In The World," "advance" copies are available through an 800 number linked to the artist's Minneapolis-based New Power Generation retail store. The single is available in three different versions on cassette and CD. The regular single is $3.95 on cassette and $4.95 on CD. The maxi-single, with five remixes, is $5.95 on cassette and $6.95 on CD, and the "limited edition" version, with an oversized greeting card, is $10.95 on cassette and $11.95 on CD.

Although an ad in consumer publications touts the availability of "advance" copies, delivery of an order placed with the regular $3.25 shipping and handling charge will take four to six weeks, according to an independent source.

There is a small chance the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.

"It was meant as something fun, and more for the fans," he says. 

"But, the band's acoustic set was not received well at a recent benefit concert at the Hollywood Palladium, where the rest of the band appeared, minus percussionist Chad Smith.
Self-Sufficiency Focuses Winbush
‘Gospel/Jazz Flow’ Marks Debut Elektra Set

BY J. R. REYNOLDS

LOS ANGELES—In R&B’s producer-driven environment, veteran vocalist Angela Winbush is a self-contained rarity. She writes, produces, arranges, and even plays acoustic piano and synthesizers on her self-titled debut project for Elektra Records.

“Angela Winbush,” scheduled for a March 3 release, is a collection of songs Winbush says have greater creative force than her previous solo sets. “I tried to have more of a gospel/Jazz flow to this album,” she says. “I concentrated less on the changes of the songs and zeroed in on the more emotional aspects of my singing. One thing I did do, though, was give the songs a little more air on most of the album, which helped with the overall mood of the music, giving it the sensuality I was looking for.”

Winbush made the move to Elektra after it bought out the remainder of her six-album deal with PolyGram, which had released just two of her albums. She says it was time to move on. “There were executive changes there, and people I came in with like Dick Asher and Wrayton Jones left the company,” she says. “But the decision to leave was more of an internal thing for me than anything external. Every instinct told me to make a change.”

The new album features a sparkling array of supporting cast members. They include George Duke (acoustic piano), Chuckii Booker (keyboards and drum programming), Gerald Albright (saxophone), Nathan East (bass guitar), Thom Bell (strings and horn arrangements), and Ernie Isley (guitars).

Husband Ronald Isley also is on the set, performing a mellow duet with Winbush on the ballad “Baby Hold On.” Isley takes co-engineering producer credit along with Elektra CEO Bob Krasnow.

Some tracks on the album were... (Continued on page 22)

Compilations Mark Black History Month;
Salt-N-Platinum-Pepa; Cube On Violence

BLACK HISTORY NOTES: February is Black History Month, and numerous labels are offering a variety of ways to celebrate this year. The Right Stuff, a new label under EMI Music’s Cema Special Markets division, has released “Movin’ On Up,” a compilation of songs that were popular during the civil rights movement in the ’60s. The set includes such R&B songs as Nina Simone’s “Mississippi Goddam,” Curtis Mayfield’s “Move On Up,” Sly & the Family Stone’s “Stand,” James Brown’s “Say It Loud,” and Aretha Franklin’s “Chain of Fools.”

GRP has issued a promotional sampler titled “It’s A Matter Of Pride. A Salute To Dr. Martin Luther King Jr. & Black History Month,” which features the music of notable including Dr. Billy Taylor, George Howard, Ramsey Lewis, and R&B King... Recently offering “March On,” a compilation of songs relating to the civil rights movement, including “Lift Every Voice And Sing,” “We Shall Overcome,” and “Keep Your Eye On The Prize...” The Apollo Theatre Amateur Night is celebrating Black History Month with weekly tributes by the show’s guest hosts... Sony celebrates the month with a colorful Black Future Calendar coordinated and written by Kim Green, senior copywriter, creative services for Sony Music.

DEFINITELY NECESSARY: Salt-N-Pepa’s album “Very Necessary” has been certified platinum by the Recording Industry Assn. of America, and the promotion department at PLG is only working the second single. (Tell me not to worry, Cheryl and Sandra.)

BEACHSIDE POLITICS: While hanging out at a music video shoot in Malibu for new Priority Records act Anotha Level, in support of its single “What’s That Ya Say,” I ran into Ice Cube, who had this to say regarding the liberal and violent references on his records: “All that other stuff—the cursing and talk about shooting—that’s just to keep [listeners] into the music so that...”

The Rhythm and the Blues... by J. R. Reynolds

GRAB BAG: The Young Black Performers Coalition quietly replaced the Y in YMCIC with an N for “national”... Chuck D, having completed a college lecture tour, is back in the studio with Public Enemy recording the group’s sixth album. The set is expected to drop in the second quarter of ’94... Priority Records teams with L.A.’s Power 106 to turn in the old-school compilation album, “Straight From The Streets.” The album was released to help raise funds for the L.A. Performing Arts Center... Watch for Pointblank Recordings bluesman John Hammond. The Grammy-winning artist is touring the East, South, and Midwest... 25-year music veteran Michael Johnson is the new VP of R&B promotion for Mercury Records... East West recording artist Yo Yo has signed to star in the Warner Bros. Television sitcom pilot “Shifting Gears.” Look for the premiere next Fall... Rap artists Salt-N-Pepa, Doctor Dre & Ed Lover of “Yo MTV Raps,” U.K. star Sibyll, and Positive K are among the guest music artists for the four-part TV mystery adventure series “Ghostwriter,” airing this month on PBS.

Freaky Scene. Producer Rosanne Cunningham, far left, coordinates the action on the set of Hollywood Records’ Raw Fusion videoclip “Freaky Note,” while an actress and Raw Fusion’s Money B and DJ Fuze, far right, look on.

Ramsey Lewis’ Sound And Style
Helps Spread Word About Jazz

LOS ANGELES—Jazzes recording more than 60 albums in a career of nearly four decades, pianist Ramsey Lewis has kept his fingers in almost every musical medium that features jazz.

Lewis has a nationally syndicated radio show that originates from WVUA Chicago, in his hometown. It airs Saturdays nights in 15 markets.

Online television viewers can find Lewis hosting the weekly BET jazz program “Sound & Style,” for which he was nominated for an ACE award.

The success of those programs, along with America’s voting interest in jazz, pragmatically create a jazz-oriented cable channel called “BET On Jazz,” set to launch this fall.

“BET On Jazz” will be a 24-hour jazz channel that features programming ranging from entertaining music shows to segments that are more informative concerning jazz, says Lewis, who is the undertaking’s official spokesman.

Lewis says the channel’s creation is important because it gives jazz a platform from which to broaden its fan base, and it serves as a national medium for jazz artists. “There will also be music video shows,” he adds. “Now labels will have a consistent outlet for music videos by jazz artists.

“We’re committed to spreading the word about jazz because it’s gone without adequate television exposure and promotion, and hasn’t gained the kind of everyday exposure that other American art forms have.”

Lewis, 58, says his perceptive was “re-energized” since making the jump to the GRP label two albums ago after his long relationship with Columbia. “Jazz has traditionally taken a back seat at most labels,” he says. “It’s a situation where they want you to make records that have hit singles on it, and once done, there was a lack of marketing and support for the project.”

“So when my contract expired with Columbia, I decided to move over to GRP. They’ve always had a reputation for encouraging and supporting jazz music.”

Lewis’ current GRP album, “Sky Islands,” is in the top five on the Top Contemporary Jazz Albums chart, selling more than 37,000 units since its November release, according to SoundScan. Demonstrating staying power, the set has averaged 2,000 units sold for each of the last four weeks, beginning with the week ending Jan. 23.

“I’m never pleased in totality with any project I complete, but this album is special,” says Lewis. “My son Frayne and Bobby helped me produce the track and was produced by Avery Smith, along with Carl Griffin and longtime friend Maurice White.”

Lewis is on a concert tour in Japan, which will be followed by a jaunt in Asia. After that, he will serve as artistic director for the Jazz In June Festival at Ravinia Park in Chicago.

Lewis reports he’ll be back in the recording studio later this year. “I’m finalizing the deals that will allow me to do a collaboration with Grover Washington, Jr.” he says. “If things go right, it’ll be out before the end of the year. I’m also going to do some recording with the GRP All-Star Band.”

J. R. REYNOLDS

Ramsey Lewis, center, stands with sons, Robert left, and Frayne. The three co-produced the veteran pianist’s latest album.
Hot R&B Airplay

For Week Ending February 12, 1994

R&B Singles A-Z

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GETTO JAM</td>
<td>I'M SHOW ME LOVE (NO ANOTHER SAD) JANET JACKSON (VIRGIN)</td>
</tr>
<tr>
<td>2</td>
<td>UNDERSTANDING</td>
<td>ASCAP (DOLE) (COLLABORATION)</td>
</tr>
<tr>
<td>3</td>
<td>HOW MANY TIMES (DO YOU WANT THAT)</td>
<td>QUEEN LATIFAH</td>
</tr>
<tr>
<td>4</td>
<td>DUNNY BITTE</td>
<td>24 7 (TOMMY BOY)</td>
</tr>
<tr>
<td>5</td>
<td>U SEND ME SWINGIN'</td>
<td>SHAI (GASOLINE ALLEY)</td>
</tr>
<tr>
<td>6</td>
<td>ULTIITY</td>
<td>K 7 (TOMMY BOY)</td>
</tr>
<tr>
<td>7</td>
<td>BREATHE AGAIN</td>
<td>TONY!</td>
</tr>
<tr>
<td>8</td>
<td>NEVER SLEEPING-SECRETS BART BOL (YUPPY)</td>
<td>CHANTAY</td>
</tr>
<tr>
<td>9</td>
<td>BINGO LEAN</td>
<td>GROOVE THANG (ZION)</td>
</tr>
</tbody>
</table>

R&B Singles Sales

For Week Ending February 12, 1994

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LET'S TAKE IT EASY</td>
<td>ERIC CLAPTON</td>
</tr>
<tr>
<td>2</td>
<td>QUIET TIME TO PLAY (Flute Tune)</td>
<td>YEKY &amp; VICTOR MALI</td>
</tr>
<tr>
<td>3</td>
<td>MONEY IN THE Ghetto</td>
<td>GROOVE THANG (YUPPY)</td>
</tr>
<tr>
<td>4</td>
<td>QUIET TIME TO PLAY (Flute Tune)</td>
<td>BEN HARPER (TROUBADOR)</td>
</tr>
<tr>
<td>5</td>
<td>ZZ TOP</td>
<td>ZZ TOP</td>
</tr>
</tbody>
</table>

Billboard

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service, 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing each time of airplay with纪检 listener data. This data is used in the Hot R&B Singles chart.

Hot R&B Recurrent Airplay

| Track Moving up the chart with billboard©, 1994, Billboard/BPI Communications. |

Hot R&B Airplay

For Week Ending February 12, 1994

R&B Singles A-Z

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GETTO JAM</td>
<td>I'M SHOW ME LOVE (NO ANOTHER SAD) JANET JACKSON (VIRGIN)</td>
</tr>
<tr>
<td>2</td>
<td>UNDERSTANDING</td>
<td>ASCAP (DOLE) (COLLABORATION)</td>
</tr>
<tr>
<td>3</td>
<td>HOW MANY TIMES (DO YOU WANT THAT)</td>
<td>QUEEN LATIFAH</td>
</tr>
<tr>
<td>4</td>
<td>DUNNY BITTE</td>
<td>24 7 (TOMMY BOY)</td>
</tr>
<tr>
<td>5</td>
<td>U SEND ME SWINGIN'</td>
<td>SHAI (GASOLINE ALLEY)</td>
</tr>
<tr>
<td>6</td>
<td>ULTIITY</td>
<td>K 7 (TOMMY BOY)</td>
</tr>
<tr>
<td>7</td>
<td>BREATHE AGAIN</td>
<td>TONY!</td>
</tr>
<tr>
<td>8</td>
<td>NEVER SLEEPING-SECRETS BART BOL (YUPPY)</td>
<td>CHANTAY</td>
</tr>
<tr>
<td>9</td>
<td>BINGO LEAN</td>
<td>GROOVE THANG (ZION)</td>
</tr>
</tbody>
</table>

Hot R&B Recurrent Airplay

| Track Moving up the chart with billboard©, 1994, Billboard/BPI Communications. |

Billboard

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service, 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing each time of airplay with纪检 listener data. This data is used in the Hot R&B Singles chart.

www.americanradiohistory.com
Amos Shines On; Sasha Heads For Higher Ground

**Dance**

Artists & Music

**Amos Shines On; Sasha Heads For Higher Ground**

SO MANY SINGLES, SO LITTLE TIME: "Only Saw Today" by Amos is the latest entry from Boy George's U.K. indie label, More Protein. Inspired by John Lennon's "Instant Karma," the track is a spiritually uplifting trance/disco anthem that combines pillow-y keyboard lines with an insistently catchy hook and Amos' rapid-fire raggag-chattering. Savvy spinners may recall Amos as one-half of the underplayed 1-Sus, whose 1992 single "Pressure" remains a buried treasure worth digging up, and from guest spots on records by label mate Jeremy Healy. Craftily using the "we all shine" refrain from the Lennon tune, he offers what is easily his most pop-friendly single yet. Let's hope the record's budding underground following blossoms into much-deserved crossover activity.

What a treat it is to finally see producer/DJ extraordinaire Sasha issue a single under his own name. Recently signed to the invisible Deconstruction Records, he has put his kooky musical sensibilities to work on "Higher Ground," a gem that cuts through chunky tribal percussion with a swooping (and surprising) flow of disco/soul. A few moments into the track, just when you think you are riding a trance dub, subtle organ and string pads start rising through the mix, followed by Sam Mollison's gospel-tinged vocals. It's a/jolt but pleasing shift—one that should thrust Sasha into the European pop spotlight. Next stop, the States? Justice prevailing.

"Another Man" by SKY One, an assertive crack in the lip of lazy lovers. Amid a spiraling storm of NRG house beats and rolling keyboards, Miss Girl (the label does not provide the full name of the female vocalist) emanates herself with a firm delivery that is wisely devoid of overwrought showboating. Sometimes, a little restraint goes a long way. The song is bolstered by a double-pack of trend-conscious remixes from the Junior Boys Own posse and Matthew Roberts. Another rock-solid import from the increasingly prominent Olympic Records in the U.K.

Speaking of diva-drama, Taylor Dayne vamps and steamrolls her way through Eric "E-Smoove" Miller's equally urgent rhythms. He reconstructs Ship Pettibone's original production to excellent effect, melding it to fit into mainstream club mentality without sacrificing the tune. Easily Dayne's best dance record since "Up All Night," this could also pump new life into the singer's dormant "Soul Dancing" album.

Xaviera Gold's "You Used To Hold Me" receives the kind of remix treatment that would seem to guarantee the multiformat success it deserved when it was first issued eons ago. Her lucid vocal is tweaked and manipulated by the studio touch of no less than Masters At Work, DJ EFX, DJ Attack, Danny Tenaglia, Warren Rigg, George Porgie, DJ Hyperactive, Maurice Joshua, White Knight, and Hula & Fingers. Out of breath? We sure were by the time we got to the end of this rather lengthy double-record set. Although there are more tasty grooves here than you can digest in one (or even several) sittings, we wonder if anyone at Strictly Rhythm records in Chicago was worried about completely overshadowing the song or the artist's identity, both of which are quite strong on their own. A talent lesser than Gold's would have withered against such handiwork. The truth is that this record would be a formidable one despite a percentage of the remix input it has.

If the truth be told, we were not the biggest fan of Culture Beat's "Mr. Vain"—though we heartily applaud the act for successfully pushing the dance music to pop radio, and for the passion of its producer, the late Torsten Fanslauf. However, "Got To Do It," this is a well-crafted, carefully balanced blend of catchy house and popfunk jams, produced by the Boys Of Love and David Anthony. Although there isn't anything as immediate as the now-classic "Gypsy Woman," this thoroughly satisfying album has a consistently high level of songwriting, and should ultimately prove far more durable over time. Among the numerous highlights are the jaunty first single, "100% Pure Love," "What I Need," and "Ghetto Day." One of the absolute best albums we have heard in a real long time is "Brother Sister" by Brand New Heavies. Coming soon is a very impressive Defelicious Vinyl/EastWest, the set weaves traditional jazz threads into a warm fabric of club-colored funk and R&B patterns. N'Dea Davenport is back in the house, putting her golden alto range to excellent use on sparklers like "Dream On Dreamer," which has just been nicely retouched by the Angel of Detroit, Austin and David Moss. Putting the finishing touches on its third, as-yet-untilled Electra collection, which is slated for May release. The label is keeping tracks under tight wraps, though punners can hear bits and pieces of the project at bandmember Dimitri's DJing gigs around the U.S. Word has it that the set's overall sound is decidedly rauv... Defelicious revealed the R&B world's slickest/long-awaited new disc, 'howyoudont,' on the Soul Shine Records label and the release will be preceded Feb. 21 by a 12-inch single named after the band. Tony Garcia, Dub Federation, and the band each contribute remixes... Fans of General Public will be pleased to learn the act has just been signed to Epic Records. The alternative/dance act that enjoyed such late-'80s hits as "Tenderness" is working on an album that should be finished in the fall. As an appetizer, the label will soon ship GP's reggae/splashed reading of the Staple Singers' evergreen "I'll Take You There," which is featured on the soundtrack to the movie "Three's Company." Club versions are in the works... It certainly took second (and perhaps a slow ride at radio), but Pendulum Records has chosen to offer Junior Vasquez's tribal-spiced house mixes of Lisa Lisa's current single, "Skip To My Lu." Pretty good stuff. Too bad we don't get more of this flavor on the vixen's solo debut, "LL 77," which is a cool and stylish hip-hop affair that could have benefited from paying a tiny bit more attention to her club roots... We are aghast at the news that the venerable ABC's flawless new 15-inch single, "Wiva Love," was recently dropped from the EMI/Parlophone U.K. release schedule scant moments before its release. This killer pop tune is flushed out by Martin Fry's reliably potent singing and production, while Brothers In Rhythm wash the arrangement in layers of gritty disco strings and kicky house beats. Even more shocking is the fact that ABC is currently unsigned in the U.S. An A&R executive with vision could have fielded a day mapping out the act's comeback. The basic creative tools are already there.
The First Billboard Dance Music Summit


Photos: Billy Douglas / Pat Johnson Studios
Country Feels Lucky To Have Carpenter
Nashville Happily Accepts Singer On Her Own Terms

WE THINK WE'LL KEEP HER: How fortunate country music is to have Mary-Chapin Carpenter! And vice versa. Each has been a boon to the other. Among its many elements, this year's fates have found Mary-Chapin together with Nashville. Carpenter has brought to country music such an ardent appreciation of stereotypes? And what format except for country had the openness to embrace an artist that close to its boundaries, and then have the market savvy to elevate her to stardom?

To dwell on this happy convergence of circumstances is to diminish Carpenter's astonishing talents as a singer and songwriter. Clearly, she has earned every bit of the success she now enjoys. But there is symbol as well as substance involved when a Northeastern-bred, Brown University-educated city dweller twice wins the Country Music Assn.'s female vocalist of the year award and becomes a platinum-seller in the process.

As the country music industry looks increasingly to an urban or urbanized population for its survival, it urgently needs artists who illustrate the music's adaptability and relevance to the real world and not to a fictional, pastoral equivalent. Those who still view country music as Southern, simple-minded, and politically regressive will find Carpenter saying no to these preconceptions at every turn. Without sparing country music's traditional love of story or its fascination with tender feelings, Carpenter casts these elements in a vivid, precise language that neither panders nor condescends. And in so doing, she speaks with an eloquence that mollifies away class and regional differences.

Country has always had its schooled and self-taught intelectuals (Chet Atkins, Kris Kristofferson, Dolly Parton, and Tom T. Hall come immediately to mind), so in this regard Carpenter does not stand apart. Nor is she unique among country's many strong and independent women. But she is remarkable in her insistence that the country community—both industry people and fans—accept her on her own artistic terms. And because we did, we can now boast that one of our own was featured prominently in a major industry publication, which actually attended Renaissance Weekend with the Clintons. That's pretty heady stuff. And it does considerably more to enhance country music's image than did President Nixon's spinning a yo-yo on the Opry stage.

Making the Rounds: Wynonna and Naomi Judd have split from Ken Stills, their manager for more than a decade. No one is saying what led to the split....

By Edward Morris

Stanley, Doug Supernaw, Clay Walker, Trisha Yearwood, and Dwight Yoakam.

Fanfest may have a difficult time, however, matching the star power of Fan Fair, which boasts full-fledged stage shows by every major country label.

A poll of the labels revealed that as of Jan. 31 only one—Atlantic—was definitely committed to doing a show at Fanfest. Several independent record companies, Arista, Asylum, Curb, Mercury, and MCA—had elected not to do shows, and the remainder were still pondering the question.

Some of the labels did say they would rent booths at the event. By Fanfest standards, the booths will be used to display and sell merchandise and to give artists a place to meet fans and sign autographs.

Fanfest will have 700 booth spaces available, with rental prices ranging from $800 each for vendors to $600 each for noncommercial users such as fan clubs.

Last October, Fanfest organizers announced they would donate $10,000 on behalf of each participating label plus 20% of the gross ticket sales for a fund to establish a "Country Music Retirement Home" in Nashville. Fanfest president Bob Alexander says the offer still holds.

The idea of establishing a retirement home also was brought up at the January board meeting of the Country Music Assn., which co-sponsors Fan Fair with the Grand Ole Opry. Liberty Records president Jimmy Bowen proposed that the CMA look into ways of creating such an institution. His proposal was referred to a committee for study.

In addition to its other financial commitments, Fanfest has earmarked 10% of its gross to the Academy Of Country Music, which is helping to secure the talent.

Tickets covering all activities at the four-day event—including a "Super Faceshows"—are tagged at $199 each. Alexander reports that "several thousand" of the 20,000 passes the office event aims to attract already have bought tickets.

To make it easier for artists to be on hand for Fanfest, its organizers agreed to start the day after the broadcast of the ACM Awards show.

Fan Fair sponsors will not have to worry this year that ticket-buyers will defect to Fanfest. The Nashville extravaganza—which will take place June 12—has already sold out its 24,000 capacity.

Canadian Singer MacNeil Touted With Infomercial, Direct-Mail Set

As the idea of introducing the infomercial on selected cable networks and local television stations during the third week of January.

Balmur VP Tintt Moffat, who works from the firm's Nashville office, says the infomercial is running nationally on the Tintt Media Network, the Inspirational Channel, Fox, and E! Entertainment TV.

It also is being broadcast on major network affiliates in Fort Myers and Tampa, Fl.; Pueblo, Ky.; Buffalo and Binghamton, N.Y.; Sacramento and Stockton, Calif.; Charleston, Huntington, and Wheeling, W.Va.; Burlington, Vt.; Spokane, Wash.; Nashville, Peoria, Ill.; Wichita Falls, Texas, Grand Rapids, Mich.; Des Moines, Iowa; and elsewhere.

"It's a kind of a traveling road show," Moffat says of placing the info-mercials in an area closest to your pockets of success. And you continue to add shows as you sell.... If we find that West Virginia is a very strong market for (MacNeil's "Nashville Is..."), our plan is to take her in there to do shows. We also plan to support the infomercial with [appearance on] local morning television. We feel that Rita is a morning-show personality.

MacNeil represents DSi's second musical infomercial effort. Last year, it conducted similar work for Fid Zadora.

Edward Morris

Fanfest Gears Up For May Show
Profits To Benefit L.A. Quake Victims

By Edward Morris

Fanfest '94, the new West Coast counterpart to the established show, has announced its initial lineup of talent and has pledged to donate all its profits to victims of the Jan. 17 Los Angeles earthquake. The event is scheduled for May 4-7 at the Los Angeles County Fair & Exposition complex in Pomona, Calif., a facility not damaged by the quake.

So far, the acts that have agreed to perform at Fanfest are Roy Howdy, Carlene Khetri, M’sWater, John Pe, Federal Railroad, Faith Hill, Tracey Lawrence, Sawyer Brown, Ralph

Field Trippers. Young country artists whoop it up at a get-acquainted visit sponsored by the Country Music Foundation at its Country Music Hall Of Fame. Shown, from left, are Deborah Allen, Giant Records; Marty Stuart, CMF board member; Shellee Morris, lead singer for Mercury Records’ Twister Allen. Duke Mowrey, Anista Records, and Amy Hilt, guitarist for Twister Alley.
## HOT COUNTRY SINGLES & TRACKS

**Billboard HOT COUNTRY** for the week ending February 12, 1994

### Chart Details
- **No. 1**: 2
- **No. 2**: 2
- **No. 3**: 2
- **No. 4**: 2
- **No. 5**: 2
- **No. 6**: 2
- **No. 7**: 2
- **No. 8**: 2
- **No. 9**: 2
- **No. 10**: 2

### Chart Rankings

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Format/Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I SWEAR</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>2</td>
<td>NO NO NO</td>
<td>CLINT BLACK</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>3</td>
<td>WHAT A MIGHTY GOD THAT IS</td>
<td>MARTINA McBRIDE</td>
<td>Curb 54758/12560-1</td>
</tr>
<tr>
<td>4</td>
<td>WHERE THE COMFORTER COMES</td>
<td>MARK CHESNUTT</td>
<td>Epic 58056/32207-1</td>
</tr>
<tr>
<td>5</td>
<td>THIS OLD ROAD</td>
<td>CLINT BLACK</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>6</td>
<td>I'M NOT THE ONLY COUNTRY MUSIC LOVER</td>
<td>CLAY WALKER</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>7</td>
<td>I JUST WANT TO BE YOUR EVERYTHING</td>
<td>TERRY FISHER</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>8</td>
<td>I'M JUST A HILLBILLY</td>
<td>JOHN ANDERSON</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>9</td>
<td>IT'S THE LITTLE THINGS</td>
<td>CLAY WALKER</td>
<td>MCA 54768/12560-1</td>
</tr>
<tr>
<td>10</td>
<td>I'LL BE HOME FOR CHRISTMAS</td>
<td>CLAY WALKER</td>
<td>MCA 54768/12560-1</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIECE OF MY HEART</td>
<td>G. HUNSTEIN (B. DERBY, A. JARRETT)</td>
</tr>
<tr>
<td>I WANT MY MONEY BACK</td>
<td>CLINT BLACK</td>
</tr>
<tr>
<td>IF I CAME HOME ONE DAY</td>
<td>JOHN LEWIS</td>
</tr>
</tbody>
</table>

### Top New Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>I DON'T CALL HIM DADDY</td>
<td>DOUG SUPPER</td>
</tr>
<tr>
<td>YOU'RE NOT THE ONLY ONE</td>
<td>MARK O'Connor</td>
</tr>
<tr>
<td>WE'RE ALL WEATHER PROOF</td>
<td>DOUG SUPPER</td>
</tr>
<tr>
<td>MEAN TO ME</td>
<td>GREG MARTIN</td>
</tr>
<tr>
<td>I'M NOT THE ONLY COUNTRY MUSIC LOVER</td>
<td>CLAY WALKER</td>
</tr>
</tbody>
</table>

### Hot Country Recurrents

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO NO NO</td>
<td>CLINT BLACK</td>
</tr>
<tr>
<td>WHERE THE COMFORTER COMES</td>
<td>MARTINA McBRIDE</td>
</tr>
<tr>
<td>THIS OLD ROAD</td>
<td>CLINT BLACK</td>
</tr>
<tr>
<td>I'M NOT THE ONLY COUNTRY MUSIC LOVER</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>I JUST WANT TO BE YOUR EVERYTHING</td>
<td>TERRY FISHER</td>
</tr>
<tr>
<td>I'M JUST A HILLBILLY</td>
<td>JOHN ANDERSON</td>
</tr>
<tr>
<td>IT'S THE LITTLE THINGS</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>I'LL BE HOME FOR CHRISTMAS</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>I'LL BE HOME FOR CHRISTMAS</td>
<td>CLAY WALKER</td>
</tr>
</tbody>
</table>

### Billboard/BPI Communications

- **No. 1**: 2
- **No. 2**: 2
- **No. 3**: 2
- **No. 4**: 2
- **No. 5**: 2
- **No. 6**: 2
- **No. 7**: 2
- **No. 8**: 2
- **No. 9**: 2
- **No. 10**: 2

### Recounting

- **EASY COME, EASY GO**: TRACY LAWRENCE
- **THE YOUNG'UN**: CLINT BLACK
- **WHERE THE COMFORTER COMES**: MARTINA McBRIDE
- **I'M NOT THE ONLY COUNTRY MUSIC LOVER**: CLAY WALKER
- **I JUST WANT TO BE YOUR EVERYTHING**: TERRY FISHER
- **I'M JUST A HILLBILLY**: JOHN ANDERSON
- **IT'S THE LITTLE THINGS**: CLAY WALKER
- **I'LL BE HOME FOR CHRISTMAS**: CLAY WALKER
- **I'LL BE HOME FOR CHRISTMAS**: CLAY WALKER
- **I'LL BE HOME FOR CHRISTMAS**: CLAY WALKER

**Note:** Videos included. Recounts are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated in the recount chart.
When
The Pieces Are
In Place
The Hunted
Will Become
The Hunter.

BNA ENTERTAINMENT

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABELS/EQUALS/FORMAT</th>
<th>SUGGESTED LIST PRICE (OR EQUIVALENT)</th>
<th>TITLE</th>
<th>PEAK PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 85/85 (9.98/13.98)</td>
<td>KICKIN' IT UP</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>CAPITOL 33039/33039 (11.98/15.98)</td>
<td>A COMMON THREAD; THE SONGS OF THE EAGLES</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>REBA MCENTIRE</td>
<td>MCA 9013/9013 (9.98/13.98)</td>
<td>GREATEST HITS VOLUME 2</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>GARTH BROOKS</td>
<td>LIBERTY 66357 (10.98/16.96)</td>
<td>IN PIECES</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>ALAN JACKSON</td>
<td>ATLANTIC 46 (10.98/15.98)</td>
<td>A LOT ABOUT LIVIN’ (AND A LITTLE ‘BOUT LOVE)</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>GEORGE STRAIT</td>
<td>MCA 9057/9057 (10.98/15.98)</td>
<td>EASY COME, EASY GO</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>VINCE GILL</td>
<td>MCA 9083/9083 (9.98/13.98)</td>
<td>I STILL BELIEVE IN YOU</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>CLAY WALKER</td>
<td>CAPITOL 35251/35251 (9.98/15.98)</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>DWIGHT YOKAM</td>
<td>WARNER BROS. 3080/3080 (10.98/15.98)</td>
<td>THIS TIME</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>JOE DIFFIE</td>
<td>EAGLE 77003 (9.98/16.98)</td>
<td>HONKY TONK ATTITUDE</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>MARY-CHAPIN CARTER</td>
<td>COLUMBIA 463269/463269 (9.98/13.98)</td>
<td>COME ON UP ON ME</td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>BROOKS &amp; DUNN</td>
<td>ATLANTIC 46 (10.98/15.98)</td>
<td>HARD WORKIN’ MAN</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>LITTLE TEXAS</td>
<td>WARNER BROS. 45768 (9.98/15.98)</td>
<td>BIG TIME</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>CLINT BLACK</td>
<td>EAGLE 77003 (9.98/16.98)</td>
<td>NO TIME TO KILL</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>CONFEDERATE RAILROAD</td>
<td>ATLANTIC 85/85 (9.98/13.98)</td>
<td>CONFEDERATE RAILROAD</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>COLLIN RAYE</td>
<td>EAGLE 77004 (9.98/13.98)</td>
<td>PURE COUNTRY (ISOUNDTRACK)</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 85/85 (9.98/13.98)</td>
<td>LIFE’S A DANCE</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>MARK CHESNUTT</td>
<td>MCA 9083/9083 (9.98/13.98)</td>
<td>ALMOST GOODBYE</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>SANDRA MCRAY</td>
<td>MCA 9013/9013 (9.98/13.98)</td>
<td>COME ON UP ON ME</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>BOY HOWDY</td>
<td>COLUMBIA 463269/463269 (9.98/13.98)</td>
<td>SHED GIVING ANYTHING</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>SAMMY Kershaw</td>
<td>MERCURY 14332 (9.98/13.98)</td>
<td>HAUNTED HEART</td>
</tr>
<tr>
<td>22</td>
<td>25</td>
<td>BROOKS &amp; DUNN</td>
<td>ATLANTIC 46 (10.98/15.98)</td>
<td>BRAND NEW MAN</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>TOBY KEITH</td>
<td>METIER 8442 (9.98/13.98)</td>
<td>MORE LOVE</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>GARTH BROOKS</td>
<td>ATLANTIC 85/85 (9.98/13.98)</td>
<td>NO FENCES</td>
</tr>
<tr>
<td>25</td>
<td>22</td>
<td>DOLLY PARTON, LORETTA LYNCH, TAMMY WYNETTE</td>
<td>COLUMBIA 341-549/341-549 (10.98/15.98)</td>
<td>HONKY TONK ANGELS</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>DALE BROWN</td>
<td>MCA 9083/9083 (9.98/13.98)</td>
<td>COME ON UP ON ME</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>SUZY BOGGUS</td>
<td>LIBERTY 85/85 (10.98/15.98)</td>
<td>SOMETHING UP MY SLEEVE</td>
</tr>
<tr>
<td>28</td>
<td>26</td>
<td>ALABAMA</td>
<td>MCA 6262 (9.98/15.98)</td>
<td>SHIRL SEAT</td>
</tr>
<tr>
<td>29</td>
<td>31</td>
<td>FAITH HILL</td>
<td>MCA 9083/9083 (9.98/15.98)</td>
<td>TAKE ME AS I AM</td>
</tr>
<tr>
<td>30</td>
<td>24</td>
<td>RAYE CORMAN</td>
<td>MCA 90053 (9.98/15.98)</td>
<td>SOME GAVE ALL</td>
</tr>
<tr>
<td>31</td>
<td>24</td>
<td>GARTH BROOKS</td>
<td>MCA 9083/9083 (9.98/13.98)</td>
<td>BEST OF VINCE GILL</td>
</tr>
<tr>
<td>32</td>
<td>13</td>
<td>JOHN CHAPMAN CARPENTER</td>
<td>COLUMBIA 463269/463269 (9.98/13.98)</td>
<td>STATE OF THE HEART</td>
</tr>
</tbody>
</table>
HOLDING THE NO. 1 position for the second consecutive week on the Hot Country Singles & Tracks chart is "I Swear" by John Michael Montgomery, followed by his newest album, 'Kickin' It Up,' debuts at No. 1 on The Top Country Albums chart, giving Montgomery two No. 1's in the same week. "Kickin' It Up" also debuts at No. 3 on The Billboard 200. Montgomery, producer Scott Hendricks, and Rick Blak will receive most of the accolades for this outstanding achievement—and deservedly so. However, there are a couple of others that must be acknowledged. They are Gary Baker and Frank Myers, the co-writers of "I Swear." They are also the writers of the current Alabama single, "T.L.C.A.S.A.F." (16-14). Baker lives in Sheffield, Ala., and Myers resides north of Nashville, near the community of Gallatin. With their recent successes, chances are also taking place in their personal lives. Baker is looking into moving to the Nashville area, and they are in the process of becoming a recording duo. Myers says, "We are working on a duet project. We have already cut five songs and we have some label interest. It's pretty hot.

THE MOST ACTIVE SINGLES of the week is "I'll Be Gone" by Tracy Lawrence, followed by "Words by Heart" by George Jones. Standing Outside the Fire" by Garth Brooks, "Rotten Vacation" by Hank Williams Jr. and "Where Mine Lies" by Trisha Yearwood. Ascend Outlaw" by Tim McGraw, "Red And Rio Grande" by Doug Supernaw, "I Just Wanted You To Know" by Mark Chesnutt; "Take It Easy" by Travis Tritt; "My Love" by Little Texas, and "Life #4" (32-26) by Martina McIrclire.

THERE ARE TWO DEBUTS on the Top Country Albums chart, "Kickin' It Up" debuts at No. 1 by John Michael Montgomery and "Extremes" debuts at No. 17 by Collin Raye. The Greatest Gainer award for the largest increase in retail unit sales goes to "8 Seconds" (26-20), the motion picture sound track, featuring performances by various artists. The week's Paeseman award for the greatest percentage increase goes to "She'll Give Anything" (28-26) by Hoyt Woodley. Albums also registering significant gains are "Come On Come On" (11-11) by Mary Chapin Carpenter, "High-Tech Redneck" (41-41) by George Jones, and "Big Time" (11-11) by Little Texas.

THE COMBINATION OF BDS and SoundScan is affecting many different areas of the music industry. These two systems for gathering information provide the record and radio industries with valuable management tools and help Billboard print reliable charts. More radio people are now paying attention to the album charts in Billboard as well as sales data in their markets. The tracking of the Top Country Albums, by John Michael Montgomery, and his new album, "Kickin' It Up," are excellent examples of how these hi-tech systems complement each other. BDS information has tracked the single's continued growth in airplay. Now, BDS tracking will track the corresponding album sales from more than 12,000 retail outlets. It will be interesting to see how many weeks "I Swear" and "Kickin' It Up" will hold the No. 1 positions on Billboard's Hot Country Singles & Tracks and Top Country Albums charts.

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

Country artists & music

MILLER TO BACK BROOKS & DUNN TOUR

NASHVILLE — Miller Lite will sponsor the second tour this year for Arista Records’ Brooks & Dunn. To be called “The Everything Tour,” the trek will kick off Feb. 16 in Las Cruces, N.M. In addition to having concert tie-ins, the beer company will feature the platinum double in a number of advertising and promotional programs.

Several opening acts will be used during the tour, and RCA’s Aaron Tippen and Mercury’s Toby Keith will be mainstays, according to a Brooks & Dunn insider. This is the first tour Miller Lite has affiliated itself with Brooks & Dunn, and the first tour the duo will headline.

Country acts scheduled in Las Vegas and Sacramento, Calif., for late Feb. have already sold out. The tour will also stop in Nashville March 3 to star in the Country Radio Seminar’s Super Fasacks. Part of the sponsorship arrangement calls for the duo to make two TV appearances for Miller. One will feature the current single, "Rock My World (Little Country Girl)," and will use scenes from the companion music video. The other will be a "Think When You Drink" spot. Both were produced by Leo Burnett USA. The act also will appear in radio tie-ins, on billboards and in a variety of promoted material.

The duo is booked by Rick Shipp at the William Morris Agency.

EDWARD MORTIS

COUNTRY ARTISTS & MUSIC

BILBOARD FEBRUARY 12, 1994

31

www.americanradiohistory.com
WARREN PLUGS UNPLUGGED
Gil! It looks as if Warner is pulling out the stops to get Gilberto Gil’s first acoustic effort out on the international streets. The album, entitled “Arco Iris,” was cut Jan. 15 as part of an “Unplugged” special for MTV Brasil, which will air the performance March 10 in Brazil. Five days later, Warner Brasil is slated to ship the album version of the show.

Later that month, Atlantic Jazz is scheduled to release the record in the U.S., with Warner Germany doing likewise for the European market. Gil’s 90-minute video of the album’s set is expected to be distributed internationally.

“This is some of the work that was being done, and we were concerned for the material that made it into the album,” said Gil, emphasizing the good humor he maintained throughout the friendly, 3-hour taping. “It will show Gil and his crack supporting quartet of guitarists Gil’s younger sister and bassist Artur Maia, performed 25 songs, including two previously unreleased numbers: “Chiquinho Ameixa,” a tribute to Gil’s former drummer, and “Figura Retórica,” composed by Gil during his political exile with Caetano Veloso in London at the beginning of the ’70s.

Gil also recorded several acoustic tracks on his classics—“Pales,” “Brake,” “Super Homem—A Cangao,” and “A Domingo No Parque”—while accompanying himself on guitar. His vocals have been electronically dense “The Secret Life Of Plants” was transformed by Gil into a fluid samba.

COLOMBIA’S COSTA NETTO DEBUTS DABLIU: José Carlos Costa Netto, perhaps best known internationally as an attorney specializing in authors’ rights, had been trying for some time to start up his own production company. Several years back, Costa Netto created the project Via Paulista, which featured concerts by artists who previously had never met together. The performances were recorded for three Sony Brasil releases that had little commercial impact.

From that experience, Costa Netto says, “I discovered that you have to control the creation and promotion, if you want your album to succeed.” With that experience, Costa Netto has formed his own imprint, Dabliu, which he hopes will create an audience for the country’s lesser-known talent. The label will be distributed by Continental.

Under the deal, Costa Netto receives a spider $100,000 for each album and is responsible for the entire production, including artists’ contracts and jacket artwork, plus promotion of the record in São Paulo, Rio de Janeiro, and Salvador.

Costa Netto says the average cost of launching an album in Brazil is $70,000, adding that “With that kind of money we can arrange to make sure that creative artists are able to record.” Dabliu’s first three releases feature work by long-forgotten samba rock pioneer Vinicius de Moraes, Egyptian falsetto star Simon Moreno, and composer Vicente Barreto.

AROUND THE HORN: Elektra Nonesuch is planning to release the splendid “Tropicália 2” by Gilberto Gil and Caetano Veloso, sometime in late March or early April... U.S. rock act Aerosmith performed Jan. 17 at
Arista Commits To Tejano’s Growth

San Antonio—During their Jan. 27 press conference here, officials at Arista/Texas promised to expand Tejano music’s commercial potential without sacrificing the genre’s artistic integrity.

“We came to Texas to promote regional music, and we feel Tejano is the most compelling music today,” said Cameron Randle, VP of Arista/Texas, Arista Nashville’s recently formed, Austin, Texas-based division. “We want to help expand Tejano [by establishing] the commercial integrity of a major-label recording while maintaining the unique and genuine quality of the art form.”

Announced as signings to Arista/Texas’ initial roster were two-time Grammy winner and noted conjunto accordionist Flaco Jimenez and fellow Grammy awardee Freddy Fender—both late of the Texas Torridos—plus Joel Nava, La Diferencia, and San Antonio newcomer Rick Oroza.

Nava is country/Tex-Mex singer from Beeville, a tiny town in south Texas. La Diferencia is a Tejano outfit that recently recorded for Tejano imprint Manny Records, while the 20-year-old Oroza impressed label brass with his self-produced demo tape.

While all five artists, who were introduced at the press conference, were signed to multiyear contracts, Arista Nashville president Tim Dubois declined to reveal details of the deals.

“We can’t say how much we’ll pay for each album; it will vary with the artists,” said Dubois. “We are making a serious financial commitment and bringing in the talent and resources of [parent company] BMG and BMG Distribution. I can tell you that we are here to stay.”

In an interview after the press conference, Randle said that despite the break pace of Tejano music’s expansion since 1990, Arista/Texas will be methodical and deliberate in the development of the label.

“I think sometimes that enormous growth is not to the benefit of [Tejano] music,” said Randle. “Sometimes it’s better to gradually grow in moderation. It means people are actually getting the substance of the music, rather than responding to the trend. It would be a mistake to try to make the growth conform to a time frame, which would mean that a certain number of records have to be sold within a certain time.”

LATIN NOTAS

(Continued from preceding page)

Enredos,” a mammoth 10-CD retrospective containing the 10 principal “samba-enredos,” or Carnival themes, of the 10 largest Rio de Janero samba schools. The “samba-enredos” first appeared in the 1930s as a theme to a samba school parade, and always focuses on some aspect of Brazil’s past or present, sociopolitical environment. The compendium was produced by veteran samba producer and mouth harpist Rildo Hora, and boasts performances from João Bosco, Beth Carvalho, Martinho da Vila, Zezé Mota, Roberto Ribeiro, and Neilton da Beija-Flor.

Assistance in preparing this column was provided by Dave Pesanta in São Paulo, Brazil, Marcelo Fernández Bitar in Buenos Aires, and Ricardo Guevara in Mexico City.

**Warner Music Int’l Staffers Gather In N.Y.**

NEW YORK—Warner Music Int’l held its Latin American Marketing Meeting Jan. 10-12 at the Macklowe Conference Center here. Attended by 36 delegates from the company’s affiliates and licensees in North and South America, the confab also featured product presentations from all affiliates, as well as special appearances from recording artists Ilye, La Union, and Fabiana Cantilo. Warner Music Argentina and Warner Music Mexico were given the inaugural Bravo Award, a kudo earned by maintaining three albums in the top five positions on a nationally recognized chart for one month or longer.

**Warner Music Mexico Staffers Display the Label’s Bravo Award, Shown, from left, are Maribel Schumacher, WM director of marketing, Latin America; Leonor Villanueva, executive director, WM Mexico; Gerardo Vergara, domestic label manager, WM Mexico; Ilse, recording artist for WM Mexico; Alfonso Larrea, marketing manager, WM Mexico; Lizzy Garo, product manager, WM Mexico; and Mauricio Abaroa, A&R manager, WM Mexico.**

**Warner Music Spain Staffer Group La Union社会化ized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez, Cristian Livingstone, label manager, WM Chile; bassist Luis Boín; Yann Barot, international manager, WM Spain; and lead guitarist Mario Martinez.**

**Warner Music Staffer Group La Union社会化ized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez, Cristian Livingstone, label manager, WM Chile; bassist Luis Boín; Yann Barot, international manager, WM Spain; and lead guitarist Mario Martinez.**

**Warner Music Staffer Group La Union社会化ized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez, Cristian Livingstone, label manager, WM Chile; bassist Luis Boín; Yann Barot, international manager, WM Spain; and lead guitarist Mario Martinez.**

**Warner Music Staffer Group La Union社会化ized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez, Cristian Livingstone, label manager, WM Chile; bassist Luis Boín; Yann Barot, international manager, WM Spain; and lead guitarist Mario Martinez.**

**Warner Music Staffer Group La Union社会化ized with delegates. Pictured, from left, are lead vocalist Rafa Sanchez, Cristian Livingstone, label manager, WM Chile; bassist Luis Boín; Yann Barot, international manager, WM Spain; and lead guitarist Mario Martinez.**
In August they are due to record a Stravinsky group pairing "Sacre du Printemps" with "Les Noces.

QUICK TURNAROUND: Argos has recorded Michael Nyman's Piano Concerto, portions of which he adapted for the soundtrack of hit Jane Campion movie "The Piano." The rush project was taped early in January by pianist Kathryn Stott and the Royal Philharmonic, conducted by Nyman. The concerto is coupled with the company's recording of a miniature grande vitesse, played by the Michael Nyman Band. The disc is due in April.

An initial edition, limited to 20,000 copies, will include a free CD of Jane Campion's film music album and up-and-coming discus of contemporary music on Argo.

ABSOLUT CONCERTO, the series of annual concerts featuring contemporary American composers, will celebrate its fifth anniversary March 30 with a concert at New York's Avery Fisher Hall featuring two composers commissioned by the company.

Lawrence Leight Smith will conduct the New Jersey Symphony in the commissioned works—William Thomas McKinley's "Lightning," and a piano concerto by Yo Yo Ma. Recent works by Jose Serebrier and William Bolcom also will be heard.

Proceeds from this year's event will benefit the Harlem School of the Arts. Production is by Ettore Stratta and Pat Phillips.

ENVIRONMENTALLY SOUND: EClassics carries its ecological concerns even to the use of wax, and computerized inks on the recycled and recyclable paperboard that encases its CDs. No jewel boxes here.

In addition to its catalog, the label has just released the first album in a projected complete cycle of the Beethoven quartets by the Muir Quartet. The ensemble, which formerly recorded for Angel, takes its name from naturalist/explorer John Muir. Its cellist, Michael Reynolds, formed EClassics in 1992. All net profits from record sales go to environmental and conservation organizations. Distributor is SILO Alcazar in Warwick, Vt.

FREEDOM'S RING, Philadelphia, which gets into this President's Day stuff hot and heavy early, has announced its lineup for the sixth annual benefit commemorating legendary Abe Lincoln and George Washington. (Ridiculous record collections, these dudes.) This year's Freewheelin' Patriotic concert, presented for Feb. 17-21 and sponsored by the region's PECO energy company, features Mario Bauza's band paying tribute to its fallen leader, as well as Dorothy Donogan, Slide Hampton & the Jazzmammas, Hugh Masekela, Mild Jactson, and others, as well as workshops, brunches, vespers, poetry readings, and related jazz happenings.

NAME (What's your name...What's your name...What's your name...What's your...): Has anyone noticed how the mainstream press is finally discovering jazz as a subject worthy of editorial coverage? A few weeks back, The New York Times Magazine ran a feature profile on clarinetist Don Byron ("An Anatomy For The Ages: Dreadlocked Black Man Plays Klezmer With Conviction"), and New York magazine profiled Joshua Redman ("Straight A's at Harvard And Still He Wants To Play Jazz"). Are we pleased with this deuce-a-journalism stunt at mixing jazz in the face of meatball gourmetry? That greatest of editorial advancements: a guest shot on "Oprah"? Yep. Beats wallowing in obscurity for a living.

THE RISE OF MINI-COM: (Or All The Hero Worship That's Fit To Print): Amazing how many artists are the subjects of newsletters designed to satisfy their devotees' fascination with names (and deal) whose life stories are now available by post: Bill Evans, Martin Stamm, Gary Burton, Spyro Gyra, Clark Terry, Art Pepper, and Al Cohn. For those publishing these periodicals, file under Labor's Of Love.

In Jazz: By Jeff Levenson

GREAT, BUT WHO'S PLAYING? Details regarding what PolyGram blunder celebrating Verve's 50 years in the big, scheduled for April 6 at Carnegie Hall, is starting to dribble in. The artists scheduled to grace the gala, however, have not been announced. (Something having to do with terms and signatures.) Here's what we do know: Verve founder Norman Granz will be saluted; the concert will be a benefit for Carnegie Hall's "jazzed" education program for high school students; it will be taped; there will be a booklet on Verve as part of the "Great Performances" series; it will be directed—musically, that is—by Don Sickler. Can we expect the Betty Carters, Joe Hendersons, Hank Joneses, and Shirley Horns of the current roster to take their turn saluting the label that puts dinner rolls in their pockets? One fan, at least, hopes so.

MORE: For now, PolyGram has just finished recording Roy Hargrove's label debut. Scheduled for release in May, the album features the fiery trumpeter squaring off against tenor-tiats Joe Henderson, Stanley Turrentine, Conrad Russell, Joe Henderson, and Johnny Griffin. Young Roy, it seems, has not wasted time selecting the company he hopes to leap.

APARTING SHOT: The last of Maria Bauza's three albums for Messidor is about to be issued. You may know that Bauza, the man who created Afro-Cuban jazz, died in July. His "944 Columbus," named for the address in New York where he lived for better than half a century, was recorded a mere two months before he exited. It completed the trio that put Bauza back on the block—though he never really left, as his album title tells us.

and in Jazz: By Is Horowitz

R&A: Scotish composer James MacMillan has been signed to an exclusive (first recording) contract by BMG Classics' new Catala label. It's the most recent example of the increased stress that some label A&R chiefs are placing on the "A," rather than the "R," in their job descriptions.

Already recorded under the deal, for future release, are two MacMillan theater pieces, "Busqueda" and "Visita Tatio Sepulchri." They were taped by the Scottish Chamber Orchestra, led by Ivor Bolton. Set for later studio attention are two concertos, "Berserkery" for piano and "Epicless" for trumpet, as well as "Sesaven Spring," a piece for wind ensemble. Several MacMillan works were featured in the debut Catala release last fall.

CONDUCTING PROMOTION: Philips is putting more muscle behind Semyon Bychkov, with a cluster of new releases tied promotionally to a March U.S. tour by the conductor and his Orchester De Paris. Due at retail before the end of February are their recordings of Tchaikovsky's "Eugene Onegin," Berlioz's "Symphonie fantastique," and a program of Ravel chamber suites—"Bolero," a "Daphnis et Chloe" suite, and the "Laapiacop espagnole." Set for March release is Deltillieux's Symphonic No. 2, and in April comes Prokofiev's "Alexander Nevsky.

Mostly...says Carlos Pilavachi, Philips' A&R chief, sessions with Bychkov and the orchestra have been booked in March for an All-Beuro disc, including his Sinfonia, "Carnivalo Novissimi" and "Testamento Roman II."
Deep star, Tarsem Explores 'Lullaby' could get "Lay Your Head On My Pillow," he did just that. The clip's entire cast performs in the nude. "I didn't set out to be a skin man," says the director, who recently wrapped production on the video. "The group wanted to do something with a little more of an edge, and break a few rules. So we filmed them naked." While the production company did not reveal how much money was spent to pay the naked casts's inflated salaries, "You pay one price if they're clothed and another rate if they're not," says Lindauer.

The nude company includes actors, dancers, and models, says the director. "At first the Tongs were a little shy, but they got over it pretty quick," he says.

The Eye caught up with Lindauer in postproduction, as producer John Oetjen, and the editing team strove to "adhere to the letter of the law" regarding basic standards-and-practices regulations. "Just because you're filming clothing doesn't mean you have to show body parts in the video," says Lindauer.

The director's past skin flicks include Lisa Santsfield's "Time To Make You Mine," which featured animated tattooing, porn star Rebecca Ferguson for "Porro For Pyros' "A Little Sadness," which showcased a technique called "scarification," which is a performance art, Ron Arevetly designed images into human flesh.

ICE HOT: Controversial rap rocker Ice-T will appear on a special "Playboy's Hot Rocks" episode in March. The Playboy TV program will follow a February Playboy magazine article that excerpted material from Ice-T's new book, "The Ice Opinion." (What? No behind-the-scenes footage of the making of Tony Toni Tone's "(Lay Your Head On My Pillow)"

MTV DANCE: Ice-T's "(Lay Your Head On My Pillow)" video moves into a weekly format beginning in June.

MUSIC VIDEO PRODUCTION NOTES

LOS ANGELES

- The Travis Tritt video "Take It Easy" is a Planet Pictures production directed by Gerry Wenner. Eileen Malyszko produced the Giant clip, which features a historic reunion of the Eagles.
- Hero Films director Graeme Joyce shot the new Greta video "Is It What You Wanted?" for Mercuryl.
- Lawrence Vivitch produced "Make It Rain," the 1992 number one song by Cassandra Wilson video "Tupelo Honey" was directed by Frank Saffert and produced by Steve Fredricks.
- "You Will See A Boat That Lies Right On The Horizon In The Foreground Of The Shot, But You Will Also See The Threads That Hold The Boat In Place."
- "I wanted to do the video just so I could use the girl singing this one line," he says. "It's just so brilliant."
- Tarsem, who worked on the video without pay, was inspired to lens a global odyssey to complement the ethereal audio track. The clip follows the voyage of a young girl who travels the world by tricycle in the quest to find sleep.
- "I go for the feeling of the song, not for what the song is about," says the director, who contributed his own funds to the production. "I am seeking a curve, an ebb, and a flow. I try to create something like a journey."

Tarsem and his crew took a journey of their own to shoot "Sweet Lullaby," crossing eight countries on four continents during a 4½-week shoot last year. Much of the $150,000 production budget was used for travel and hotel expenses in Spain, China, Russia, India, Kenya, and the U.S., as Tarsem and his skeleton crew traversed the world. The company comprised art director Fatima, producer Dave Ramsey, and Ramser's companion, who doubled as camera assistant. Tarsem's niece, Shana Sahota, portrayed the child.

"We would arrive at a location in the afternoon and spend about three hours taking polaroids in the city," says Tarsem. "At dinner, we would decide where to shoot. The next day, we would shoot, and the third day we would leave."

"Sweet Lullaby" is a virtual study in design, as Tarsem toys with visual perspective, creating a series of images special effects during the clip. "There is no postproduction involved at all—everything is straight cuts, no dissolves," the director says.

"I wanted to do the video just so I could use the girl singing this one line," he says. "It's just so brilliant."

Tarsem, who worked on the video without pay, was inspired to lens a global odyssey to complement the ethereal audio track. The clip follows the voyage of a young girl who travels the world by tricycle in the quest to find sleep.

"I go for the feeling of the song, not for what the song is about," says the director, who contributed his own funds to the production. "I am seeking a curve, an ebb, and a flow. I try to create something like a journey."

Tarsem and his crew took a journey of their own to shoot "Sweet Lullaby," crossing eight countries on four continents during a 4½-week shoot last year. Much of the $150,000 production budget was used for travel and hotel expenses in Spain, China, Russia, India, Kenya, and the U.S., as Tarsem and his skeleton crew traversed the world. The company comprised art director Fatima, producer Dave Ramsey, and Ramser's companion, who doubled as camera assistant. Tarsem's niece, Shana Sahota, portrayed the child.

"We would arrive at a location in the afternoon and spend about three hours taking polaroids in the city," says Tarsem. "At dinner, we would decide where to shoot. The next day, we would shoot, and the third day we would leave."

"Sweet Lullaby" is a virtual study in design, as Tarsem toys with visual perspective, creating a series of images special effects during the clip. "There is no postproduction involved at all—everything is straight cuts, no dissolves," the director says.

"I wanted to do the video just so I could use the girl singing this one line," he says. "It's just so brilliant."

Tarsem, who worked on the video without pay, was inspired to lens a global odyssey to complement the ethereal audio track. The clip follows the voyage of a young girl who travels the world by tricycle in the quest to find sleep.

"I go for the feeling of the song, not for what the song is about," says the director, who contributed his own funds to the production. "I am seeking a curve, an ebb, and a flow. I try to create something like a journey."

Tarsem and his crew took a journey of their own to shoot "Sweet Lullaby," crossing eight countries on four continents during a 4½-week shoot last year. Much of the $150,000 production budget was used for travel and hotel expenses in Spain, China, Russia, India, Kenya, and the U.S., as Tarsem and his skeleton crew traversed the world. The company comprised art director Fatima, producer Dave Ramsey, and Ramser's companion, who doubled as camera assistant. Tarsem's niece, Shana Sahota, portrayed the child.

"We would arrive at a location in the afternoon and spend about three hours taking polaroids in the city," says Tarsem. "At dinner, we would decide where to shoot. The next day, we would shoot, and the third day we would leave."

"Sweet Lullaby" is a virtual study in design, as Tarsem toys with visual perspective, creating a series of images special effects during the clip. "There is no postproduction involved at all—everything is straight cuts, no dissolves," the director says.
Avant-garde composers like John Cage and LaMonte Young were among the most interesting composers of the New York Art Scene. Their music was often experimental and challenging, pushing the boundaries of traditional music and sound. Cage, in particular, was known for his innovative use of found objects and silence in his compositions, and was a significant figure in the development of minimalist music. Young, on the other hand, was a pioneer in the field of electronic music and was involved in the creation of the first electronic music studio in the United States.

Another notable figure in the New York Art Scene was Robert Moog, who was the creator of the Moog synthesizer, a device that revolutionized the world of electronic music. Moog's synthesizer was widely used in the development of ambient music, a genre that emerged from the New York Art Scene. Ambient music is characterized by its use of ambient soundscapes and electronic textures, and it has had a significant influence on contemporary music.

Finally, the New York Art Scene was also characterized by the presence of andragogues such as John cage and LaMonte Young. These individuals were known for their ability to create innovative and boundary-pushing works of art, and they played a significant role in shaping the direction of music and art in the United States.

In conclusion, the New York Art Scene was a vibrant and influential movement that produced many of the most important and innovative works of art in the 20th century. The contributions of composers like John Cage, LaMonte Young, and Robert Moog, among others, have had a lasting impact on music and the arts, and they continue to inspire and influence musicians and artists today.
THE BILLBOARD SPOTLIGHT

Brits Around the World

THE BRITISH INVASION CONTINUES AS U.K. ARTISTS MAKE THEMSELVES HEARD BY A GLOBAL AUDIENCE

DINA CARROLL
 Eternal

JAMIROQUAI

SHARA NELSON

LEVEL42

TAKE THAT

APACHE INDIAN

www.americanradiohistory.com
LONDON—If you want to know how the British music business is doing, the best place to look is, perhaps, Germany. Or Australia. Or Argentina. Or America. Or any of the markets around the globe that, for the past three decades, have listened to the beat of the Britpop that pop sounds that have crossed boundaries and climbed their charts.

Since the days of Beatlemania, as is often noted, U.K. artists have enjoyed an influence on the world’s pop tastes well out of proportion to Britain’s share of the world’s record sales. The British pop empire indeed rules the waves—the airwaves.

U.K. record companies grew comfortably flush over the years through payments for their repertoire from sister companies overseas, and it became financially inconceivable to sign a young British act without expectations for success worldwide, or at least in the U.S. Thus the pressure to find, sign and develop new talent is unlike that found anywhere in the world. A good number of formerly employed A&R scouts and label execs can confirm that fact.

While high expectations for new artists often exceeded results in the past year, the British music business could continue to take pride in 1993 in the ongoing international appeal of its rock and pop stars, as illustrated by some of the case histories featured in this report: Duran Duran’s platinum breakthrough in Argentina, UB40’s reggae ride through Australia, Ulton John’s arrival in South Africa, the Pet Shop Boys’ playful pop in Germany, Depeche Mode’s warm embrace in Spain and Sting’s rising star in Japan.

In the U.S., Sting’s recent batch of Grammy nominations for “Ten Summoner’s Tales” recalled Eric Clapton’s sweep of the previous year’s Grammy Awards for his “Unplugged” album. In Germany, EMI reported that Paul McCartney sold 600,000 copies of “Off The Ground” in 1993, boosted by the European leg of a world tour. In France, WEA Music saw 100,000-plus sales in 1993 for a best-of collection from the Pretenders, boding well for the return of Chrissie Hynde’s band this year.

However, if British record executives lend ear to their colleagues on the European continent and elsewhere, they will often hear disappointment with the U.K.’s recent track record for nurturing new acts for their markets. “It’s not a pretty picture,” says Theo Roos, CEO and president of PolyGram Netherlands and VP artist development for Continental Europe for PolyGram. “Overall, it wasn’t a great year for English pop rock.”

Helmut Feist, president of EMI Music Germany, Switzerland and Austria, enjoyed hit albums from both McCartney and the Pet Shop Boys. “But generally, there’s a lack of creativity in the young British pop scene,” which the U.K. companies are the first to admit, he says. “The U.K. as a record setter has been losing to the Americans.”

Fabrice Natal, president of BMG-owned Vogue Disques and general manager of BMG France, concudes, “It’s been a tough year for everybody.” Still, he laments that British pop often doesn’t translate to French tastes. U.K. artists often sound, to his ears, like “they’re only making records for [BBC] Radio One.”

“Tink they have to be more subversive. They shouldn’t be too mild about the way they produce records and make videos,” says Natal (who has shown his own preference for subversive Brits by signing Malcolm McLaren to a deal for a 1994 release).

Of course, the British business has begun to seriously take stock of its talent development troubles in the ’90s, often in characteristically dour discussions. But is the outlook all that bad?

Consider two of the other case histories featured in this report: Radiohead’s breakthrough in the U.S. with an old-fashioned hit single, “Creep,” and Suede’s hot reception in Sweden, one of the market’s contributing to worldwide sales in excess of 1 million for that band’s ballyhooed debut.

For Franco Gabrini, managing director of Sony Music Italy, newcomers Suede and Jamiroquai were among his best international sellouts of 1993. He urges young British artists to make more time for promotional visits and live performances in Italy and predicts success in the market will come. “The live concert is crucial,” he says.

Roos at PolyGram in Holland points to the strong start made by U.K. soul singer Dina Carroll and notes that Bjork is a U.K. signing. “Maybe Iceland is part of Great Britain,” he quips. His U.K. company has keen hopes this year for continued international growth by the likes of Therapy, Del Amitri, Catherine Wheel and James.

Artists like these have traditionally found their first audiences in the U.S. through modern-rock radio. And despite the strength of the Seattle sound and American rock ‘n’ roll in 1993, the format continued to display the variety and depth and international appeal of such U.K. artists as New Order, Tears For Fears, Radiohead, The The and Jesus Jones.

At WEA Music in France, international marketing director Michael Wippen says that his company’s success with their collections of new hits from the Pretenders and Frankie Goes To Hollywood suggests that the key still lies in well-crafted pop songs. “People in England shouldn’t be so concerned with signing a band that’s hyped and could be very strong on stage; instead of listening for songs.”

Fest at EMI in Germany echoes the view. He hopes the U.K. music business in 1994 won’t attempt to chase trends but might return to its strength of producing memorable hits by artists with staying power. “The best thing we could expect from the U.K.,” he says, “is straightforward pop music.”

---

**Best Album By A British Artist**
- Dina Carroll—“So Close” (A&M)
- Jamiroquai—“Emergency On Planet Earth” (Sony S2)
- Stereo MCs—“Connections” (4th & B’way)
- Sting—“Ten Summoner’s Tales” (A&M)
- Suede—“Suede” (Nude)

**1993 Winner: Annie Lennox—“Diva” (RCA)**

**Best British Newcomer**
- Apache Indian
- Gabrielle
- Jamiroquai
- Shara Nelson
- Suede

**1993 Winner: Tamzin Archer**

**Best British Male Artist**
- Apache Indian
- Van Morrison
- Rod Stewart
- Sting
- Paul Weller

**1993 Winner: Mick Hucknall**

**Best British Female Artist**
- Apache Indian
- Beverley Craven
- Gabrielle
- P.J. Harvey
- Shara Nelson

**1993 Winner: Annie Lennox**

**Best British Group**
- Jamiroquai
- M People
- Stereo MCs
- Suede
- Take That

**1993 Winner: Simply Red**

**Best British Dance Act (New Category)**
- Apache Indian
- Jamiroquai
- M People
- The Shamen
- Stereo MCs

**Best British Producer**
- Brian Eno
- Flood
- Nelle Hooper
- M People
- Youth

**1993 Winner: Peter Gabriel**

**Best British Video**
- David Bowie—“Jump They Say” (Arista)
- Depeche Mode—“I Feel You” (Mute)
- Peter Gabriel—“Steam” (RealWorld)
- Gabrielle—“Dreams” (Go Best)
- Jamiroquai—“Too Young To Die” (Sony S2)
- New Order—“Begin” (London)
- The Pet Shop Boys—“Go West” (Parlophone)
- Sting—“Fields Of Copy” (A&M)
- Suede—“Animal Nitrate” (Nude)

**1993 Winner: Paul Weller—“That’s Why I Play” (RCA)**

**The Nominees Are…**

Following are the nominations in key categories for the 1994 Brit Awards. The winners, to be announced Feb. 14 at the awards ceremony at London’s Alexandra Palace, will be featured on the TV show broadcast in the U.K. and worldwide.

---

**Music’s World Leader, Britain Is Still Exporting Its Best**

**BY THOM DUFFY**

---

**International Appeal**

---

**Malcolm McLaren**

---

**Dina Carroll**

---

**Paul McCartney**

---

**Malcolm McLaren**

---

**Dina Carroll**

---

**Paul McCartney**

---
A Critic Picks
Next Year’s Hit Brits

David Sinclair predicts which up-and-coming U.K. acts are most likely to make big waves in 1994. Please keep in mind that among his ‘93 choices were PJ Harvey, Suede and Apache Indian.

One Dove
In much the same way that Stereo MC’s held sway at the interface between rock and rap in ’93, One Dove has staked its claim to the no-man’s-land that lies between rock and ambient/dance music. Last year’s debut album, “Morning Dove White,” was a stunning combination of rave-friendly rock and pop sensuality.

The trio was convened in Glasgow in 1990, when bassist Jim McKinnen (ex-guitarist with Altered Images) teamed up with studio engineer Ian Carmichael and singer Dorothy Allison (Dott) to her friends. Thanks to a chance meeting the following year, dance guru Andy Weatherall, whose remix credits include Happy Mondays, Primal Scream and U2. One Dove was snapped up by era’s Ultra-Hip Boys Own label (through London). A Weatherall remix of One Dove’s debut single, “Fallen,” was released to immediate and ecstatic critical acclaim.

Combining the abstract, fetishious quality of ambient house with bursts of over-cranked guitar and odd percussion forays, One Dove’s music delights and excites as much as it shifts and sooths.

Molly Half Head
Signed to Columbia internationally but still with Manchester-based indie Timeless Records in the U.K., Molly Half Head is a band clearly bent on

POoka
A pooka is an Irish goblin whose charm tends to hide a mischievous or troublemaking nature. The word has an unglamorous ring, but insofar as it relates to the duo’s music, Pooka is not such a bad name for rock’s latest odd couple, Sharon Lewis and Natasha Jones. The two women, both in their early 20s, came down from the north of England last summer equipped with a pair of praise-worthy, occasionally better singing voices, acoustic guitars, a harmonica and two and a eponymously titled debut album on IWA.

On the surface, their music is straightforward, coffeeshop folked, a sort that gets under your skin. Donovan and others have peddled since time immemorial. But they give it an odd, devout twist, and the more you listen to “Pooka” the weirder it gets. There are strange quavery harmonies on “The Car,” and “Demon”—with its unsettling lyric about a demon who “tore out my heart and bit off my feet”—dissolves into a neurotic frenzy of PJ Harvey-esque yowling. A free-form jazz saxophone solo guides the outset to “Nothing in Particular,” and a pseudo-hop groove takes over the end of “Dream.” Nothing is ever quite as it seems.

Are they nouveau English hippies or ancient rootless sires? Either way, the pair has made effortless progress since getting together at Nottingham Polytechnic in 1992 and look set to be one of Britain’s increasingly rare, folk-based exports in 1994.

Continued on page 40
VIRGIN. WE'RE SELLING OUT!

TOP UK ALBUMS AND SINGLES LABEL FOR 1993

"OUR ARTISTS ARE OUR LIFE"
THE BRITS AWARDS 1994 NOMINEES...

APACHE INDIAN
- Best British Male Solo Artist
- Best British Dance Act
- Best British Newcomer
- Best British Single

PAUL WELLER
- Best British Single
- Best British Male Solo Artist

STING
- Best British Male Solo Artist
- Best Album By A British Artist
- Best British Music Video

DINA CARROLL
- Best Album By A British Artist
- Best British Female Solo Artist
- Best British Single

STEREO MC'S
- Best British Group
- Best Album By A British Artist
- Best British Dance Act

GABRIELLE
- Best British Female Solo Artist
- Best British Newcomer
- Best British Single
- Best British Music Video

NEW ORDER
- Best British Single
- Best British Music Video

VAN MORRISON
- Best British Male Solo Artist

PJ HARVEY
- Best British Female Solo Artist

U2
- Best International Group

PolyGram
almost a year in England, and they did a great job over there press-wise,” notes Tom Conner, Capitol’s VP, international, who was the label’s marketing VP during Radashkevich’s initial U.S. effort. “‘Creep’ was also properly imaged to give us a jump start here, and we took a long time setting it up at college and retail—especially the alternative record stores near campuses.”

Importing the overseas press vibe, Conner adds that “CMJ” type” trade and consumer press was targeted. Then an “ideally timed” tour of alternative-oriented markets was booked and heavily marketed some eight weeks after the album release in late April, 12 weeks after the single.

“The baby on the album cover was great imaging, and we put out a limited number of CDs with a yellow jewel box to show people it was a special project without any hype—to give us the opportunity to be the underdog, which college-alternative people like.”

Earlier, Capitol had sent out import “Creep” singles six months prior to release, first to college radio, then commercial alternative, “KROQ” put it on in Los Angeles right off the import and got Top 5 spins almost immediately,” says senior VP of promotion John Fago. “His program director spread the word to all the programmers he knew around the country, and the rest of the commercial alternative came on board.”

Gene Sandloom, music director at KROQ, recalls hearing “Creep” on an advance album cassette. “It was one of those rare songs that was so good you didn’t need CD quality to know it would be massive.” He says. “We just needed an atole version because of the language on the album version. When Capitol serviced it, we put it straight on the air and it became the second-biggest song of the year for us, behind Stone Temple Pilots’ ‘Monkey.’”

Eventually, records rotated, and the single was at its top at 40. Again, we got it on the air, the public reacted.” —JIM BESSMAN

SUEDE

Nude/Sony, “Suede,” SWEDEN

It was April 1993 when Suede reached Stockholm early in their European tour and played to a packed house. But the buzz in the Swedish press had begun as early as May the year before, when the band’s first single, “The Drowners,” had been

released in the U.K. and the British music press was saturated with reports about the Suede phenomenon. “It was the press that really got things rolling,” says Helen McLaughlin, label manager at Sony Music Sweden. “Stockholm is a trendy city, and the music journalists here read a lot of the British press. So they knew about Suede.”

Although “Metal Mickey” was the first single released by Sony in Sweden, the real breakthrough for the band was

Continued on page 46
Without question it is London's most elegant little hotel, the city's best kept secret.

Los Angeles Times

In my experience one of the most comfortable and attractive hotels in the world. Sunday Telegraph

HALCYON

PEACEFUL
PRIVATE
ELEGANT
EXCLUSIVE
EXCELLENT
ECCENTRIC
IDIOSYNCRATIC
LUXURIOUS
DISCREET
DISCERNING
INDIVIDUAL
INTIMATE
EFFICIENT
CARING
CALM
BALM

HALCYON
LONDON

HALCYON HOTEL - 81 HOLLAND PARK - LONDON W11 3RZ
TELEPHONE: 071 727 7288 · FAXIMILE: 071 229 8516

WORLDWIDE U.S.A. AND CANADA toll free 1 800 457 4000 JAPAN (03) 5581 0150 FRANCE toll free 05 12 73 54 RESERVATIONS GERMANY (0211) 493 1223/4 ITALY (02) 86 45 08 71 SPAIN (91) 319 0143 SWEDEN (08) 682 4747

www.americanradiohistory.com
DEPECHE MODE

Mute/Sire/Warner Bros., "Songs Of Faith And Devotion," SPAIN

Spain is a long way from Basildon New Town in England, where Depeche Mode hails from; but the band has made it their second home. The band's last album, "Songs Of Faith And Devotion," released via Sire/Reprise, was in the charts here from March until July and was recorded mostly in a private studio in Madrid's plush Montejaque district.

"Lyrics and guitarists Martin told me the reason was half because Spain gives them spiritual inspiration and half because clubs stay open very late—so they can go to their favorite places at 4 a.m. and still have a good time," reports veteran DJ Joaquin Luqui of radio sector leader Los 40 Principales. He interviewed the band twice this summer.

Depeche Mode’s U.K. label, Mute, changed Spanish hands in July, when it went from Sanns to RCA, part of the BMG stable. Santiago Menendez, Mute label manager at RCA, says: "Songs Of Faith And Devotion" in fact did not do too well...
fortissimo

EMI

EMI RECORDS GROUP UK & IRE

sound with vision
Brits Abroad
Continued from page 46

year isn’t until March 12.
EMI promotion chief Winnie Ebert says, “The ‘Go West’ single is just plain commercial with no mercy. It was No. 1 on the Media Control airplay charts for seven weeks running, then No. 2 for five more.”

Jim Sampson, music coordinator at Bavarian Radio’s BR3 in Munich, says, “For us, ‘Go West’ went straight onto the priority list because the tune is airable for every hour of the day.” BR3 also aired a 30-minute version of the “Rock-Sa’s” European satellite broadcast, in which fans from all over the Europe submitted questions to the Pet Shop Boys.

Says Wolfgang Oehmayer, head of purchasing at World Of Music in Munich, “People were in the mood for a tune that is easygoing. It had mass appeal and took off immediately.”

—ELLY WEINERT

STING

A&M, “Ten Summoner’s Tales,” JAPAN

Japanese licensees of foreign labels often aren’t able to release the domestic version of a given album for a good two or three weeks after the import version becomes available here. Lyrics have to be translated, liner notes have to be written, and artwork, such as the ‘obi’ paper band on the spine of a CD, has to be arranged.

However, staffers responsible for the A&M label at Polydor K.K., one of PolyGram’s two Japanese subsidiaries, worked overtime to ensure that the domestic version of Sting’s “Ten Summoner’s Tales” was released March 1—the same day the album came out overseas. Initial shipments of the album were 100,000, which in Japan qualifies for gold status.

“Ten Summoner’s Tales” moved rapidly upon the Japanese charts, reaching No. 1 on Oricon’s international chart and No. 4 on the Music Labo album chart, which includes both foreign and domestic releases, the week of March 15. As of mid-December, the album had sold 190,000 copies, meaning that Polydor K.K. was pretty well guaranteed of achieving its sales target of 200,000 units.

Sting is well-known in Japan (having a single, monosyllabic name doesn’t hurt), but Polydor K.K. didn’t take any chances in promoting the album. The company arranged for journalists Goto Nakagawa, who later translated the lyrics, and Kaoru Hori to fly to London to interview Sting in December 1992. Their stories appeared in a variety of music and general-interest magazines in the weeks leading up to the album’s March 1 release.

In an unusual move, Polydor K.K. set up an April trip to London for eight staffers from such leading radio stations as Tokyo’s J-WAVE, FM Osaka and FM Yokohama. The company also advertised the album with a poster campaign in major Tokyo subway stations, a tactic usually reserved for domestic artists.

Besides releasing the album at the same time it came out abroad, Polydor K.K. added an extra touch—“Everybody Laughed At You”—in an effort to boost sales of the Japanese version. To date, 30,000 copies of the import version have been handled by Polydor K.K.’s in-house import division.

Mike Inman, director and general manager of Virgin Megastores Japan, says the way Polydor K.K. handled “Ten Summoner’s Tales” was a good example of the way companies here are getting more on the ball in terms of ensuring simultaneous releases and adds that he was impressed by the way the company promoted the album. “There were large posters in place behind the counters before the album was released,” he says. “And there were samples in place in listening booths on the day of the album’s release.”

—STEVE MCCLURE

THE HYATT CARLTON TOWER, KNIGHTSBRIDGE

A Home from Home

for the top bands

when they need

the best address

in London.

HYATT CARLTON TOWER
LONDON
A PARK HYATT HOTEL
ON CADOGAN PLACE, LONDON SW1X 9PY
TEL: 071 235 1224 FAX: 071 235 9129

The Peak Health Club at the Hyatt Carlton Tower

THE BEST IN THE BUSINESS

PolyGram
TELEVISION INTERNATIONAL
347-353 Chiswick High Road
London W4 4HS
United Kingdom
Telephone +44 81 954 9199
Fax +44 81 742 5581

PolyGram
DIVERSIFIED ENTERTAINMENT
Worldwide Plaza
825 Eighth Avenue
New York NY 10019
Telephone (212) 333 8000
Fax (212) 333 8022

www.americanradiohistory.com
ON 35 YEARS IN THE MUSIC BUSINESS

YOUR GREATEST UNSUNG HIT IS THE CLIFF RICHARD TENNIS TRAIL. DIRECT LINE INSURANCE IS PROUD TO SUPPORT THE CLIFF RICHARD TENNIS TRAIL, TAKING THE FUN OF TENNIS TO THOUSANDS OF CHILDREN IN BRITAIN'S INNER CITY SCHOOLS.
CLIFF RICHARD

Making Hits In Five Decades

A BILLBOARD ADVERTISING SUPPLEMENT
MOVING IT
Continued from page 58

1962: Films Summer Holiday—this movie title track his 26th single—and several No. 1 hits Harris quiets Shadows for a solo career; Brian "Licorice" Lives moves in.

1963: In February, he has four titles in the British Top 30—and in the charts of eight other countries simultaneously. Records album "When In Spain" in Barcelona, and in Spain.

1964: New move (his fifth), Wonderful Life, premieres in London; Cliff and the Shadows star in London Palladium panto, with record box-office advance bookings. In the U.S., Elvis Presley says he greatly admires Cliff's work.

1965: His 29th single, "The Minute You're Gone," another No. 1, is cut in Nashville, Tenn. and Richard recordings in Portugal, German and Italian, and tours Scandinavia, then Poland and the Middle East. In voted top British singer for sev enth year in succession.


1969: Shadows go into "semi-
Heavy Metal

Since 1958 Cliff has been turning records into platinum, silver and gold.
Brontë Beat

CLIFF’S NEXT CHALLENGE: "HEATHCLIFF" — A ‘CONCEPT CONCERT’

BY PAUL SEXTON

Few artists midway through their fourth decade as an international superstar would continue to risk venturing into uncharted musical waters. Cliff Richard’s forthcoming record and concert project advances him into a completely new area of performance and is the latest self-imposed challenge for an artist whom many would say has already achieved it all.

This fall, Cliff will take to the road in an unusual new vehicle written especially for him. To be titled “Heathcliff,” it will see the artist starring as the romantic lead of “Wuthering Heights.” Emily Brontë’s classic of English literature published in 1847. It will form the basis for an arena tour of the U.K. with the most ambitious production values of his career. The all-new music for the tour will be Richard’s next album release and is currently being written by his longtime friends, Australian composer John Farrar and multi-million-selling lyricist Tim Rice.

To call it a musical would be misleading,” says Bill Laitham of The Cliff Richard Organization. “It’s more a concept concert, a study of the character of Heathcliff. It’s to go to arenas, not to the West End, and be produced as a rock show.” Production elements, he adds, will include a 100-ft. stage, gauzes and projection. It’s hoped that the show will open in early November at a venue yet to be announced, with the complex staging calling for multi-performance engagements at any one location.

Meanwhile, Farrar and Rice are reveling in the chance to work on such an unusual project. Lyricist Rice says, “I was approached by Cliff over a year ago, and he outlined this idea. To be quite honest, I didn’t really know the story. I’d seen the film when I was a kid, but my greatest memory of it probably came from the Kate Bush song [‘Wuthering Heights,’ a U.K. chart-topper in 1978]. It’s quite a complex thing, because it’s not really a musical of the book. It’s a bit like doing ‘Evita,’ I suppose. You have to tell it in a modern way, but be true to the story.”

Pre-production Research

Farrar, now resident in Los Angeles, was similarly unfamiliar with the source material. “I was familiar with two of the movies about it, then when it was decided to go ahead, I read the book. Pretty heavy going,” he smiles.

William Wyler’s Hollywood version of “Wuthering Heights” was released in 1939 and starred Laurence Olivier as Heathcliff and Merle Oberon as his life’s love, Cathy. A British version in 1970 starred Timothy Dalton (a future James Bond) and Anna Calder-Marshall. “Cliff has such a large base of fans that it’s a commendable decision which way to go musically,” says Farrar. “So far, we’re happy with what we’ve got. I think it’s going to be fairly different for him. We have a couple of orchestral ballads and a few rock things. Cliff really believes in it. I remember him talking about this when I was in England 15 years ago.”

The album is penciled in for a summer 1994 release, and Farrar says that he and Richard did a little pre-production “research” in December, visiting the New York production of Peter Toshendorf’s “Tommy.”

Farrar’s friendship with Richard goes back to the late 1960s, when he teamed up with Hank Marvin and Bruce Welch from Cliff’s former backing group, the Shadows, Britain’s most successful instrumental group of all time. Farrar came to the U.K. as an unknown but had had success in Australia as a member of the Strangers.

With the Shadows in temporary retirement, the trio of Marvin, Welch & Farrar released two albums in 1971, made several appearances on Richard’s BBC television series and supported his Japanese tour that year, as did Oliva Newton-John, with whom Farrar would have great success as a writer and producer. Farrar and Richard last worked together on the transatlantic Top 20 hit “Suddenly” in late 1980 by Cliff and Newton-John from the soundtrack of the movie musical “Sunnyside.”

Collaborating By Fax

“Rice, by contrast, had never written for Richard before. ‘It’s been this running joke between us,’” he laughs. ‘I’ve known him for 20 years, but he’s never recorded anything I’ve written and, without sounding arrogant, he’s one of the few—most artists of his calibre have, even if it’s something obscure on an album.”

Farrar and Rice have had some composition sessions together, either when the Australian has visited London or Rice has been in Los Angeles, where he has a songwriting contract with the Disney studio. But principally, says Farrar, their collaborations have been by fax machine and telephone—‘‘I’m fed up with flying,” confides Rice.

By early January, roughly half of the material was ready, with Farrar due to go into the studio to demo six songs before resuming duties on the remainder of the score. He reveals that working titles so far include “The Sleep Of The Good” and “Earnhardt’s Song,” named after one of the main characters in the early part of the novel.

Rupert Perry, president/CEO of EMI Records U.K. & Eire, says that Richard’s willingness to extend himself, rather than simply rest on his laurels, is a measure of the man. “That’s what’s always encouraging about Cliff,” Perry explains. “In some ways, we’re all trying to keep up with him. Here is someone who is always challenging himself. One thinks of his performance in ‘Time’ [the mid-’80s London West End musical created by 60s contemporary Dave Clark, in which Richard starred for a year], and his early performances in films. He’s constantly giving himself challenges.”

Dear Cliff

Thank you for your powerful performance of our song

I Stil Believe In You

and for taking it to the top of the charts in the U.K.

Congratulations on its American release!

David Pomeranz & Dean Pitchford

MOVING IT

Continued from page 68

as “best British male solo artist of the last 25 years.”

1978: Two weeks of reunion concerts of Cliff and the Shadows at the London Palladium pack in the fans. BBC Radio 1 puts out five-part series on him. ‘Twenty Golden Years.”

1979: “We Don’t Talk Anymore,” Cliff’s 75th single, produced by Bruce Welch, written by Alan Tarney, tops U.K. chart for weeks and is his fourth to make the U.S. Top 40. He launches gospel label Patch Records.

1980: He collects his OBE (Order Of The British Empire) from the Queen at Buckingham Palace; his “Suddenly” duet with Olivia Newton-John goes Top 20 in London.


1982: Heavy schedule includes tour of Europe and Scandinavia, and a show at the Royal Albert Hall with the Royal Philharmonic Orchestra.

1983: His 86th single (“She Means Nothing To Me,” dueted with Evwly [Brother Phil] and his revival of Buddy Holly’s “True Love Ways,” with the London Philharmonic, both go Top 10. So does his album “Silver,” marking 25 years as a recording artist.

1984: Major concerts (four at Wembley Arena, five at Birmingham NEC) by Cliff and the Shards “Together,” then playing away on “Rock Connection” tour of Australia and New Zealand—and, later, Europe.

Continued on page 64

Receiving a gold disc from Elton John for 1976’s “I’m Nearly Famous” album

With lyricist Tim Rice

www.americanradiohistory.com
Congratulations
Cliff
Still Top of The Pops
after 35 years

- We are honoured to be associated with the most successful exponent of the pop music genre in the history of the UK recording industry. Congratulations to Cliff Richard on 35 years of unparalleled achievement.
- Ernst & Young has, for the past thirty five years, been one of the world’s leading business and financial advisers to the music industry. For further information contact Richard Rees-Pulley, Ernst & Young, Becket House, 1 Lambeth Palace Road, London SE1 7EU. Telephone: 071-931 2832.

Ernst & Young
Authorised by The Institute of Chartered Accountants in England and Wales to carry on investment business.
Cliff is “simply the best” - the consummate performer and one of the most articulate entertainers in the world to talk to over a microphone.

I wish him continued success and happiness for many years to come.

Gloria Hunniford
BBC Radio 2 London
Congratulations Veels Geluk Felicitaciones Tahnjah Parabens!

Thanks for 35 great years with EMI from all your friends in the International Sector

www.americanradiohistory.com
CLIFF
A GENTLEMAN!
A CREDIT TO OUR BUSINESS!
LOOKING FORWARD TO 'HEATHCLIFF'.

JIM AIKEN
AIKEN PROMOTIONS

CLIFF
RICHARD

Valuable Players
BEHIND THE STAR,
MANAGEMENT'S TEAM
SHINES ON BRIGHTLY

BY THOM DUFFY

Since the retirement in the early '80s of his long-time manager Peter Gormley, Cliff Richard's interests have been represented by a trio of advisers, working out of offices in Surrey, south of London, a short drive from the singer's home.

"What we've got now has developed into sort of a team management," explains co-manager Bill Latham. "There's our business director, Malcolm Smith, who looks after the contractual business side of the operation. Then there's David Bryce, who looks after all the relationships with record companies and professional concert production. I do, I suppose you could say, virtually everything else, which is pretty much promotion and personal bits and pieces for Cliff. I look after his charity work, the Christian dimension of his work and so on.

"Peter [Gormley] was much, much respected in the business," says Latham of the man who guided Richard's career from 1961 until he retired. "By all accounts, it was the soft-spoken and sensible Gormley who gave Richard the support and advice that allowed his talent to flourish from the early days of British rock into the 1980s.

However, beginning in the mid-1960s, when Richard also was seeking a better understanding of his Christian faith, he met and began exploring these issues with Latham, an evangelical Christian teacher. "It was at a time when Cliff and his family were asking a lot of questions about faith, and Jehovah's Witnesses in particular, and I got into a lot of discussions with Cliff," says Latham of their first encounters. "He got to know a lot of my friends in the Crusaders [a Christian youth organization], and the upshot was that he moved away from a JW position and committed himself to a more orthodox Christian faith."

By the early '70s, Latham had left teaching and was working for a small Christian relief agency, The Evangelical Alliance Relief Fund, or Tear Fund. Under the auspices of the Tear Fund—and a decade before pop music activism in the Third World became fashionable—Richard made a journey with Latham and others to Bangladesh in 1973. The trip had a profound impact on the singer, who resolved to continue his pop career only if it could help serve ends dictated by his faith.

Charity Tours
"That was a very important watershed for me," recalls Latham. "In the late '60s and early '70s, there were many in the church who felt that being in show business was incompatible with an active Christian faith. I think generally our understanding has become much more healthy in that respect. And Cliff, I think, has been quite a catalyst in helping that understanding, to show that the art is God-given and therefore can be used within the Christian orbit very positively."

One way Richard has done so is through his charity gospel music tours. "Over the years, millions of pounds, no question, have been put through to various charities from those tours," says Latham. The man overseeing both the gospel music tours (which are distinctively billed as such to avoid confusing fans) and Richard's sold-out arena outings is David Bryce, who has worked on the road with the singer since his earliest days.

"We've been doing it a long time and, apart from the early days, we've done everything ourselves," notes Bryce. For example, he says, Richard does not have a booking agent; the tours are routed in-house. Most recently, Richard played a new international arena tour for the first time in many years with a series of shows in the United Arab Emirates.

In recent years, the sophistication and scale of Richard's concert production has increased "incredible," says Bryce. "The change in the size of the touring [production] happened after we did Wembley Stadium in June 1989. We needed someone involved with us who had experience with the huge venues, so we brought in [promoter] Mel Bush."

As Richard's managers look at his remarkable pop-chart history in the U.K. and the extent of his touring success, his lack of a breakthrough in the U.S. stands out.

"He has had a number of single hits over there and has done a number of tours in the States that were massive but unsuccessful," says Latham. "But the record company seemed to fail to translate those appearances and that single success into any sort of personal profile. People in the States will say, 'Oh, Devil Woman? We Don't Talk Anymore? I know the song, but who's the artist?'"

Worldly Demands
However, if the job of artist management is making sure the record company does its job, Richard's advisers acknowledge they may not..."
EMI MUSIC CANADA
SALUTES
Cliff Richard
ON 35 YEARS
OF GLOBAL SUCCESS
CONGRATULATIONS!
www.americanradiohistory.com
Behind every door at 20 Manchester Square, in London's West End, an EMI executive stands ready and willing to wax lyrical about their most venerable commodity.

Such is Cliff Richard's relationship with the company for which he has recorded over 35 years that he evokes both hushed respect and unaffected friendship from those he works with.

Although Richard can occasionally be heard expressing a wish to ease his career down a gear or two, few 50-somethings in any profession can continue to spend as much time at the office as he does. By unanimous vote, Richard continues to be the ultimate, articulate, media-friendly professional.

"He's accessible, he's there," enthuses Jean-Francois Cecillon, U.K. divisional managing director of the EMI label. "When he talks, he makes sense, and people recognize that." Rupert Perry, president/CEO of EMI Records U.K. & Eire, says, "I'm always amazed at the degree of hard work that Cliff puts into every thing he does. He's involved in every aspect, and that's terrific from our point of view. He is the consummate superstar and professional."

John Friley, international VP, adds, "He gets on very well with the MDs in the different territories. He treats them as friends and takes them out to dinner. The guy has so much energy and enthusiasm. On promo trips, you've got to stop him doing things. He'll talk to anybody. He's always professional, and he always leads people towards good stories."

Oc's Fave Import

Notable among Richard's international strongholds is Australia, where he has maintained a huge and loyal following with regular touring visits. "Australia has long been Cliff's second home," says David Stockley, president/CEO, EMI Records International Sector. "Even after 35 years, he remains one of our favorite exports to Australia and regularly gets gold records there."

Many of EMI's European campaigns with Cliff continue to produce great results, says Alexis Rotelli, president/CEO, EMI Europe. "Particularly in Germany and Denmark," Rotelli notes, "his success continues to give us great pleasure. He's always been a tremendous asset to work with, and we continue to try to widen the boundaries of his success.

"No one pretends that there is no room for improvement in international sales performance, even for such a legend. As is reported elsewhere, Richard's record ratings in certain markets in recent years have failed to live up to his box-office on the road, and his failure to break the American market on any consistent basis is a bête noire with the singer himself."

"That's always been a difficult one for Cliff," admits Perry, who cites another of his former charges, Status Quo, as a similar example of a perennial British favorite not making a happy Atlantic crossing. "I don't..."
Cliff Richard

Proving great music knows no borders

Congratulations and best wishes from all your friends at

EMI CONTINENTAL EUROPE
Cliff: You are the king of British pop music since 1958. I have enjoyed and been inspired by your work. Here’s to the next 35 years!

TIM RICE

“Congratulations” Cliff 35 years at the top.

BRITANNIA ROW PRODUCTIONS AND SALES

Britannia Row Productions Ltd., 9 Osiers Rd, Wandsworth, London SW 18 1NL. Tel 081 877 3949 • Fax 081 874 0182

“You always were the greatest Cliff! Congratulations on your 35th anniversary in showbiz and may we see many, many more.”

Love, Cilla Black.

EMI
Continued from page 68

know what it is, but I have witnessed Cliff perform in front of an American audience and it’s been fantastic.”

Jim Flifield, president/CEO of EMI Music Worldwide, notes that Richard "continues to be one of our most successful artists in major markets around the world. We value our continuing relationship with Cliff and we’re delighted to have had the opportunity to work with him over the years.”

One of the most recent of Cliff’s British Top 10 singles, 1992’s “I Still Believe In You,” is currently raising his U.S. profile, thanks to its use in the ABC-TV daytime drama One Life To Live and the resultant SRB/ERG compilation (Billboard, Dec. 4, 1993).

“Outside America, it’s a Contemporary Hit Radio world,” says Reley. “You can put people into stores or pet stores, but you can’t sell them an album they don’t want to buy. But when you get a new Cliff record, any programmer in any territory will play it, because they’re still interested in what he’s doing. You walk down the streets with him (on overseas trip), and he gets recognized more than anybody I’ve ever been with, whether he’s selling or not.”

Painting In A Brainstorm

Hopes are high that the commercemally bold “Heathcliff” concept-tour project and its accompanying album will re-ignite Cliff’s career in fresh new colors, and, while preparation continues on that venture (see separate story), EMI and the singer are brainstorming ideas for the repackaging of his catalog material to remind Richard’s international audience of both the strength and length of his output.

In Britain over the past 18 months, 36 of his 55 catalog releases have been re-issued, appearing on CD for the first time on 18 double-disc titles spanning early releases such as “Cliff Sings,” the mid-period “Take Me High” and ’80s albums including “Rock & Roll Silver.”

Reley singles out two international markets that seem ready to welcome Richard back. “The French are trying very hard. Gilbert Ohanyan, president of EMI France, got to know and respect Cliff and wants to make him a massive star in France. They did a special album with a big $300,000 campaign behind it. Cliff recorded a couple of songs in French. They did a completely different sleeve and we re-mixed and re-recorded a few things.”

“We also want to look at re-writing him in the Southeast Asian and Pacific Rim territories. There’s a large demand for Cliff to do shows and we just haven’t had the time. That’s an area where he could do really well, especially since they’ve been cleaning up on piracy.”

Perry concludes that the boundless energy of this pop perennial is an inspiration to all who work with him. “I've witnessed him working with all of our people in the U.K. company and seen what a buzz everyone gets,” observes Perry. “He comes into Manchester Square and works everybody. He’s infectious.”

Addis Cecil, “For me, when I think of the U.K., I think of the BBC, Buckingham Palace, the Union Jack and Cliff Richard. He’s part of the British way of life.”

VALUABLE PLAYERS
Continued from page 66

have made an American breakthrough the priority it might have been.

“Cliff is a unique artist, that he’s a major world artist who has not made it in the States," concedes Latham. “From the word go in Cliff’s career, he’s been so popular and in demand from two-thirds of the world—the Far East, Australia, Europe and the U.K. Cliff has had an incredibly busy, relentless career working those territories, and I don’t think that we have given the States the attention and time that maybe was necessary for Cliff to take off there. Perhaps it demands that he live in the country for a year or six months. He wouldn’t do it now because he hasn’t got that hunger for the States these days. But nevertheless the frustration is still there.”

But lately it is overshadowed in the offices of the Cliff Richard Organization by plans for the singer’s latest venture: his “conceptual concert” project of new songs inspired by Richard’s longtime fascination with the character of Heathcliff in Wuthering Heights.”

"It’s going to be a difficult one for Cliff’s adoring fans, and there’s an awful lot of them, for Cliff to tour out of stage and present a concert, not as Cliff with that gentle banter he always has, but as this really ugly character," says Latham. "It’s going to be a real test of his stage ability and a real challenge.”

From Bryce’s perspective as a veteran of the road, the project is also an opportunity to redefine the scope of the arena pop concert. “It could possibly be a new way of presenting popular music,” he says.

As Richard relies on his advisors to work out the logistics and business details of the latest chapter in a long career, each member of the management team plays his part. “Certainly, through circumstances and some sound planning,” says Latham. “I reckon that in Malcolm, David and myself, there are the gifts to enable Cliff’s career and life to progress to its potential.”
CONGRATULATIONS, CLIFF, ON 35 YEARS IN THE BUSINESS! YOUR FRIENDS AT

EMI Austria GesmbH
EMI Germany
EMI Switzerland
CONGRATULATIONS

on your

35th anniversary

in the music industry.

from all your friends at the

NEC and National Indoor Arena,

Birmingham.

Dear Cliff,

congratulations from

EMI Benelux for

35 years of big events

and great albums

with our

very best wishes

Stuart, Chris & all

at . . .

CLIFF

When the subject is you

it’s hard to know what to say.

How about . . . .

We owe you.

SGO MUSIC MANAGEMENT

THE SIX-

CONTINENTAL MAN

Cliff And His Hits Have Followed The Sun

BY DEMETRI CORTON

Cliff Richard’s international career has been spectacular. He has enjoyed hundreds of No. 1’s and thousands of hits in over 50 countries in all six continents of the world. He was the first British pop star to build a consistently successful career on a truly global scale.

Soon after Richard signed to EMI’s Columbia label in 1958, his first hit, “Move It,” started charting in Europe. This was unusual at a time when America alone dominated the world’s charts. His first major international hit came a year later, with “Living Doll.” It made the Top 30 in the U.S. and was No. 1 in Canada. It was his first hit in Australia, a country that has been one of his biggest markets ever since, and in Japan.

Cliff Richard’s international career was no accident, as his then manager, Peter Gormley, recently recalled: “It was certainly a conscious decision on my part, with total agreement from everybody else. We wanted international very hard. When we thought it was time to go somewhere to spread ourselves as much as possible, weather had a lot to do with it. We liked to travel so the sun in winter, so that had a lot to do with the African and Australian visits.”

German “Lips”

While English-speaking countries like Australia were open to British artists, most territories were difficult to break into. Richard overcame the problems by regular touring and by recording material in German, French, Italian and Spanish. The results were substantial. In 1963, the German version of his “Lucky Lips” hit was at No. 1 for 11 weeks and sold more than half a million copies in Germany.

At the end of 1963, Billboard ranked Cliff Richard the world’s No. 1 international recording star, followed by Elvis Presley and Richard’s backing group, the Shadows. Then the Beatles came and changed everything, though Cliff survived. Billboard’s international top three in 1965 were the Beatles, the Rolling Stones and Cliff Richard.

His string of international hits continued. In 1979, he had the biggest hit of his career with “We Don’t Talk Anymore.” It charted, in 14 countries and was No. 1 in 17. The 1980s saw a number of global million-selling albums, including “Wired For Sound,” “Always Guaranteed” and the “Private Collection” double album.

Richard has had hits in every country of Western Europe, his most successful territories being Ireland, the Netherlands, Belgium, Germany, Austria and Scandinavia. Denmark is a particular stronghold. He has also toured Eastern Europe and Russia successfully and enjoyed hits in Israel, Lebanon and throughout Southeast Asia. In India, where he was born, he had 16 consecutive records enter the charts at No. 1 in the first week of release. He was a major teen idol in Japan, though his public embrace of Christianity killed that career stone dead.

In South America he has had a few hits in almost every country, but that is one part of the world where his success has been modest. The same is true in the U.S. Of 19 Hot 100 hits, only three made the Top 10. The one bright star in the Americas has been Canada. Richard was Capitol’s biggest-selling artist there in 1963, and he had another string of gold and platinum hits on EMI America in the early 1980s.

Bridging The Tour-Sales Gulf

Richard continues to be a major concert attraction worldwide. He has just completed his first tour of Middle East Gulf states and another European swing taking in Germany, Austria, Switzerland, Belgium, the Netherlands, France and Denmark.

The objective for the future is to turn this touring success into revenue in record sales. He did this in Australia during a six-week tour in 1987, as his present co-manager David Bryce recalls. Cliff sold 120,000 concert tickets, but only 14,000 albums. “I suggested regional TV for the ‘Some People’ single,” says Bryce. “This put his then current album and single in the Australian Top 10.”

The immediate priority is Europe. “Cliff is still a legend, a huge star, across Europe,” says Bryce. “Our task is to help turn that popularity into record sales. Cliff’s last British tour added album sales of 800,000. His last European tour was a sell-out, so the potential is there.”

www.americanradiohistory.com
WIRED FOR SOUND...
...FOR 35 YEARS

BEST WISHES
FROM BOB, WILLIE
& ALL AT
ROBERTSON TAYLOR INSURANCE BROKERS LTD

WILLIE ROBERTSON
MARTIN GOEBBELS
55 Fulham High Street
London SW6 3JJ
Tel: 071-731-1454
Fax: 071-736-4803

BOB TAYLOR
33 Harbour Exchange Square
London E14 9GG
Tel: 071-538-9840
Fax: 071-538-9919

---

PEERMUSIC IS PROUD TO SUB-PUBLISH CLIFF RICHARD'S PATCH MUSIC CATALOGUE THROUGHOUT THE WORLD.
CONGRATULATIONS, CLIFF, ON THE TREMENDOUS ACHIEVEMENT OF 35 YEARS IN THE BUSINESS.
... and on Saturday night, God created Cliff. With thanks for outstanding contribution to the Gospel music industry from Word Music (UK) — presenting the finest in Gospel music from Cliff Richard.

Also available...
SMALL CORNERS CD - WRDO3036 Cassette - WRDC3036
HYMNS AND INSPIRATIONAL SONGS Cassette - WRDC3017

WORD MUSIC (UK), 9 Holdom Avenue, Bletchley, Milton Keynes, MK1 1QA, England.
Tel: 44 908 648440
Fax: 44 908 648592

Cliff, Congratulations on 35 years of success!
We are delighted to be your music publisher in Australia & New Zealand.

P.S. The others are not a PATCH on you!

Dear Cliff!
Just a little ad from a small country to celebrate a great artist with a huge career
Congratulations from all your friends in Denmark!

CONGRATULATIONS & CELEBRATIONS
from
Michel Perl and Paul Ambach
and everyone at
MAKE IT HAPPEN

New address:
Fruitaalaan 124 B12
2600 Antwerp - Belgium
© 32/3/448 28 38
Fax 32/3/448 07 76

EMI-MEDLEY

ABOUT THE CONTRIBUTORS
Ray Coleman, formerly editor-in-chief of the U.K. music weekly Melody Maker, is the author of biographies of John Lennon, Eric Clapton and Beatles manager Brian Epstein, as well as a best-seller (with Bill Wyman) of the Rolling Stones: History "Stone Alone." Coleman's authorized biography of the Carpenters will be published in April.

Tom Dull is Billboard's deputy international editor, based in London. Paul Sexton is a regular U.K. contributor to Billboard. Demetri Croyton is a British-based journalist who has written about music for a number of national newspapers.

Peter Jones, Billboard's U.K. special features editor, was in the audience at the Chiswick Empire in London, circa 1999, when Cliff Richard made his first billopping appearance on the London music thriller circuit.
CONGRATULATIONS, CLIFF, ON 35 YEARS AT THE TOP

LEGAL ADVISERS TO THE CLIFF RICHARD ORGANISATION

45-51 WHITFIELD STREET, LONDON W1P 5RJ
TELEPHONE +44 (0)71 631 1050  FACSIMILE +44 (0)71 436 2744

50's 60's 70's 80's

CONGRATULATIONS

We are proud of
our association with
Cliff Richard in
the past
the present
the future

VARILITE

BRILLIANT STAGES

CONCERT PRODUCTIONS

20-22 Fairway Drive
Greenford
Middlesex UB6 8PW
England
tel. 44 81 575 6666
THE STORY SO FAR

CLIFF

Thank you for being such an important part of our VIDEO STORY SO FAR

congratulations from everyone at Picture Music International
IFPI Sues Taiwanese Pirate In Shanghai
Damages Sought Following Sting Operation

MIKE LEVIN

HONG KONG—The IFPI is hoping to get its first piracy conviction in China following a three-month sting operation. It has launched a civil suit (not a criminal charge, because no crime was committed on the mainland) in Shanghai’s Middle Court and is seeking $1.5 million in compensatory damages.

Ironically, it is a Taiwanese national who is sitting in Shanghai’s Public Security Bureau detention center, but it is the break the IFPI has been waiting for. At stake in China’s bureaucratic enforcement system is a precedent that could begin to break down one of the world’s most prolific pirate industries.

The Taiwanese defendant, who also is under piracy investigation by the IFPI in Taiwan, runs two CD factories in central China, one in Hangzhou and one in Fuzhou, where 130,000 pirated copies of Hong Kong and international pop music have been produced and shipped during the past year.

“During outside interference, I think we have a 70%-80% chance of winning this case,” says the IFPI’s Asian director J.C. Giuso, “Fortuitously during the operation, they had a known transit stop in Shanghai.”

The sting started three months ago when an order from one of the factories for illegal CDs was leaked to the IFPI. The agency followed the defendant from Malaysia through Taiwan and Hong Kong and back to China, where he had a known transit stop in Shanghai.

But permission to get him detained for questioning first had to come from Beijing and he was passed on to Shanghai authorities. Neither had ever dealt with such a situation, and both hesitated at first.

Giuso’s request was aided by two eyewitnesses from the CD plants who claimed the defendant had taken orders for pirate products. The IFPI also had a very strong evidence of guilt against the defendant, which was vital for Shanghai authority to consider proceeding with such a case.

The defendant has already revealed the name of a Taiwan-owned Hong Kong company that is also involved in piracy. If the man is charged, it will help the IFPI’s case against him in Taiwan.

Should the Shanghai authorities decide to try the case in court, it is likely to take several months to reach a decision. There is a feeling that a multi-court system in China may well “be sacrificed as a political move,” says Giuso. China is under mounting international pressure to crack down on piracy.

But even if there is no conviction, Giuso feels he a certain victory.

Dino Music Benelux, with mainly local artists on its talent roster, was founded in 1986. The company’s most prominent acts are vocalists Rene Frager (who recently scored a triple-platinum CD with his album “Sweet Hellos And Sad Goodbyes”), Grant & Tonke, and Willem Alberti (who will represent Holland at this year’s Eurovision Song Contest), and classical violinist Jaap van Zweden, who is concert master of the Royal Concertgebouw Orchestra, Holland’s top symphonic orchestra.

Berk remains managing director of Dino Music Benelux and TBM. Since 1992, BMG Ariola Benelux has distributed Dino repertoire in Holland, Belgium, and Luxembourg.

BMG Ariola Benelux has successful local artists including Candy Duller, Tom Parker, Frank Boeyen, Anita Meyer, and Margreet Eshuis.

---

Industry Groups Outline Proposal For EC Support

THOM DUFFY

CANNES—A proposal for European Community policy and programs to increase support for pop music production throughout Europe was outlined here during MIDEM. The Coalition of National Music Support Agencies and Rights Organizations (COPA) is calling upon the European Commission to help establish and support European guarantee funds to finance music and video production and live performances; a pan-European music industry information source; and a pan-European support policy for European music, with Asia and the United States viewed as priority markets.

Envisioned as a companion to existing EC policies and programs which nurture the film industry, the proposal was put forth by representatives of the French Export Office, the French Music Office, the Dutch Comanuus Foundation, the Danish rock music council Rosa, Walloonie Bruxelles Musique in Belgium, Popkomm and the Zentrum fur Musik und Kommunikation in Germany, Brazil’s Arzeo Wave organization in Italy, and the Spanish national copyright society SIGAE.

---

Listeners Desenting Radio 1 For Commercial Stations

JEFF CLARK-MEADS

LONDON—BBC Radio 1 FM lost a quarter of its audience last year, according to figures published this week by Radio Joint Audience Research Limited (RAJAR).

The figures, which cover the fourth quarter of 1993, show that 2 million listeners deserted the corporation’s national pop and rock service last year. It now has 11.3 million listeners. The statistics coincide with Radio 1’s new regime under controller Matthew Bannister, which was launched over the summer last year and has continued into last October, and also reflect a continuing strong performance by the U.K.’s commercial radio sector.

Radio 1’s 50 million listener hours in the final three months of 1993, compared with the same period a year earlier, while audience share among adults fell from 22.4% in 1992 to 17.1% last year.

In a bullish response to the figures, Bannister stated, “It is not the job of a public-service broadcaster like Radio 1 to maximize audiences at any cost.” Radio 1 may continue to lose listeners while it is in its “transitional” phase, he said, as the station strives to provide a service different from that of the independent radio sector. He added, however, that “Radio 1 remains the single most popular radio station in the U.K.”

Representatives from the Radio Advertising Bureau were neverthe- less concerned that the latest figures underscore the advance of commercial radio at the expense of the state broadcaster.

Polar Prize Names ’94 Recipients

DOMINIC PRIDE

CANNES—Quincy Jones and the Austrian clavichord con- condutor Nikolaus Harnoncourt will be the joint recipients of the Polar Music Prize this year. The award was made during the ceremony in Stockholm May 17.

Last year’s honorees were Polish composer Witold Lutoslawski and jazz musician Dizzy Gillespie, whose prize was collected by Wynton Marsalis as Gillespie had died some months before. The first award was made in 1992 to Paul McCartney.

The arrival of two figures who are widely respected in their own fields is bound to raise the profile of the Polar Music Prize this year. It is expected that Jones will play a part in re- cording stars he has worked with to perform at the ceremony.

In the announcement of the prize, Jones says, “Sweden was where I started my career during those early years when I played many of your folk parks. So coming back to Sweden is like returning to my old home.”

In his acceptance of the prize, Harnoncourt says, “I love Sweden, it is such an important part of my life. And I look forward to working with you all.”

Nominations for the award are made by members of IFPI and other producers, federation society CISAC. Winners are chosen by a committee which includes Anderson of the Royal Swedish Academy of Music and Swedish composers, publishing and rights bodies.

Jones and Harnoncourt will split the prize of 1 million Swedish kronor ($127,000), which will be presented by the King of Sweden.

The ceremony will be shown live on Channel 1 of Swedish TV and it is expected the show will be internationally syndicated.

Sponsors of this year include Volvo, Scandinavian Air Services, and telecommunications company TeleMe-

---

BMG Ariola Benelux Buys Share In Indie Company

BY WILLEM HOOS

AMSTERDAM—BMG Ariola Bene-

lux has acquired an interest in inde-

dependent Dutch record company Dino Music Benelux. Dorus Sturm, man-

aging director of BMG Ariola Bene-

lux, and Theo Berk, managing direc-

tor of Dino Music, signed the agreement in Amsterdam Jan. 29.

Sturm would not say how much he paid for the share in Dino or how big the share is. However, according to Tibor Benkhard, spokesman for BMG Ariola Benelux, it is less than 50%.

The deal means that BMG Ariola Benelux has also acquired the same interest in independent music publishing company Pegaset TM (Berk Musik), which is owned by Berk, and also a share of commercial radio station Holland FM of which Berk is co-owner. Holland FM spe-

cializes in Dutch light music.

Dino Music Benelux, with mainly local artists on its talent roster, was founded in 1986. The company’s most prominent acts are vocalists Rene Frager (who recently scored a triple-platinum CD with his album “Sweet Hellos And Sad Goodbyes”), Grant & Tonke, and Willem Alberti (who will represent Holland at this year’s Eurovision Song Contest), and classical violinist Jaap van Zweden, who is concert master of the Royal Concertgebouw Orchestra, Holland’s top symphonic orchestra.

Berk remains managing director of Dino Music Benelux and TBM. Since 1992, BMG Ariola Benelux has distributed Dino repertoire in Holland, Belgium, and Luxembourg.

BMG Ariola Benelux has successful local artists including Candy Duller, Tom Parker, Frank Boeyen, Anita Meyer, and Margreet Eshuis.

---
FINNISH TANGO: ONCE A FAD, NOW A TRADITION
(Continued from page 1)

Tango is the favorite dance.

At a tango dance, men stand on one side of the hall, women sit on the other. Members of each sex take turns crossing the floor and asking potential partners to dance, and there is sometimes even a device like a traffic light to make sure everyone knows whose turn it is to take the initiative. It is the "done thing" to dance two songs with the same partner, usually without talking. To socialize, have a snack, or get a drink, you have to go outdoors.

Tango music's status in Finland is very much like that of country music in the U.S.: It might not mean much to a lot of people, but for some, it means everything. Tango-infused pop remains a major part of the Finnish-language record market, and pure tango continues to attract huge audiences for TV and radio shows and dance festivals.

"Tango can be considered the only truly Finnish form of popular music," says Ilpo Hakasalo, an author, journalist, and leading historian of Finnish tango. "I would even argue that all Finnish popular music has been influenced by tango, even if anything originally Finnish in Finnish rock music, it is the same melancholy tango is known for. It calls the spirit of tango." - Pedro Hietanen

It has been estimated that 50% of Finland's population of 5 million like tango, and that active fans of the music make up a third of them. Despite its Latin roots, to these people tango is as Finnish as sauna or the midsummer sun.

It is so Finnish, in fact, that the rest of the world has, until recently, known next to nothing about it. However, American and British TV documentaries have raised international interest in this introspective but peculiarly beautiful music. Of Finland's music companies, Fazer Musikki is most actively planning to introduce Finnish tango to a wider international audience. Many even believe that Warner Music's 1993 acquisition of Fazer Musikki had a lot to do with Fazer's extensive catalog of tango music.

"The best Finnish tango would be classic songs by anybody's standards," says Matti Kemiläinen, director of Fazer's music publishing division. "Internationally, it's a question of finding the right singers, right producers, and, especially, the right audiences." Kemiläinen believes that Finnish tango songs stand a better chance of success outside Finland than do Finnish tango records or singers. Fazer is working to have songs translated into English and other languages.

"Japan is the most promising market for us," Kemiläinen says. "Japanese love sad, melodic music like this. For U.S. audiences, it is more controversial. Everybody is very interested, but we need to find a catchy way of selling the idea to them." Kemiläinen says.

"I think Finland has Latin American tango evolved into a Finnish form of music? Why has it become such an integral part of Finnish culture? And, for that matter, why has it been maintained consistently popular for more than half a century?"

"I've been asked this a thousand times, and I've never been able to come up with a better answer than human contact," says veteran tango singer Reima Hakala, who calls tango "Tango dancing is the only way to have two Finnish strangers touch each other without embarrassment. It has been the most unglamorous form of dance, a major part in tango's success. Even more important, however, is the heavily sexually charged environment of the music. The vast majority of Finnish singers are male, and they often emphasize their role as spokesmen for Men."

"Finland people identify with very strong and very straightforward emotions, and no form of music is more purely emotional than tango," says musician-producer/media personality Pedro Hietanen. Hietanen has produced most of Topi Sorsakoski's hit rock-tango albums, and recently released an album of tango instrumental pieces, simply titled "Tango," with his band, Pedro's Heavy Gentlemen.

Even with all its melodic beauty, Finnish tango is very conservative and extremely serious, both musically and lyrically. This somber tone can even be seen in the way tango singers perform. Taipale, in many ways the biggest tango star, is a singer who doesn't wear any beautiful. He even says he has nothing to do with stagers, and a lot of a group. You can't really clown around too much."

"Ironically Hit"

In 1984, Kari Kuva recorded a parody of Finnish tango's melodrama and it became big hit. It was called "Tango Pealorgani," was probably the first funny tango ever. It became a huge hit, not because of its humorous elements, but because people did not get the joke and considered it to be the ultimate tango song.

Tango strikes a chord with the Finns because they are, to a large degree, conservative, stubborn, and very serious people. In the Finnish national mind, the dance and its traits are often complemented by Eastern European melancholy, pessimism, and even a strange, Arctic kind of self-mockery. Sorsakoski also found in many tango songs.

There is no limit on how sad a tango song can be, but all that sorrow is always taken as given, as the way things are meant to be. One is never allowed to "win," says Hakasalo.

ARJA KORISEVA

Tango—at a time the worldwide dance craze—was first brought to Finland by novelty-seeking dance inventors. Since the 1960s, however, the tango has remained popular throughout the decades, although not nearly as popular as the more traditional waltz and foxtrot rhythms.

During World War II and especially during the post-war period, however, tango captured the hearts of the nation's citizens. The exotic music offered the right combination of escapism and harsh Protestantism to the men's lives. The music was even banned by the Soviet Army and, during that freedom, faced a huge, almost hopeless reconversion on the winner's terms.

At this time, tango became an integral Finnish form of music. The strong rhythms of the Argentine tango gave way to smooth melodies in minor keys, and the burning Latin American passion was replaced by a mixture of Scandinavian reasonable and Slavic melancholy.

Even if many Finnish tango at the time—especially the "Joe's "Kaukainen Ystävä" (Faraway Friend); "Rakasta, Käräji ja Unholtä" (Love, Suffer, And Forget)."

STILL THE FAVORITE DANCE

During the '40s and '50s, several tango songs confi a mark on this new form of music, most notably Toivo Kärki and Unto Mononen. The first star performer of the tango was thus a largely unappreciated man, but film star Nordic Henry Thell. In the '50s, Thell was eclipsed by Olii Virta, who became the most successful Finnish singer of all time and still considered the "King of Tango."

Tango's popularity in Finland peaked during the early '60s, just before the Beatles-led invasion of Anglo-Saxon pop and rock'n'roll. Despite its absence from the record charts, the tango has continued to be popular because of its becoming just another form of iskelmä, or traditional dance music, tango remained a popular dance and was often alive as such singers as Taipale and Eino Grön.

In the '80s, tango moved something of a comeback. The revival was led by a new breed of tango artists—Topi Sorsakoski, Jukka Ilpo, and Arja Koriseva, who remained faithful to the original forms of tango. The Agents, a success, even sold out the Tampere Congr"k Musikinkonferenssi, consisting of Kärki-composed tango sung in Lat. A more likely export success, perhaps, is the instrumental album "Tango" by Pedro's Heavy Gentleman. Fazer Musikki currently is negotiating to release the album in Scandinavia, Japan, and the U.S.

The Finns are usually very possessive and defensive of their culture, but surprisingly few have anything against letting the rest of the world know about tango, or even against making Finnish tango a bit more presentable for international audiences.

"We don't have to be afraid of anybody else tangoing with our tango," says Hakasalo, "because it can't be tampered with. Finnish tango is totally dependent on a few key elements, and if you take away these elements, it's not Finnish tango anymore." The conservation of Finnish tango and its fans can be trusted, tango will remain unchanged for quite some time. It is likely that Fins will always do the tango at summer dances. Just as likely, there will be an audience for immortal tango that has been lost. All in all, the tango song has been born during the past two decades, there has been no lack of sad, self-pitying songs in Finland. And nor will there be, given the influence of tango on all Finnish music.

www.americanradiohistory.com

BILBOARD: FEBRUARY 12, 1994
Great Start with MUSIKWoche

Germany at your fingertips

MUSIKWoche is the brand new and successful weekly news magazine for the German music business. Addressing retailers, musicians, producers, publishers and music journalists. Covering every aspect of this exciting business. Every week.

MUSIKWoche is published with a weekly circulation of more than 5000 copies. A shooting-star from the very first issue! We owe this success to you – and we are firmly set to continue, in order to provide you with a reliable grip on the business.
ITALY'S NOT ALONE IN ITS AFFECTION FOR LAURA PAUSINI

BY MARK DEZZANI

MILAN—Everyone loves an overnight success story. This particular tale opened one night last February, when Laura Pausini won the newsmakers section of the annual San Remo Songfestival with the classic ballad, "La Solitudine" (Loneliness).

The show, seen by more than 15 million viewers, was the biggest event in an eventful year in which Pausini experienced success across most of the continent, a sign that the barriers of language and nationality are falling fast in the new Europe.

Since that night, her eponymous debut album on Warner Music's Milan-based label CGD has gone double platinum in Italy, selling over 400,000 copies. This month she competes at San Remo in the "Good" section for established stars, and will release her follow-up album later this year.

Despite having to finish school and exams after last year's victory at San Remo, the 19-year-old singer found time to consolidate her success with a full European tour throughout Italy's summer, drawing audiences of up to 8,000 a night, and to construct the beginnings of a promising international career.

Pausini's success is especially noteworthy, as it was achieved during one of the worst years of political and economic crisis in Italy's recent history. The traditional style of Pausini's ballads has been well suited to radio, says Gigi D'Ambroso, program director at Italy's national top 40 web, Milan-based One-One. D'Ambroso calls Pausini "definitely the best discovery in 1993. She was the artist we pushed the most. She had a great voice, and along with her water-and-soap beauty she made a great impact with the public."

Nortberto Ferrucine, product manager at the Rizzoli retail chain, says: "Her record sold extremely well. We sold 10,000 copies, and it was one of our best sellers in '93. Although demand peaked in the first few months after its release, the album remained a steady seller throughout the year."

The three tracks that were first outside Italy to fall under Pausini's spell, with her album reaching No. 3 and "La Solitudine" reaching No. 2 on the singles chart. She was held out of the top position only by her own cover of a song by TV personality Paul De Leuvec. Pausini also is being received well by audiences in France, Germany, Belgium, and Switzerland, with a Spanish-language version of her debut album planned for release in Spain and other Hispanic territories.

Alda Dury, international director at Pausini's label, said: "She is a very Italian woman. She came to San Remo with an idea, and she is very determined. There is a key element in making new audiences aware of her singing talent. Starting with San Remo, television has been vital in breaking Pausini in each territory."

Ted Slikkink of Warner Music Benua, who handled great sales promotion after her first TV appearance in Holland, "La Solitudine" is a magical song, and when you see Laura perform, the language barrier dissolves (because of her emotion). She sings beautifully, she is spontaneous and sympathetic, and you just fall in love with her, even on TV."

Slikkink adds that he has been lobbying for years to market more international artists in the Benelux countries. "Pausini's availability for promotion has been a vital ingredient in her success in Holland," he says. "We worked very hard on promotion, and booked five prime-time TV guest appearances. Both Laura and CGD in Italy understood the need to be available, even at short notice."

Pausini's recent promotional work in France is beginning to pay off as well. Dury says: "The French are beginning to fall in love with her—they adore Laura's spontaneity and childish naiveté." "La Solitudine" entered the French singles chart at No. 2.

In Germany, the second single, "Non C'è," was released first, and entered the German charts at No. 87. Sales across Europe have reached more than 550,000, according to Warner Music Europe, with around 150,000 outside Italy. Dutch album sales are in excess of 70,000, while France has sold 15,000 and Germany 10,000.

Warner Music Europe has made a concerted effort to break Laura across the continent through its subsidiaries, many of which were acquired in the late 80s and 90s. CGD, like EastWest in Germany and Carrere Music in France, work separately from, but alongside, the Warner Music International subsidiaries in that country.

Rainer Focek, Warner Music Europe's managing director of the group's Affiliate repertoire, says: "Once we saw the success in Italy, we thought the same could be applied to other markets. But the success has been so great that we had to do with the determination of the affiliates to break her across the whole continent."

"There's always been an affinity for Italian music in central Europe," he adds. "In the old days it was Umberto-to-device a young Italian like Raffalessi. Latin languages travel well.

To a lot of Europeans, if a song has a musical and melodic sound, it doesn't matter whether it's in German or English."

After Pausini's Spanish-language release later this year, Scandinavians will be targeted, and Focek reports the Danish affiliate has expressed interest in having Pausini visit the country. The lowest priority in the game plan is the UK, which still retains many of the barriers which appear to be falling in the rest of Europe. "It's a very diverse one in Italy, British and the British record companies, (Continued on next page)
China Records Signs With Warner Int'l

Worldwide Deal Won't Affect Co.'s Independence In U.K.

By Adam White

LONDON--Derek Green's China Records is the latest U.K. independent to affiliate with a major for overseas markets. It has signed a marketing and distribution deal with Warner Music International which will take effect March 1.

China Records' independence in its British home base is unaffected; that, the label continues to be distributed by Pinnacle.

Since Green founded the label, it has enjoyed international success with acts from the Art Of Noise to the Levellers. However, problems symptomatic of the indie sector—including the financial delinquencies of three of China's foreign licensees—forced him to consider switching to a worldwide deal this year.

Green says he regrets having to leave the independent community outside the U.K., particularly since China's effective licensees supported every release, started repertoire in specialist and underground sectors, built excellent relationships with Chinese artists and staff, and paid regularly.

On the debit side, Green notes that U.S. record companies "are less interested in North America-only artist deals," and says he found it difficult to obtain strong indie licensees in several key territories, including France and Spain.

China's French representation through Vogue experienced a twist last year when the latter was acquired by BMG. A similar situation occurred in Scandinavia when Secret was bought by PolyGram. "This mixing of 'indie' and 'major' company cultures can only be avoided when there exists a reasonably effective indie company in each territory," he says.

Warner's worldwide affiliates will handle China distribution rights on a market-by-market basis as existing licensing deals expire, mostly by the beginning of March. There is some variation, according to Green, who mentions Japan and Southeast Asia, where Pony Canyon's Chinese representation runs longer.

Other licensees that are losing the line include Mushroom (Australia), Play It Again Sam (Benelex), and Radio Italia (Italy).

In recent years, many new and established U.K. independent labels have abandoned licensing product to a "patchwork quilt" of fellow indies abroad in favor of a single deal with a major. Pete Waterman's label, PWL, did international deal with Warner Music in 1991, while in 1992, Suede's label, Nude, signed with Sony Music for the world outside the U.K., as did dance labels Pulse 8 and Network. Others, such as Mute and 4AD, still license to majors and indies in different territories.

China's best-known act at present is the Levellers, whose current album has sold 150,000 copies in the U.K. and 250,000 elsewhere, excluding the U.S.

"Now Green expects to expand the label's activities. "The (financial) guarantees from Warner Music International were so significant," he says, "that I've got more money to re-invest in talent." Neither Green nor Warner Music International chairman/CEO Ramon Lopez would comment further on the financial arrangements. But the China boss is not thought to have sold any percentage of his company to the major at present.

In the U.S., China acts will be released through the Warner group of labels (the Levellers are already signed to Elektra Records).

In a prepared statement, Ramon Lopez commented, "I have known Derek Green and followed his career for nearly 20 years. His track record in finding and developing talent has been consistently of the highest quality, and is probably unmatched in the U.K. industry."

Green, who for many years was managing director of A&M Records U.K., founded China in 1984. The label enjoyed its first success with the Art Of Noise, released by Chrysalis in the U.S. In addition to the Levellers, China acts include Chuck Prophet, Dogs D'Amour, and the Wishplants.

Spain's Rights Society Seeks Goverment Support

(Continued from preceding page)

less such a database is installed internationally, his members will not receive their full royalty rights and Latin music will remain in the shadow of Anglo-Saxon output.

"At present, for example, if a Peruvian song is played in a Munich bar, unless that song is monitored and a computerized monitoring system applied, the rights are not paid," he notes.

Every single Spanish- and Portuguese-language song ever written would be registered in the IRIS system. "The aim is to have an information base in all main markets that allows instant identification of Ibero-American music. All exploitation systems need complementary information," he adds.

Bautista says he came away from an earlier meeting with Albornoz in November "impressed by her vitality and interest in the music situation." He thinks she will respond well to SGAE's second three-year plan, which includes increased participation at international events such as MIDEM and New York's New Music Seminar.

"The culture ministry cooperated throughout the 1993 three-year period, with promotion at both MIDEM and the New Music Seminar," he recalls. "But this year, we're stepping up our activity. [Pop-fla- menco star] Rosario is going to the Los Angeles Radio y Musica Latin radio festival in February, and [mythic hard-rock band] Heroes del Silencio are playing at the South By Southwest festival in Austin, Texas, in March.

"Spanish music needs renovation, and we have to incorporate new talent," Bautista adds. Carlos Grande, director of the industry's IFEP-linked association APVEE, says annual industry sales figures due out in February will show that last year's figure of 30% of 1993 sound-carrier sales were of Spanish music, while 61% was foreign, with the remaining 7% classical.

The CEME idea is received warmly by Juan Francisco Marco, director of the culture ministry's National Institute of Scenic Arts & Music (INARM), "It is a good project, though it will be a little costly, what with hiring secretaries and everything," he says.

Laura Pausini

(Continued from preceding page)

where they think that the Anglo-Saxon sound is still the only thing that matters," Focke says.

Pausini's work falls in the realm of the sentimental Italian "canciones" steeped in the country's tradition of strong, simple melodies and delivered with a crystal-clear voice and true unambiguous emotion. If her first album related youthful innocence and adolescent angst, then Luciano Livi, promotions manager at CGD/Warner, says Pausini's second album—"to be released in March—sees her coming of age. "The songs are still beautifully simple, but you can hear a new maturity in her voice, lyrics, and melodies," he notes.

Pausini herself is confident of her future. "I don't think too much about what has happened," she says. "There are positive and negative aspects about this business. I just want to keep working hard, stay happy, and I'd love to start writing songs soon.

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

A Billboard Salute

Following the success of the 1992 Echo Awards special issue, Billboard is pleased to announce "Echo 1993." Our March 26th issue will provide indepth coverage of this year's Echo Awards featuring the German music market, to take place on March 8th in Frankfurt.

Coverage will include an analysis of the results, a profile of the winning artists and a look at the role of the Echoes in the German music industry.
<table>
<thead>
<tr>
<th>Single</th>
<th>Country</th>
<th>Artist</th>
<th>Release</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUNS N' ROSES</td>
<td>USA</td>
<td>NO RAIN</td>
<td>1992</td>
<td>MCA</td>
</tr>
<tr>
<td>MEAT LOAF</td>
<td>USA</td>
<td>SECOND TIME'S A CHARMS</td>
<td>1992</td>
<td>MCA</td>
</tr>
<tr>
<td>FRANKIE GOES TO HOLLAND</td>
<td>USA</td>
<td>DREAMS COME TRUE</td>
<td>1992</td>
<td>Sire</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>USA</td>
<td>MOVING ON UP</td>
<td>1992</td>
<td>Columbia</td>
</tr>
<tr>
<td>SMASHING PUMPKINS</td>
<td>USA</td>
<td>SMASH</td>
<td>1992</td>
<td>RCA</td>
</tr>
<tr>
<td>Tool</td>
<td>USA</td>
<td>LULLABY</td>
<td>1992</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>INXS</td>
<td>Australia</td>
<td>FULL MOON, DIRTY HEARTS</td>
<td>1992</td>
<td>Capitol</td>
</tr>
<tr>
<td>KIMI DAHARONIIZM</td>
<td>Japan</td>
<td>KUMIKO YAMASHITA</td>
<td>1992</td>
<td>Labo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## HITS OF THE WORLD - EUROCHART HOT 100 (2/5/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL FOR LOVE: BRYAN ADAMS/ROD STEWART (Stringtown)</td>
</tr>
<tr>
<td>2</td>
<td>THE SIGN: ACE OF BASE (Мega)</td>
</tr>
<tr>
<td>3</td>
<td>I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>ANYTHING - CULTURE BEAT (Dance Maniacs)</td>
</tr>
<tr>
<td>5</td>
<td>PLEASE FORGIVE ME: BRYAN ADAMS (Мega)</td>
</tr>
<tr>
<td>6</td>
<td>CALLA: I’LL GET A LET THE MUSIC WORK (Dance Maniacs)</td>
</tr>
<tr>
<td>7</td>
<td>LOVE CAN ONLY BE länger: B.B. Beam (Мega)</td>
</tr>
<tr>
<td>8</td>
<td>TWIST &amp; SHOUT: CHAKA DEMUS &amp; PFLERS (Mega)</td>
</tr>
<tr>
<td>9</td>
<td>IT’S ALRIGHT: E.L. London (ЭMI)</td>
</tr>
<tr>
<td>10</td>
<td>CRYIN’ ALARM DILEMA (Мega)</td>
</tr>
</tbody>
</table>

## HITS OF THE WORLD - IRELAND (2/5/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL FOR LOVE: BRYAN ADAMS/ROD STEWART (Stringtown)</td>
</tr>
<tr>
<td>2</td>
<td>BEHIND THE MASK: B.B. Beam (Мega)</td>
</tr>
<tr>
<td>3</td>
<td>CAN’T HELP IT: MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>CALLA: I’LL GET A LET THE MUSIC WORK (Dance Maniacs)</td>
</tr>
<tr>
<td>5</td>
<td>CALLA: I’LL GET A LET THE MUSIC WORK (Dance Maniacs)</td>
</tr>
<tr>
<td>6</td>
<td>MESSRS. EVERYBODY: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>RETURN TO INNOCENCE: ENIGMA (Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>IN YOUR ROOM: DEPECHE MODE (Мega)</td>
</tr>
<tr>
<td>9</td>
<td>NEW ENGLAND: NIGHT LIKE THIS (CBS)</td>
</tr>
<tr>
<td>10</td>
<td>NEW ENGLAND: NIGHT LIKE THIS (CBS)</td>
</tr>
</tbody>
</table>

## SWEDEN (1/3/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL FOR LOVE: BRYAN ADAMS/ROD STEWART (Stringtown)</td>
</tr>
<tr>
<td>2</td>
<td>NEW IN YOUR ROOM: DEPECHE MODE (Мega)</td>
</tr>
<tr>
<td>3</td>
<td>RETURN TO INNOCENCE: ENIGMA (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>TIDDET MUSIK: NINA ROSS (Мega)</td>
</tr>
<tr>
<td>5</td>
<td>THE SIGN: ACE OF BASE (Мega)</td>
</tr>
<tr>
<td>6</td>
<td>COMBONE ROY N. R. (Мega)</td>
</tr>
<tr>
<td>7</td>
<td>PLEASE FORGIVE ME: BRYAN ADAMS (Мega)</td>
</tr>
<tr>
<td>8</td>
<td>ANYTHING - CULTURE BEAT (Dance Maniacs)</td>
</tr>
<tr>
<td>9</td>
<td>PLAY DEAD: BJOERK &amp; DAVID ARNOLD (MOTHER MERA)</td>
</tr>
<tr>
<td>10</td>
<td>ANYTHING - CULTURE BEAT (Dance Maniacs)</td>
</tr>
</tbody>
</table>

## FINLAND (1/3/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE SIGN: ACE OF BASE (Мega)</td>
</tr>
<tr>
<td>2</td>
<td>POPULARIA PAPAPVAPA: NELLA RUSULA (Перья)</td>
</tr>
<tr>
<td>3</td>
<td>KERRAN LAUSU: MEXICAN AIRPLANE (Мega)</td>
</tr>
<tr>
<td>4</td>
<td>I’WOULDN’T NORMALLY DO THIS KIND OF THING: TADDOU (Перья)</td>
</tr>
<tr>
<td>5</td>
<td>RETURN TO INNOCENCE: ENIGMA (Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>BEHIND THE MASK: B.B. Beam (Мega)</td>
</tr>
<tr>
<td>7</td>
<td>NEW CHAKA DEMUS &amp; PFLERS: TEASE ME (Mega)</td>
</tr>
<tr>
<td>8</td>
<td>DJE: LEGEND OF THE INCA - INNOCENCE (Мega)</td>
</tr>
<tr>
<td>9</td>
<td>FEEL IT: BRYAN ADAMS (Мega)</td>
</tr>
<tr>
<td>10</td>
<td>NEW CHAKA DEMUS &amp; PFLERS: TEASE ME (Mega)</td>
</tr>
</tbody>
</table>

## SWEDEN (1/28/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nisse Hellberg &amp; Peps Persson: Röster (Мega)</td>
</tr>
<tr>
<td>2</td>
<td>BRYAN ADAMS: SO FAR SO GOOD (Мega)</td>
</tr>
<tr>
<td>3</td>
<td>ENIGMA: CALLA (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>VART TOG GEN SOPA LLILI FICKAN: JUST D OLDBOOG (Мega)</td>
</tr>
<tr>
<td>5</td>
<td>PANDORA: ONE OF A KIND - VENICE (Мega)</td>
</tr>
<tr>
<td>6</td>
<td>SERVEERT KOEDOM: HELSINKI CONCERT (Мega)</td>
</tr>
<tr>
<td>7</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>CHAKA DEMUS &amp; PFLERS: TEASE ME (Mega)</td>
</tr>
<tr>
<td>9</td>
<td>NEW CHAKA DEMUS &amp; PFLERS: TEASE ME (Mega)</td>
</tr>
<tr>
<td>10</td>
<td>PLEASE FORGIVE ME: BRYAN ADAMS (Мega)</td>
</tr>
</tbody>
</table>

## BELGIUM (1/2/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL FOR LOVE: BRYAN ADAMS/ROD STEWART (Stringtown)</td>
</tr>
<tr>
<td>2</td>
<td>I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>RETURN TO INNOCENCE: ENIGMA (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>CALLA: I’LL GET A LET THE MUSIC WORK (Dance Maniacs)</td>
</tr>
<tr>
<td>5</td>
<td>NEW CHAKA DEMUS &amp; PFLERS: TEASE ME (Mega)</td>
</tr>
<tr>
<td>6</td>
<td>MESSRS. EVERYBODY: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>THE SIGN: ACE OF BASE (Мega)</td>
</tr>
<tr>
<td>8</td>
<td>COMBONE ROY N. R. (Мega)</td>
</tr>
<tr>
<td>9</td>
<td>PLEASE FORGIVE ME: BRYAN ADAMS (Мega)</td>
</tr>
<tr>
<td>10</td>
<td>PLAY DEAD: BJOERK &amp; DAVID ARNOLD (MOTHER MERA)</td>
</tr>
</tbody>
</table>

## ARGENTINA (1/27/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS: NO. 1 JUVENTUD (Роль)</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS: VENICE (Венеция)</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS: BARRANQUIILLA (Барранкилья)</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS: CUBA (Куба)</td>
</tr>
<tr>
<td>5</td>
<td>IRON MAIDEN: FEAR OF THE DARK (Мega)</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS: DESSI SALTIGA BANG: BETTER, FASTER, MORE (Мega)</td>
</tr>
<tr>
<td>7</td>
<td>QUEEN: LIVE IN WEMBLEY '86 (Mega)</td>
</tr>
<tr>
<td>8</td>
<td>MESSRS. EVERYBODY: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS: AND THEN SOME (Роль)</td>
</tr>
<tr>
<td>10</td>
<td>LUIS MIGUEL: 20 ANOS (20 лет)</td>
</tr>
</tbody>
</table>

## BELGIUM (1/25/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AEROSMITH: THIS IS A RIVER (Мega)</td>
</tr>
<tr>
<td>2</td>
<td>AEROSMITH: THIS IS A RIVER (Мega)</td>
</tr>
<tr>
<td>3</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>9</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>10</td>
<td>BRYAN ADAMS: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
</tbody>
</table>

## ARGENTINA (1/27/94) MUSIK & MEDIA

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS: NO. 1 JUVENTUD (Роль)</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS: VENICE (Венеция)</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS: BARRANQUIILLA (Барранкилья)</td>
</tr>
<tr>
<td>4</td>
<td>IRON MAIDEN: FEAR OF THE DARK (Мega)</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS: DESSI SALTIGA BANG: BETTER, FASTER, MORE (Мega)</td>
</tr>
<tr>
<td>6</td>
<td>QUEEN: LIVE IN WEMBLEY '86 (Mega)</td>
</tr>
<tr>
<td>7</td>
<td>MESSRS. EVERYBODY: I’LL DO ANYTHING FOR LOVE (BUT I WON’T DO THAT): MEAT LOAF (Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS: AND THEN SOME (Роль)</td>
</tr>
<tr>
<td>9</td>
<td>LUIS MIGUEL: 20 ANOS (20 лет)</td>
</tr>
<tr>
<td>10</td>
<td>...</td>
</tr>
</tbody>
</table>
ITALIAN DANCE INDIES FORM PUBLISHING RIGHTS BODY

**BY MARK DEZZANI**

MILAN—A new organization has been formed by Italian dance independents to represent the publishing interests of small and medium-sized record companies.

Its priority is the negotiation of a more representative division of rights payments from Italy's authors' rights body, SIAE.

The National Assn. of Music Publishers (ANEM) was launched in December by 12 indie dance labels, including Flying, Media, Time, EMI, A La Bianca, Dig-It, Full Time Productions, and Expanded; all are members of AFFI, Italy's trade association representing the country's independent record industry.

Franco Donato, ANEM's president and managing director of Full Time Productions, says, "Italy's dance music industry brings in $112.5 million (180 billion lira) annually, which represents almost a quarter of the Italian market. Eighty percent of the music played in discotheques is produced by indie companies. We are major exporters, with our repertoire selling worldwide. Until now we had no cohesive representation.

"With the formation of our organization, SIAE must start taking into account the independents and pay us our dues."

A La Bianca managing director Tony Verona, ANEM's VP, says the association's membership already has expanded beyond its original dance mandate. "We have over 40 members now, including the independent publishing companies for major (domestic) artists such as A氧nello Venello, Fiorella Manoia, and Tony Esposito." Verona--who has gained extensive publishing experience at EMI Italy and the majors' publishing association, EMA--says dance music is a unique market that so far has not enjoyed a united representation. "ANEM's exclusive has a profound knowledge of the problems that independent companies experience, and of the rules of right division—not just in Italy, but worldwide. We will be acting as a union, protecting the interests of the indie companies."

Warner/Chappell Music Italy managing director Adriano Solaro is president of EMA and an executive of SIAE. He says the diverse publishing groups should be uniting, not splintering. Solaro, "The majors formed EMA 10 years ago, along with the Italian conglomerates Ricordi and Chappell, in response to a need for change. The major groups in Italy, UNEMI and AIDEM, were still operating with rules devised in the '60s and before. In the past few years, however, we have realized that the major groups are very common--that these divide us, and proposals are on the table to unite EMA, UNEMI, and AIDEM into one publishing association within a few months." Solaro adds, "I think it is the wrong time to start up a new association when the industry is talking about uniting."

ANEM president Franco Denato contends that until now, no group has taken an interest in the problem on the idea it was "necessary for us to form ANEM. If EMA are so interested in making a unified association, why weren't we invited to join?"

ANEM's secretary general and AFFI's public relations director, Dr. Wheno Matsumura, says the undergoing constitutional change to better represent its members, Solaro says this same process will change the immediate future. "The SIAE is a state institution with an autonomous constitution," he says, adding, "It will be midsummer before we receive favorable permission for the new states and hold elections for a new president."

Wynen Takes Post As Carrère's MD

PARIS—Carrère Music, one of the two Warner Music companies in France, has named a managing director, after the departure of Yvan Taieb.

Replacing him is Michael Wynen, international director of WEA Music. Wynen's career includes positions at PolyGram and FNAC Music.

Wynen had been at the helm of Cameo since Warner bought the company from PolyGram 18 months ago. He was then at Warner's French division, WEA Music.

Marco Biggiotti, president of Warner Music France, the instigator of these changes, declined to comment.

**BY LARRY LEBLANC**

TORONTO—With an abundant number of grass-roots alternative and transnational acts now being signed to major labels after turning up on college or indie retail charts, and with many majors creating distribution mechanisms for these acts, Canadian-based multinationals are increasingly operating in territories that were historically small grass-roots labels and distributor strongholds.

"We're moving quicker on some of these acts and picking up deals with some of these more cutting-edge alternative labels because that's what the market is today," says Joe Summers, president of A&R Records Canada. Summers has been a major player in the Canadian industry for several decades, and his company has signed the platinum selling native duo Kashtin as well as newcomers Claire Voinea, Our Lady Peace, philosophers Kings, and Daddys Of Eden. Additionally, such previously Sony-distributed acts as Colin Linden, Prescott Brown, and Kathleen have also signed a direct to the label, joining a roster that already features Celine Dion, Dion, Leonard Cohen, Mac Moore, 54:40, Junkhouse, the Blue Shadows, and Hemingway Corner.

"If you take a look on Sony's domestic roster, Camilleri recently inaugurated a 10-person Canadian Artist Development division, co-headed by Michael Roth and Vito Luprano. The new division, started Feb. 1, oversees domestic A&R and Canadian international marketing plans of domestic releases."

Explaining the company's expansion, Camilleri says, "We had a great core roster but we wanted to leverage that strength and expand. Our artist development philosophy starts the moment we look at an act, continues right through into the international marketplace. It doesn't start when the album is finished."

Another multilingual aggressively expanding its domestic talent base is EMI Canada. The company's eclectic Canadian roster includes the Celtic flavored Rankin Family and John McDermott; mainstream rockers Tom Cochran and ex-Allies front man John Frucci; indie acts Colin McBride, and Daddys Of Eden. Additionally, such previously Sony-distributed acts as Colin Linden, Prescott Brown, and Kathleen have also signed a direct to the label, joining a roster that already features Celine Dion, Leonard Cohen, Mac Moore, 54:40, Junkhouse, the Blue Shadows, and Hemingway Corner.

"We're afraid they'll pick the source clean and grab the acts!"

Black Haul. WEA U.K. managing director Moira Bellas poses with her latest catch, Clive Black, the label's newly installed director of A&R. Black formerly held the same position at EMR Records U.K., where he had been since 1982, when he joined as A&R manager. At EMR, Black founded the Positiva label, now bearing fruit with Judy Cheeks.

**THE CANADIAN RICO RECORd INDUSTRY ASSOCIATION reports that prerecorded music units shipped last year were up by 6% from the previous year—to 55,227,000 units in 1993 from 52,118,000 units in 1992. Net value of sales was also up—by 12.9%—to $352.5 million in 1993 from $315.7 million in 1992.**

**THE TORONTO CAST of "Showboat" has recorded a cast album, produced by Martin Levan and Garth Drabinsky at Manta Eastern Sound Studio, to be released by the newly formed Livent Music label. Among the performers featured on the Jerome Kern and Oscar Hammerstein I-penned soundtrack are Elaine Stritch, Robert Morse, and Lotte Lenya.**

**AMONG THE keynotes speakers an- nounced for Billboard's International Week Conference, March 18-20 in Toronto, are artist/manager Malcolm McLaren, former Blue MacGill, former Grumman, former Led Zeppelin manager Peter Grant, and Canadian the- atrical producer Garth Drabinsky.**

**AT BMG Canada, Zambia Lenders was appointed coordinator, A&R international marketing.**
Musicland Reports Double-Digit Profit Hike In ’93

BY DON JEFFREY

NEW YORK—Musicland Stores Corp., says higher same-store sales, expansion of new retail concepts, and lower interest payments on debt yielded double-digit increases in profits for the fourth quarter and for all of 1993.

Minneapolis-based Musicland says sales from outlets open at least one year rose 4.5% over the previous year in the three months that ended Dec. 31, and 4.6% for the entire year.

Total revenues for the 1,251-store company jumped to $484.5 million in the fourth quarter, up 7.9% from the $421 million total in the same period the year before. For all of 1993, revenues grew to $1.18 billion from $1.02 billion.

Net profit soared 19.2% in the holiday quarter, to $43.7 million from $29.1 million a year earlier. For the whole year, net profit climbed to $27.4 million from $15 million in 1992.

Operating income (before taxes, interest, depreciation, and amortization) rose 12.2% in the fourth quarter to $75.2 million from $67.1 million. For all of 1993, it went to $105.6 million from $94.4 million.

During 1993 the company refinanced its high-interest debt, thereby reducing its quarterly interest charges. In the fourth quarter, interest payments fell 20%, to $4.4 million from $5.5 million a year earlier. Musicland also completed a stock offering that increased equity by $76.7 million.

The company’s 1,251 outlets include 885 Musicland and Sam Goody music stores, 20 Suncoast Motion Picture Co. sell-through video outlets in malls, 13 Media Play superstores, and 32 On Cue media stores in small towns. Media Play and On Cue are concepts that Musicland has been testing and expanding in the past two years.

In a prepared statement, chairman Jack Kupfer said, “Our core businesses of mall music stores and video stores continued to grow, and our company is pleased with the consumer acceptance of Media Play. We are optimistic about our goal of opening 30 additional Media Play stores in 1994, in addition to the expansion of our other concepts.”

During the past year, the company opened 61 music stores and closed 35; it also opened 70 Suncoast and closed two. Total square footage rose 28.4% to 4.9 million.

Analyst Craig Bibb of PaineWebber reports that Musicland’s fourth-quarter earnings were better.

(Continued on page 88)

Discus Works To Stay Afloat
Canadian Chain To Seek Buyer

BY LARRY LeBLANC

TORONTO—After filing for bankruptcy protection Jan. 21, Discus Music World, the Montreal, Quebec-based 60-store national record chain, faces a cloudy future.

According to record industry figures, Discus—managed since 1980 by the merchant bank Canadian Corporate Funding Limited, which has offices in Montreal and Toronto—accounts for $35 million-$40 million in Canadian music sales annually. Of its 60 stores, 12 are in Ontario, 37 are in Quebec, and the remaining 20 are in western Canada.

The chain was to look for a buyer until Jan. 31, after which it was expected to close stores that were performing poorly to stave off likely bankruptcy. Industry sources estimate that the company owes $6 million-$8 million to major suppliers. But the figures are speculative and cannot be verified until the company’s plans are announced.

Poor Christmas sales and tight credit lines by several suppliers, which kept Discus from stocking up on key titles, are cited by some industry figures as possible reasons for the chain’s financial difficulties.

“One usually has some indication if there’s going to be some kind of bankruptcy, but everybody I talked to got paid right through to December,” says Gerry Lacoursiere, chairman of PolyGram Group Canada. “They became past due with everybody Jan. 10, which was the first indication there was real trouble. However, the rumors were out after the first of the year, when they had been talking to people about selling.

“This wasn’t a surprise, but [the timing] was,” says Rick Camilleri, president of Sony Music Entertainment Canada. “We’re not just waiting to hear what’s going to happen in terms of restructuring or buyers.”

“Discus is a very important chain in Quebec, and the industry is going to suffer a little bit in that area if this chain does disappear,” says Stan Kulkin, president of Warner Music Canada.

Sisters Dress Up Taos, N.M. Music Outlet
Store Caters To Diverse Locals In Tourist Community

BY ED CHRISTIAN

TAOS, N.M. — Que Pasa Music/ The Trader offers its customers both the latest in fashion and the hottest in music. The retailer, a 3,000-square-foot outlet on the main highway into town here, is half record store and half dress shop.

The combined store, owned and operated by two sisters, “works great,” according to Tita Chavez, who oversees the music side of the business. (Her sister Ramona oversees the clothing business.)

“One side of the business usually takes up the slack when the other side is slow,” she says, but declines to reveal annual revenues.

When couples come into the store, “men look at CDs, and the women get bored and eventually wind up buying dresses,” she says. “Valentine’s Day and Christmas are also great, with male music customers often buying clothing as gifts.”

Taos, a community of 5,000 people in northern New Mexico, is one of those places where people move to live after they say, “Stop the world: I want to get off.”

(Continued on page 89)
### Billboard Top Pop Catalog Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Catalog</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MEAT LOAF</td>
<td>CLEVELAND HITS</td>
<td>BAT OUT OF HELL</td>
<td>1977-1978</td>
<td>13 weeks at No. 1</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ENYA</td>
<td>ENYA</td>
<td>WATERMARK</td>
<td>1998</td>
<td>ELEKTRA</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>5</td>
<td>PINK FLOYD</td>
<td>PINK FLOYD</td>
<td>DARK SIDE OF THE MOON</td>
<td>1973</td>
<td>COLUMBIA</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>6</td>
<td>JOURNEY</td>
<td>JOURNEY</td>
<td>GREATEST HITS</td>
<td>1986</td>
<td>COLUMBIA</td>
<td>$16.98/19.98</td>
</tr>
<tr>
<td>7</td>
<td>JOURNEY</td>
<td>JOURNEY</td>
<td>GREATEST HITS VOL. 2</td>
<td>1986</td>
<td>COLUMBIA</td>
<td>$16.98/19.98</td>
</tr>
<tr>
<td>8</td>
<td>JANIS JOPLIN</td>
<td>JANIS JOPLIN</td>
<td>GREATEST HITS</td>
<td>1991</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>9</td>
<td>METALLICA</td>
<td>METALLICA</td>
<td>AND JUSTICE FOR ALL</td>
<td>1991</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>10</td>
<td>JIMMY BUFFETT</td>
<td>JIMMY BUFFETT</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>1989</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>11</td>
<td>ERIC CLAPTON</td>
<td>ERIC CLAPTON</td>
<td>TIME PIECES - THE BEST OF ERIC CLAPTON</td>
<td>1988</td>
<td>EARES</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>12</td>
<td>CAPITOL</td>
<td>CAPITOL</td>
<td>GREATEST HITS</td>
<td>1991</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>13</td>
<td>JANIS JOPLIN</td>
<td>JANIS JOPLIN</td>
<td>GREATEST HITS</td>
<td>1991</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>14</td>
<td>METALLICA</td>
<td>METALLICA</td>
<td>RIDE THE LIGHTNING</td>
<td>1984</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>15</td>
<td>STEVE MILLER BAND</td>
<td>STEVE MILLER BAND</td>
<td>GREATEST HITS</td>
<td>1991</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>16</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>CHRONICLES VOL. 1</td>
<td>1985</td>
<td>EARES</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>17</td>
<td>AEROSMITH</td>
<td>AEROSMITH</td>
<td>LIVING IN THE VICIOUS TIMES</td>
<td>1978</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>18</td>
<td>THE DOORS</td>
<td>THE DOORS</td>
<td>THE DOORS</td>
<td>1969</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>19</td>
<td>BEASTIE BOYS</td>
<td>BEASTIE BOYS</td>
<td>LICENSED TO ILL</td>
<td>1986</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>20</td>
<td>ORIGINAL LONDON CAST</td>
<td>ORIGINAL LONDON CAST</td>
<td>PHANTOM OF THE OPERA</td>
<td>1989</td>
<td>CAPITOL</td>
<td>$15.98/20.98</td>
</tr>
<tr>
<td>21</td>
<td>METALLICA</td>
<td>METALLICA</td>
<td>MASTER OF PUPPETS</td>
<td>1986</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>22</td>
<td>ALICE IN CHAINS</td>
<td>ALICE IN CHAINS</td>
<td>FACELIFT</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>23</td>
<td>ISLAND</td>
<td>ISLAND</td>
<td>THE JOSHUA TREE</td>
<td>1987</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>25</td>
<td>REEL COLLECTIONS</td>
<td>REEL COLLECTIONS</td>
<td>REEL COLLECTIONS</td>
<td>1992</td>
<td>COLUMBIA</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>26</td>
<td>GUNS N' ROSES</td>
<td>GUNS N' ROSES</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>1987</td>
<td>CAPITOL</td>
<td>$11.98/16.98</td>
</tr>
<tr>
<td>27</td>
<td>THE EAGLES</td>
<td>THE EAGLES</td>
<td>GREATEST HITS</td>
<td>1994</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>28</td>
<td>SMASHING PUMPKINS</td>
<td>SMASHING PUMPKINS</td>
<td>GISH</td>
<td>1992</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>29</td>
<td>MARIAH CAREY</td>
<td>MARIAH CAREY</td>
<td>MARIAH CAREY</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>31</td>
<td>THE BEATLES</td>
<td>THE BEATLES</td>
<td>HARD DAYS NIGHT / GREATEST HITS</td>
<td>1964</td>
<td>SONY</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>32</td>
<td>ENYA</td>
<td>ENYA</td>
<td>GREATEST HITS</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>33</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>GREATEST HITS</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$13.98/18.98</td>
</tr>
<tr>
<td>34</td>
<td>SADIE</td>
<td>SADIE</td>
<td>LADY LUCK</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>35</td>
<td>SOUNDTRACK</td>
<td>SOUNDTRACK</td>
<td>TOP GUN</td>
<td>1983</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>36</td>
<td>PARTNERS</td>
<td>PARTNERS</td>
<td>PARTNERS</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>37</td>
<td>MICHAEL BOLTON</td>
<td>MICHAEL BOLTON</td>
<td>SOUL PROVIDER</td>
<td>1993</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>38</td>
<td>SADE</td>
<td>SADE</td>
<td>LOVE SOFTLY</td>
<td>1990</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>39</td>
<td>BEYONCE KNOWLES</td>
<td>BEYONCE KNOWLES</td>
<td>BEYONCE KNOWLES</td>
<td>1998</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
<tr>
<td>40</td>
<td>LEON SPARKS</td>
<td>LEON SPARKS</td>
<td>HYSTERIA</td>
<td>1977</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>41</td>
<td>LEON SPARKS</td>
<td>LEON SPARKS</td>
<td>HYSTERIA</td>
<td>1977</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>42</td>
<td>CAROLE KING</td>
<td>CAROLE KING</td>
<td>TAPES</td>
<td>1974</td>
<td>CAPITOL</td>
<td>$12.98/17.98</td>
</tr>
<tr>
<td>43</td>
<td>JOHN MAYER</td>
<td>JOHN MAYER</td>
<td>EVERY BREATH YOU TAKE - THE SINGLES</td>
<td>2001</td>
<td>CAPITOL</td>
<td>$14.98/19.98</td>
</tr>
</tbody>
</table>

Catalog albums are older titles which have previously appeared on The Billboard 200. Air dates are negligible since single sales. **RCA** indicates that RCA as the parent company of A&M. American catalog sales certificates for albums of 500,000 units, a RIAA certification for sales of 1 million copies, with a million sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. **Artysta** indicates vinyl LP is available. Most tape packs, and CD prices for VEG and NME labels, are suggested lists. Tape prices appear higher, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **Indicates paid at present market price.** © 1994, Billboard/RPM Communications, and SoundScan Inc.
NAVARRE CORPORATION & DRIVE ENTERTAINMENT

Are Proud to Announce Exclusive U.S. Distribution for the DRIVE ARCHIVE Series.

Loving Re-issues of classic recordings by the greatest names in Blues, Jazz, Country and Pop.

- Rare Recordings, Digitally Remastered for Premium Sound Quality
- Historical Liner Notes & Photos
- Over 40 More Great Albums Scheduled for Release in 1994 — Artists include:

  Frank Sinatra, James Brown, Patsy Cline,
  Duke Ellington, Glen Campbell,
  Sarah Vaughan, Dizzy Gillespie,
  Charlie Parker, Count Basie,
  Charles Mingus, Louis Armstrong,
  George Jones, Carl Perkins, Ella Fitzgerald
  and Gladys Knight & the Pips.

Celebrate Black Music Month Get the Blues in February!

Retail Friendly Pricing

List Price
CD $9.99
TAPE $5.98

5% Discount on All Orders Placed by February 25, 1994

© 1994 Drive Entertainment, Inc.

Get the Blues in February!

MEMBERS OF NAIRD

800/289-3748

www.americanradiohistory.com
A Hairy L.A. Showcase; Reconstituted DNA; Latin Trail Blazers

O U T & A B O U T: Yes, people do still go out in L.A., although getting there is more than half the fun these days. DJ sailed forth Jan. 26 to catch a set by Palm Desert, Calif., heroes and recent Billboard cover story subjects Kyuss at the Santa Monica club Slant 6, and was treated to a hair-singeing opening set by Orange County indie hope Fu Manchu.

A pose of A&R types was spotted in the crowd, for at least one very good reason: The metallic Machineus have an eight-song CD (produced by the band and former Kyuss drummer Brant Bjork) coming in the spring from L.A. indie Bongload Records.

Recently, the label released "Loser," the major-label debut for singer-guitarist Chris Morris, whose band Brownstreet was too big for Warner Bros. to process. Their single "Yow!" hit the Top 100.

Super producer Ed Wellington, whose band Seinfield has been doing very well, spoke (on his own behalf) of the band's success. "We're essentially the same thing we were," he says.

N EW ALLIANCE: As noted in Retail Track last week, Alliance Entertainment Corp. has assigned indie-label titles to certain regional distributors. Alliance has since announced that it has entered an exclusive national distribution arrangement with the Independent Label Coalition; its labels include JVK and Brownstreet (whose product, Track noted, was being moved in the subdistributor partnership), as well as Psychotic, Nappi Head, Morning Crew, Verticus, Metro Beat, DC Georgia, G-String, Plain Rap, and Motion. Alliance will be accepting returns on product from these labels.

NO MAJORS ALLOWED: New York University’s Program Board will sponsor the third annual Independent Music Fest at the Lober Student Center in Greenwich Village March 31-April 2. Showcases will take place at CBGB, the Continental, and the Knitting Factory, among others.

In a refreshing reversal of the predominant trend at most regional music conferences—which, in many cases, have merely become launching pads for new-major-label acts in recent years—the N.Y. indies, which are run by NYU students, will not allow the participation of any majors or their affiliates.

You! Wotta concept!

FLAG WAVING: For an outsider, it may be difficult to fathom how East L.A. bands like the Blazers manage to mare diverse strains of Hispanic music, vintage rock ’n’ roll, heavy metal, hip hop, and more.

MUSICLAND REPORTS DOUBLE-DIGIT PROFIT HIK E (Continued from page 83)

ter than expected, which he attributed to lower SG&A (selling, general, and administrative expenses), interest, taxes, and number of stores opening. In the quarter, SG&A fell to 22.9% of revenues from 23.2% the year before. Bibb says, "This gain reflects the much lower overhead at Media Play and On Cue and, to less extent, more promotional pricing." For the entire year, the gross margin dropped to 39.9% from 40.6%. The analyst notes the increased price competition on music from consumer electronics retailers such as Best Buy and Circuit City.

Musicland’s publicly traded shares closed at $18.876 each at press time on the New York Stock Exchange. Their 52-week range is $12 to $23.975.

A Hairy L.A. Showcase; Reconstituted DNA; Latin Trail Blazers

by Chris Morris

DEclarations of INdependence.

from high school,” says Guadarrama, who started playing with “Manny” Gonzalez in 1971. “I jammed with him in high school. We were in the same group of musicians in the neighborhood. Each weekend, it was the same group playing. "Manny used to play bars in a band with [Lobos guitarist-vocalist] Dave Hidalgo playing guitar. I used to go to the dances, and Cesar had this big horn section, playing Tower Of Power."

Guadarrama acknowledges Rosas’ importance to the Blazers’ debut. “The good thing that Cesar provided was a good, objective ear. He was able to sit back and be the listener. The band, which has been hitting the L.A. club scene hard since the current line-up came together in 1990, is delighted, and a bit surprised, by its imminent album release. "We’re stunned, in a way," Guadarrama says. "It’s like, ‘Is this really happening?’"

Yes, it is—and so are the Blazers.

A Hairy L.A. Showcase; Reconstituted DNA; Latin Trail Blazers

BASSIN DISTRIBUTORS IS THE

of CDs, Tapes, Laserdiscs, Cassettes & 12” Records, 33 1/3 & 45 RPM, 8-Track, Tapes, & Much More!

Find out what everybody’s talking about! Call toll free 800-727-7664. Ask for Bruce.

Toll Free: 800-388-8889
FAX: 203-798-8852

Providing the
Mid-Atlantic and North-Eastern Markets with full field representation.

Offering a complete range of marketing and promotion services.

1-800-388-8889
FAX: 203-798-2779

Same as it ever was.

Independent music experts
Accessories • Excellent customer services
Overnight and free delivery available

TITUS OAKS DISTRIBUTION
1-800-334-3394
The best, period.

www.americanradiohistory.com
“Taos is as unique as it gets,” Chavez says. “When you get here, it feels like you have stepped off the world. Even though we know what is going on in the outside world, it doesn’t affect us.”

In addition, Taos is an artist community and has been since early in this century. Taos traces its origins far back into history. The Native American pueblo there is the oldest continuously occupied pueblo in North America, she reports.

The town’s most renowned inhabitant, long dead, was Kit Carson, the famed Indian fighter. Today, his home has been turned into a museum and is one of the attractions for the town’s main source of income—the tourist industry.

Chavez started out at Que Pasa as an employee. One day, after Chavez had been working at Que Pasa Music for about eight months, she learned that the owners were going to close the record store as well as a dress shop they owned at a separate location.

Tita says she called Ramona and asked her if she was “tired of going to school.” The two decided to buy both businesses from the owners, and moved them into a single store. Even though they combined the businesses into one store, they kept both names. As a result, some customers refer to the store as Que Pasa, and others call it the Trader.

The store used to be in the town’s plaza, which at one time “was the hub of the town, but now is the hub for the tourist,” Tita Chavez says. After four years in the plaza, the store was moved to its current location four years ago.

The move helped to boost business, says Chavez, since Que Pasa relies almost entirely on local people for its business.

The inhabitants of Taos include Latinos, Native Americans, and Anglo-Americans, so the store must carry a wide diversity of music to meet demand. “We have never been able to categorize ourselves,” says Chavez. “We have to sell everything.”

Que Pasa’s inventory, she adds, includes “Native American music; a lot of Hispanic music; and a whole section comprised of about 50 titles by local bands. We help push local bands. We have had a couple of tape-release parties in the store. For the size of this town, we have an incredible amount of music talent.”

The store also carries jazz, classical, rock ‘n’ roll, some country, reggae, and lots of world music. New age used to sell well at the store, but it “died an agonizing death about four years ago,” Chavez says. “Now, it’s a little tiny section that mostly just gathers dust.”

Metal and rap also are very big for the store. Snoop Doggy Dogg has been its No. 1 record for weeks. Other artists that sell well

(Continued on next page)
SISTERS DRESS UP QUE PASA MUSIC
(Continued from preceding page)

The store carries about 5,000 CD titles and 5,200 cassette titles. CD business is definitely on the upswing at the store. Before Christmas, the business was 40% CD and 60% cassette. After Christmas, those numbers reversed, Chavez says she will not downsize the cassette business yet, but she is building the store’s CD inventory.

Que Pasa charges almost list price for cassettes—a $10.98 tape will sell for $10.69—and $1 off list for CDs. Que Pasa buys from one-stop, with its main supplier being Pacific Coast One Stop.

Que Pasa is run by gut feeling, Chavez says. “We do what feels right.” For instance, she is constantly being solicited by the POS companies. But she responds, “One of the reasons I live in Taos is that I don’t have to deal with computers.”

The main competition for Que Pasa is Wal-Mart, but Chavez says the discounter can’t compete in catering to local tastes. A guitar shop also has a rack of music, but neither that outlet nor the Wal-Mart has had much of an impact on Que Pasa’s business, she says.

A key ingredient in helping Que Pasa compete is the personal service the store offers. “I tell the people who work here to make sure they are nice to everyone who comes into the store,” she says. “Even if someone is hassling you, be nice to him, because this could be your neighbor.”

Although neither sister was raised in Taos, they have come to call the town home. Their father was born and raised in Taos, but he was in the army, so the Chavez family moved around a lot throughout their childhood.

After graduating from New Mexico State University, she says, “I realized that [Taos] was where I needed to raise my family. So she moved here and “kind of fell into the record business, but I love it,” she says. “I am selling my two favorite things in the world, music and clothing. I will never be rich, but I am happy.”

Que Pasa Music offers a wide array of music. Pictured above are its Spanish, Native American, and international sections. (Billboard photo)
Comic Book Hero Entombed In CD Package
Metal Band’s ‘Wolverine Blues’ Inspires Cross-Promo

BY TRUDI MILLER ROSENBLUM

NEW YORK—Realizing that many comic book readers are heavy metal fans, Columbia Records has enlisted Marvel Comics superhero Wolverine to promote “Wolverine Blues,” the new Earache/Columbia album by metal band Entombed.

The CD booklet features Wolverine on its cover and includes a limited-edition, 12-page, CD-sized color Wolverine comic (a reprint of a 1981 limited-edition black-and-white comic). The print run will be between 25,000 and 50,000 units, says Columbia VP of marketing Jay Krugman. Wolverine will also be “one of the dominant images in our campaign,” appearing in the music video of the title song, point-of-purchase materials, and advertising, says Krugman.

“Wolverine Blues,” released Jan. 25, is Entombed’s third full-length album. In October, the band released “Hollowman,” an EP. A source says that the band’s last album, “Clandestine” in 1991, sold 50,000 units.

The idea for the cross-promotion came from product manager Bridget Roy, who says, “I’d been investigating the comic book marketplace for quite a while. Record outlets are so glutted with product. I wanted to try to expose artists in areas where they don’t receive exposure. A lot of music fans go into comic book stores. I started talking with Marvel a year and a half ago, with the idea of co-marketing projects.”

The opportunity came when Entombed wrote the song “Wolverine Blues” and gave the album the same name. “We’re taking advantage of an extremely well-known character,” says Roy, noting that Wolverine is the most popular member of superhero team the X-Men—Marvel’s best-selling comic book series and a top-rated Saturday morning cartoon on Fox. As part of the deal, Marvel is advertising the album in all of its main comic book lines, from “Beavis And Butt-head” to “Amazing Spider-Man.” The album will be sold in both comic book stores and record stores, and Columbia will advertise it in Wizard, the major magazine for comic fans, as well as in national hard rock and metal magazines, fanzines, and local music magazines. When the band tours this spring, the label will begin a second advertising blitz.

Ironically, the members of the Swedish rock group are not comic book fans and were not thinking of the X-Men hero when they penned “Wolverine Blues.” The song was inspired by the James Elroy novel “The Big Nowhere,” in which a murderer identifies with the wolverine, a fierce animal, and at one point listens to a song called “Wolverine Blues.”

However, Entombed did not mind creating an identification with the comic book hero, Roy says. “The band felt comfortable with the Wolverine character. The idea of the wolverine is an animal that lives by ferocious survival tactics. The character Wolverine fits in with that idea,” she says. “And since Entombed is a heavy metal band, Marvel understood that ‘Wolverine Blues’ was a perfect musical match. For them, it was a chance to expose their comics to a larger audience.”

Although this is a cross-promotion, both sides wanted to retain the integrity of their material, Roy says. “We wanted to keep the two things pure. This isn’t Wolverine fighting Entombed. The comic book is separate from the band.” Both Columbia and Marvel are interested in doing similar types of promotions for future projects, she says.

The First Name in Independent National Distribution!

KOCII INTERNATIONAL

THE EXCLUSIVE U.S. DISTRIBUTOR OF

Shanachie, Sugar Hill, HighTone, Chandos, Silva America, DRG, Smithsonian/Folkways, Enja, Red House, Dreyfus, PRA, Yazoo, Smithsonian Collection, Pearl, ASV, Lyrichord, KOCH International Classics, Supraphon, World Music Library, SOAR

You’ll reach a targeted audience of entertainment and service organizations.

In just a few short years, Billboard’s Record Retailing Directory has found a loyal audience: By the hundreds, record companies, distributors, accessory manufacturers, store displays, computer software companies, and shipping services, depend on this directory for listings of retail stores and chain headquarters.

Your ad in Billboard’s 1994 Record Retailing Directory will give you many new business opportunities and contacts. Target your message to the thousands of manufacturers who use this directory daily!

PUBLICATION DATE: MARCH 16
AD CLOSE: FEBRUARY 2

NEW YORK: 212-536-5004
LOS ANGELES: 213-525-2300
NASHVILLE: 615-321-4294
*Available at NARM

YOU’VE TRIED THE OTHERS!!!
NOW TRY THE BEST!!!

BILLBOARD COVERS IT ALL WEEKLY!!!
REACHING OVER 200,000 POTENTIAL CUSTOMERS EVERY WEEK CAN BE THE POSITIVE STEP FOR YOU AND YOUR BUSINESS
PLAIN AND SIMPLE — IT’S TIME TO GO WITH A WINNER

BILLBOARD CLASSIFIED
CALL TOLL FREE TODAY!!! 800-223-7524 (OUT OF STATE)
FOR RATE INFORMATION 212-536-5174 (N.Y.S.)
**Spotlight**

**JAMES BLOOD ULMER**
Blues Prophet

PRODUCER: James Blood Ulmer; Kazunori Sugama

**PRODUCTION**: DCM/MC 57302

Probably the most pop-oriented venture yet from jazz guitar revolutionary and avant-funkster Ulmer, who sings on an outtake with his guitars/bass/drums quartet. In a hard-edged set marked by Ulmer's bluesy baritone riffs, standout cuts include sharp, lively bookend book's of "Balls Out," the tom-tom's roll impression of "Let Me Take You Home," the multi-tracked funk of "Nobody But You," the slow blues-oriented revision of Ulmer gen: "Jazz Is The Traveler," and "Angel," a synth-edged soul ditty with Irene Daither.

**Review**

By ROYDIE KENDRICK

The Secrets Of Rodney Kendrick

**PRODUCERS**: Jon Prophet; Fred Aiken

**RECORDING**: RCA 92755

Pianist best known for his arrangement of Abbe Lincoln steps out on his own on an exceptionally accomplished date that showcases his talents in formats ranging from trios to octets. Sounds for the occasion include trumpet Roy Hargrove, soulful tenor Al Foster; and bassist Kenny Garrett. Playing original selections and numbers penned by Miles Davis, Randy Weston, and Lincoln, among others, Kendrick delivers a handsome collection that should ring bells at all-swingable formats.

**The Riverside Reunion Band**

**MOSTLY MUSK**

**PRODUCERS**: Denny Konop; Michael Morgan

**RECORDING**: Milestone MRS 9216

Fleeting sessions reunite a batch of well-traveled players—Nat Adderley, Ron Carter, Barry Harris, Jimmy Heath, and Buddy Montgomery—who contributed to various Riverside Records sessions in the '50s and '60s. As title suggests, the late Thelonious Sphere Monk gets his due here, with passing tips of the hat to Adderley's brother Cannonball and Montgomery's sibling Wes. Reminisces of standard compositions are invariably swinging and radio-friendly.

**The Laurentian Reunion Band**

**Glenn Tipton**

**RECORDING**: Audio Fidelity AF 631

Saxophonist Tipton leads a powerful quintet that did the hard yards in late '60s-early '70s before breaking up for the Ozark Trail. Tipton's sound is a mix of free jazz, blowing into basement. Tipton's saxophone is a force of nature, playing with a raw, unrefined edge that is both thrilling and haunting. A must-listen for jazz enthusiasts and those interested in the free jazz movement of the late '60s and early '70s.

**Latin**

**ORQUESTA DE LA LUZ**

La Avetura

**RECORDING**: Oro/De La Luz

**RECORDING**: BMG 17399

On its fourth album, Japan's unforgiving purveyors of Afro-Caribbean grooves offer, for the first time, a complete package that could appeal to Latin, jazz, and NAC radio. While obvious choices for Latin radio are patty-patties De Te Volvere and “Murillo En El Muro,” there are even more attractive jazz/NAC candidates, like sensation “Move In,” thrilling Latin jazz instrumental “Pier 72,” and “Magnifico,” bilingual sensation “Can Only Be Me,” and slow, percolating bilingual version of Cyndi Lauper’s “Time After Time.”

**Jesus Enriquez**

**RECORDING**: T-Records

**RECORDING**: TMR 9141

Most certainly, Tampico, Mexico, has turned out fewer talents, but this smooth, has-grown with boy with boy next-door good looks has fashioned a promising debut whose first single, “De Que Maquina Te Olvido,” sports an ear-catching opening rhymering intro. Other standout tracks are hip-swinging title cut and swinging “Let It Rain Away,” which features a jazzy Latin pop ofrenda. "El Unico Que Te Quiero,"

**COLLIN RAYE**

**RECORDING**: Arista

**RECORDING**: Arista 15208

Quality-wise, the songs on Raye’s third album finally come up to the quality of his voice. As his debut record, “That’s My Story,” illustrates, Raye can rock convincingly when he wants to, but when he slows the tempo and sinks his teeth into songs like the mournful "Little Lie" and the Wynne Jennings classic "Blame It All On Me," he is clearly a capable artist.

**Jazz**

**ROXIE RUDOLPH**

**RECORDING**: Bloom Projects

**RECORDING**: Bloom 507

Born in the heart of New Orleans, Roxie Rudolph has a voice that is a perfect match for the city's rich jazz heritage. Her music is a fusion of traditional jazz and contemporary sounds, creating a unique and captivating style.

**HOLI AND CHIRISH BANKS**

**RECORDING**: Echoes Of Love

**RECORDING**: Compa 844 8228

Instrumental harp duo is an unexpected find, showcasing their mastery of the harp and their ability to create beautiful music. The duo's unique sound is both soothing and uplifting, perfect for a wide range of audiences.

**Classical**

**SCHNITTKE**

**RECORDING**: Kuarz Quasi Una Sonata; Piano Sonata No. 2, Trio

**RECORDING**: Gaia Classics 53271

Few will walk away whistling any tunes, but after a few, the harpist's expressive readings of the spiky texture of "Quasi Una sonata" for violin and harp with orchestra. But it may take a while to work it back into the repertoire, enlivening the striking orchestral and line to create what is essentially a new piece, a somewhat lesser extent of the more easily digested (and less nourishing) piano sonata. Not only here by the composer's wife, frana. The piano trio, like much of Schnittke’s, can be antennas to one's musical ears, allowing for a variety of stylistic references that might assist in enduring and meaningful performances. Standards and similar.
Some Reviews


This track started its life in the U.K. and is now a pop hit. The combination of dissonant piano and drums sets the stage for this exquisitely silky soul tune. A gospel-tinged choir chimes in with the main vocal, while the background singers add a subtle touch of soul to the mix. Overall, this track is a charming and engaging piece of pop music.

DOUG STONE Addicted To A Doll (03:03) (PRODUCERS: Doug Stone, Billy Sherrill, Doug Stone, James Stroud) WRITERS: D. Stone, R. Neal, M. Sherrill, T. Tipton. PUBLISHER: BMI. Complete Orgasm (13:35) (CD single)

This song is a perfect example of the country pop sound that is popular today. The melody is catchy and the vocals are smooth, making it a great listen for anyone who enjoys country music.

JAMES TAYLOR Your Smiling Face (03:40) (WRITERS: Don Glick, George Massenburg) PRODUCER: Ed Wexler. BM Canada 5742 (CD single)

Bright, light, and right, this rousing new rendition of the Canadian troubadour’s testament to the sight of love is one of the many pleasures of his recent platinum live collection. Taylor's rhythmic interplay with drummer Carlos Vega takes on the joyful texture of a duet. It’s a delightful album that is sure to appeal to Taylor’s fans.

LEA SALONGA Vision Of You (1:59) (REMIXERS: DJ77 P-Dub, DJ77) PRODUCER: Glen Wolff, B.紅ondo, M. Laredo. BM Capitol 77243 (CD single)

Lea Salonga’s velvety voice and current delivery breathe new life into this Bolinda Carlisle hit. Producer Glenn Wolff captures the singer’s faux-rock arrangement that sheds a light on the orchestral music, creating a fresh take on the original.

DOUG STONE Addicted To A Doll (03:03) (PRODUCERS: Doug Stone, Billy Sherrill, Doug Stone, James Stroud) WRITERS: D. Stone, R. Neal, M. Sherrill, T. Tipton. PUBLISHER: BMI. Complete Orgasm (13:35) (CD single)

This song is a perfect example of the country pop sound that is popular today. The melody is catchy and the vocals are smooth, making it a great listen for anyone who enjoys country music.

DOUG STONE Addicted To A Doll (03:03) (PRODUCERS: Doug Stone, Billy Sherrill, Doug Stone, James Stroud) WRITERS: D. Stone, R. Neal, M. Sherrill, T. Tipton. PUBLISHER: BMI. Complete Orgasm (13:35) (CD single)

This song is a perfect example of the country pop sound that is popular today. The melody is catchy and the vocals are smooth, making it a great listen for anyone who enjoys country music.

JAMES TAYLOR Your Smiling Face (03:40) (WRITERS: Don Glick, George Massenburg) PRODUCER: Ed Wexler. BM Canada 5742 (CD single)

Bright, light, and right, this rousing new rendition of the Canadian troubadour’s testament to the sight of love is one of the many pleasures of his recent platinum live collection. Taylor's rhythmic interplay with drummer Carlos Vega takes on the joyful texture of a duet. It’s a delightful album that is sure to appeal to Taylor’s fans.

LEA SALONGA Vision Of You (1:59) (REMIXERS: DJ77 P-Dub, DJ77) PRODUCER: Glen Wolff, B.紅ondo, M. Laredo. BM Capitol 77243 (CD single)

Lea Salonga’s velvety voice and current delivery breathe new life into this Bolinda Carlisle hit. Producer Glenn Wolff captures the singer’s faux-rock arrangement that sheds a light on the orchestral music, creating a fresh take on the original.

DOUG STONE Addicted To A Doll (03:03) (PRODUCERS: Doug Stone, Billy Sherrill, Doug Stone, James Stroud) WRITERS: D. Stone, R. Neal, M. Sherrill, T. Tipton. PUBLISHER: BMI. Complete Orgasm (13:35) (CD single)

This song is a perfect example of the country pop sound that is popular today. The melody is catchy and the vocals are smooth, making it a great listen for anyone who enjoys country music.

JAMES TAYLOR Your Smiling Face (03:40) (WRITERS: Don Glick, George Massenburg) PRODUCER: Ed Wexler. BM Canada 5742 (CD single)
Don’t Fret: Virtual Guitar Is On The Way

BY MARYLYN A. GILLEN

NEW YORK—Ready to step up from air guitar? Grab hold of a “virtual instrument.” Virtual fame and fortune may be just around the corner.

Ahead Inc., a startup company based in Newington, Mass., plans to bring that rock’n’roll fantasy to virtual reality this fall via the Virtual Guitar, the first in a planned lineup of virtual instruments keyed around the concept of “Virtual Music.” The mock six-string guitar, which weighs in at about seven pounds and measures about 96% of the size of an actual guitar, acts as the controller for interactive video game software, the first PC-based titles of which involve the noble quest to become a rock god.

Less-gifted gamers may find themselves banished to the Polyester Lounge. Intermediate steps in the composite video/animated game include moving from the bedroom to high-school band and club gigs in the fictional city of West Feedback, U.S.A. Various missteps and missed beats can land players in the subway, looking for spare change.

NEW RELEASES

A HARD DAY’S NIGHT
Voyager Company Macintosh CD-ROM, $89.95

Beatles fans will be delighted by this inspired interactive presentation of the 1964 Richard Lester musical comedy starring the Fab Four. The movie itself appears in a small window on the screen, and next to it you can view the film’s full screenplay or an essay by critic Bruce Eder, both of which update automatically to match what’s going on in the movie.

The script is especially interesting, because it includes material that was cut (in brackets) and dialog that was improvised (in parentheses). "Scene Menu" instantly transports you to any point in the film, and "Song Menu" takes you to the start of "Can’t Buy Me Love" or whichever musical number you choose.

You can also search through the film for every mention of a particular word, person, reference, or running joke. Click on underlined words or names, and biographies, song profiles, or further background information pop up. Also, there are clips from early Lester short films and a still photo gallery.

This engrossing and highly entertaining presentation of "A Hard Day’s Night" is another groundbreaking CD-ROM effort from Voyager. It also presents what to expect from interactive music CD-ROMs in the near future, which will combine songs, text, music videos, movies, and multimedia on one disc.

CHRIS MCGOWAN

The Virtual Guitar acts as the controller for interactive video games.

AFTRA Signs With Electronic Arts

THE WORLD of multimedia is displaying yet another sign of earning the nickname New Hollywood. The American Federation of Television and Radio Artists, a 77,000-member union based in New York, says it has reached the first comprehensive contract covering talent performing in interactive media productions. The party signing on the dotted line is San Mateo-based Electronic Arts Productions.

The contract, which runs through 1995, covers talent in all on- and off-camera performing categories (including singing, dancing, and voice-overs) and all interactive platforms. The minimum salary for day players is set at $485, rising to $504 July 1.

AFTRA says it engaged in talks with other interactive producers.

FROM THE INFORMATION superhighway comes this traffic report: Delays ahead. Cable giant Tele-Communications Inc. says it will delay for nearly a year its deployment of set-top boxes, originally planned for early this year. The reason? MPEG-2. General Instrument and Scientie-Atlanta are manufacturing the required in-home decoder boxes for TCI, but must wait to complete them until MPEG-2 decoding standards are set, likely sometime this fall. Based on that timetable, TCI now says it will begin to deploy the boxes by the end of this year, with a full rollout in early 1995.

MULTIMEDIA DATERBOOK: Digital Hollywood is Feb 7-9 at the Beverly Hilton in Los Angeles (213-226-2141); Intermedia is March 1-3 in San Jose (201-302-8240); “Making Money With Multimedia: The How-To Seminar For Hollywood’s Creative Community” is March 12 at the Academy of Television Arts & Sciences Plaza Theatre, Hollywood (310-288-3425); the Software Publishers Assn.’s Spring Symposium is March 13-15 in San Francisco (415-452-1600); and NAB Multimedia World is March 21-24 in Las Vegas (202-423-5145).
Totaling Tolls On Info Highway
Costs May Be Roadblock To Home Links

By EILEEN FITZPATRICK

SAN FRANCISCO—Even with the billions earmarked by cable operators and phone companies for building the information superhighway, certain technology costs will put the brakes on linking up American homes, delaying connections possibly until the turn of the century.

One key difference between the two putative owners in old Paramount hill Diller, because he knows the lay of the land, he would move faster. However, no one expects Blockbuster’s Wayne Auletta, Matsushita, and Steve Bernard, soon to be part of the Viacom family, to be slow off the mark either.

There are already rumblings aplenty at Paramount, stirred by the ownership fight and by shifts elsewhere. Chief among them: Worldwide home video president Bob Kliengensmith would take essentially the same spot at Columbia. TCI/Star Home Video, replacing Pat Campbell, now with Ameritech.

Or if not Kliengensmith, Columbia would tap his executive VP, Tim Clot. Both have been associated with home video almost from the day Paramount entered, and helped invent, the business 15 years ago.

ONE EN'T ENOUGH: Last week, we noted the Baby Bells’ desire to corner video-on-demand programming. Some hope to do it via “strategic relationships,” i.e., buying a piece of a studio. They’d have better move before Tele-Communications Inc. CEO John Malone corners the “strategic relationships” market. In a profile in the Feb. 7 New Yorker, Malone says he wants to invest in not one studio, but several. “If you have cross-investment, it increases the likelihood that your purposes are aligned,” he told reporter Ken Auletta. Matsushita and Sony, and their respective subsidiaries, Universal and Columbia, are candidates. Any success will benefit Bell Atlantic, nearing a $33 billion merger with TCI.

VEGAS OR BUST: VSDA acting executive director Rick Scare says he is not to panic about the July convention, despite short notice. To fill one slot, he’s bringing in Sherry Lawson from Moorsom, N.J., to (Continued on page 97)

Laser Scans: Multichannel Plans..............101
Video Previews: Pennywhistle Clips..........102

Grammy Moments Coming On Video.............5
Shelf Talk: VSDA Moderator Trouble...........96

Nimbus Revamps Video CD To Meet Studios’ Spec

By SETH GOLDSTEIN

NEW YORK—Hollywood isn’t paved with instant gold. Nimbus Technology and Engineering has discovered.

Urged by the studios to devise better uses for the compact disc, British-based Nimbus decided to scrap work on the full-motion video (FMV) system it was tenting in Europe and the U.S. a year ago, and which it hoped to have on the market by early 1994 (Billboard, March 27, 1993). Licensed movies were the key to FMV.

Such content is still vital as Nimbus retools the concept to stay ahead of studio demands. Further development will delay public showing of a new, more expensive prototype until the January 1995 Winter Consumer Electronics Show in Las Vegas at the earliest. “We’re talking about the next generation of CD” (Continued on page 97)
**TV Journalist Bombs As Moderator At VSDA Confab**

SHE'S NO OPRAH: The Video Software Dealers Assn. Regional Leaders Conference in San Francisco dredged up the same old issues about returns, defectives, and more screening copies, which dealers discussed ad nauseam for two days.

There wasn't much new, either, in the way of rumors and gossip about Don Rosenberg's departure. But there was plenty of talk—all negative—about Jan Wahl, a local KRON-TV entertainment reporter, who moderated the supper session.

"She was an inappropriate choice due to her lack of knowledge about our industry," says Orion senior VP Herb Dorfman.

For example, several in attendance said that when one retailer asked a question about how studios deal with mass merchants, Wahl asked the issue with premium deals on McDonald's. "She said something like, 'Yeah, what about buying a video with your a hamburger?'" says one distributor. The VSDA spokesman chucked up the choice as a learning experience. "We were trying to choose someone who would produce a lively discussion," he says. "Admittedly, some of the questions were inappropriate."

On paper, Finlayson adds, Wahl's experience as a journalist and film critic appeared to qualify her for the job. However, "she was unaware of the sensitive issues of our business. Each year we try to do something different that will be interesting information, but sometimes it doesn't work."

**NBA JAMS WITH VIDEO GAME**

Game: Acclaim Entertainment has taken the opportunity to cross-promote its new videogame title, "NBA Jam," with CBS/Fox Video's "NBA Jam Session." The game, available March 4, will include a $2 rebate coupon off the $14.98 video. An on-pack sticker will promote the cassette.

Throughout February and March, CBS/Fox will include a 30-second spot for the game on the tape as well, with a coupon promoting the Acclaim release inside the cassette box. All of the CBS/Fox P-O-P materials will also plug the game. "NBA Jam Session" has been in stores since last May.

Acclaim is supporting its release with a $10 million marketing campaign, which will kick off during NBA All-Star Weekend in Minneapolis Feb. 10-13. The March 4 street date has been designated "Jam Day." Over at FoxVideo, Mattel's Aviva Sports Toys will offer a $5 rebate off the purchase of "The Sandlot," which will be reduced to $19.98 April 5, baseball's opening day.

Consumers get the rebate when they purchase the tape and Avisa's "Mango Bat Or Tee Ball Set" or "Blast'n Catch." The rebate offer expires Dec. 31.

"The Sandlot" will receive three weeks of post-street date television ads and cross-promotions with Major League Baseball in 15 markets.

**THE FOX AND THE FUGITIVE**

Both Walt Disney Home Video and Warner Home Video are offering $5 rebates with the purchase of their new March sell-through titles and selected other titles.

"The Fox and The Fugitive" will be $5 back with purchase of the title and any one of eight other titles.

"The Fugitive" is priced at $24.96 and streets March 22. The rebate offer expires Dec. 31.

**STREET DATE POLICE: The National Assn. of Video Distributors has set up a fax and hotline for retailers to report street date violators.**

Since November dealers have been able to alert NAVD by faxing a copy of the box cover plus a cash register receipt indicating the date of purchase, says associate director Chris Murphy. Distribution will get a monthly list of naughty retailers.

With the exception of "The Firm," which had a last-minute street date change, Murphy says the hotline has been relatively quiet.

To report violators, dealers should call NAVD at 202-872-8854 or fax them at 202-833-3636.

**ABOVE AND BEYOND: HBO Video will reward the work of telemarketers, distributor sales reps, and retailers in a new program called "You're One Of The Best."**

The national program asks retailers to submit the names of individuals who provide exceptional customer service. HBOV is sending out 10,000 nomination cards to its retail mailing list. Winners will be selected by the staff and receive a plaque to commemorate their accomplishments.
NIMBUS
(Continued from page 55)
players,” says Nimbus director Adrian Farmer.

The company had sought studio support for its effort to get movies on CDs using the MPEG-1 standard; Nimbus claimed that these discs could be played on the 35 million-40 million audio CD players equipped with digital output that are already on the market. Each of the CD units would require a decoder that Nimbus had developed and was licensing for manufacture in the Far East. These discs would have been incompatible with the Video CDs being manufactured according to the White Book standard.

Although studio said they liked the picture quality shown at demonstrations Nimbus held in Los Angeles last spring, home video executives decided this version of FMV wasn’t good enough. “They wanted a quantum leap in quality,” comparable to the higher-density MPEG-2 standards under development for satellite and broadcast transmission, says Farmer. “It’s got to be the same on disc.”

Hollywood is also looking to store entire movies on single discs. The old Nimbus system limited playing time to a maximum of 70 minutes per disc, requiring two discs per feature. To meet the new requirements, Nimbus is increasing playing speed to twice that of a conventional CD and density of information to four times the usual. These new discs would not be playable on existing audio CD players.

The result, says Farmer, should be better-quality FMV CDs. Until an MPEG-2 standard is complete, “We’re squeezing as much as we can out of MPEG-1,” he says. Test pressings of the discs could begin in time for Farmer to demonstrate some of the improvements at the ITA seminar in Tucson next month.

Nimbus elected to go this route, rather than deal with MPEG-2, because it received what Farmer describes as “genuine encouragement” from the studios. Nevertheless, the CD hardware capable of playing these discs will cost consumers more than anticipated.

Instead of a $250 decoder add-on to existing CD units, buyers could spend $300-$350 for a new player able to deliver CD audio as well as video. The new players would require a more sophisticated laser and the built-in decoder, according to Farmer.

Nimbus’ two Chinese manufacturers of its stand-alone decoder will make the device for uses like karaoke.

PICTURE THIS
(Continued from page 95)
the new VSDA headquarters in Encino, Calif. She will be director of meetings and conventions through the ’94 event; other staff members are due shortly. Doris Robin in N.J. handles hotel reservations as before. “We’re not desperate,” Karpel says.

EXPERT: David Pierce has been named an adviser to Public Domain Report, a monthly guide to FD properties. “He has tremendous expertise in copyright,” says editor in chief Scott Johnson. Pierce, who wrote Motion Picture Copyrights & Renewals: 1950-1989, will be recommending and “looking over our shoulder,” Johnson adds.

MOVIES AT A PRICE THAT WILL HAVE YOU SEEING STARS!
Now Available From Republic Pictures.

ENDLESS NIGHT
Starring Hayley Mills, George Sanders
The Agatha Christie Collection
Color/Approx. 95 Mins. VHS $8.86 $9.98 SRP
Not Rated. Duplicated in VHS Mode.

MISSION OF JUSTICE
Starring Jeff Wincoff, Brigitte Nielsen
Color/Approx. 95 Mins. VHS $7.77 $9.98 SRP
Not available in Canada: Duplicated in VHS Mode.

PLENTY
Starring Meryl Streep
Color/Approx. 120 Mins. VHS $9.98 $14.98 SRP

DEAD OF NIGHT
Starring Michael Redgrave
Color/Approx. 104 Mins. VHS $8.82 $9.98 SRP
Not Rated. Duplicated in VHS Mode.

FEAR IN THE NIGHT
Starring Joan Collins, Peter Cushing
Color/Approx. 90 Mins. VHS $8.86 $9.98 SRP
Duplicated in VHS Mode.

MEMENTO
Best Foreign Film® Color/Approx. 134 Mins. VHS $9.98 $14.98 SRP
Not Rated.

© 1993 Republic Pictures Corporation. All Rights Reserved. *Best Foreign Film 1981. Academy Award® and Oscar® are the registered trademarks and service marks of the A.M.P.A.S.
would pay for time-shift capabilities available with on-demand services.

“Those are pretty impressive numbers, but they’re based on speculation, not actual experience,” he said. “Also, the numbers suggest that more than one-third of viewers are not interested in such services.”

Nintendo dislikes games, however, especially within VSDA. For the first time, representatives of eight game manufacturers were invited to discuss the recent expansion of games into video stores, some of which have seen those rental and sales revenues jump from 5% to 20% within the last 12 months.

As an executive with Viacom, VP Rick Karpel said members not aggressively in the game business could be “leaving millions on the table.”

One roundtable discussion served as an opportunity for dealers and game suppliers to get to know one another. “The game session was the best one of all,” said Gary Hay, president of the Gulf Coast chapter. “Before this we didn’t know how they operate and they didn’t know how we operate. It opened up the lines of communication.”

Karpel compared the burgeoning game business to what dealers experienced in the early days of video.

“Today we’re facing the same issues with games as we did with video 10 years ago,” he said, “How do we order, how do we get F-O-F, what new titles are coming out? It’s all very familiar.”

Featured speaker Eric Doctorow, president of Paramount Home Video, now active in game distribution, stressed consumer and employee education, merchandising, financial commitment, and patience.

“Games are likely to be a trial-and-error process,” he said, “but you have to be willing to stick with it instead of cursing it.”

Karpel also updated attendees on the game ratings controversy, which appeared to be resolved without help from VSDA. Nintendo, which adamantly opposes the renaming of games, has succeeded in excluding the VSDA as well as the Software Publishers Assn.

Unfortunately, SPA’s involvement, along with both VSDA, nicknamed Nintendo, said Karpel. “That’s because SPA agreed not to object to an exception in the law that allows video dealers to rent video games made for dedicated video game platforms.” Karpel said the exception “made Nintendo angry with both our groups.”

Since Nintendo controls 70% of the games market, its support is key to dealers. VSDA is extending an olive branch. While Nintendo VP Howard Lincoln “repeated Nintendo’s objections to rental, he said some nice things about VSDA members” in a recent conversation, Karpel reported.

Karpel said Lincoln praised VSDA members for taking a responsible position limiting children’s access to adult programming and “was willing to listen to our argument that rental is a good business. We are in the process of putting together our argument.”

The lead role in structuring the rating systems most likely will fall to the Better Business Bureau, which already rates Sega’s games, and the Motion Picture Assn. of America, Karpel said. A ratings rationale will be presented March 4 to the Senate subcommittee on game violence.

In other business, VSDA appointed Peter Balmer, president of Palmer Video, Ron Berger, president of Rentrac Corp; and Mark Fisher, video sales and operations manager of Shop & Shop Supermarkets, Inc., to two-year board positions.

Balmer originally was named to the board in July 1989, replacing Richard Apte. Berger and Fisher took two of the three seats vacated by Steve Berna, Craig Golodnich, and Lou Fogelman. One appointed board seat remains open.

### Billboard Top Video Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Publisher/Studio</th>
<th>Release Date</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALADDIN</td>
<td>Walt Disney Video 1962</td>
<td>1992</td>
<td>$29.99</td>
</tr>
<tr>
<td>2</td>
<td>FREE WILLY</td>
<td>Warner Bros. Inc.</td>
<td>1993</td>
<td>$24.99</td>
</tr>
<tr>
<td>3</td>
<td>PLAYBOY CELEBRITY CENTERFOLD: DANNY PARKINSON</td>
<td>Warner Bros. Inc.</td>
<td>1993</td>
<td>$19.95</td>
</tr>
<tr>
<td>5</td>
<td>PLAYBOY 1994 VIDEO PLAYLIST CALENDAR</td>
<td>Universal Disc. Corp. PBV0744</td>
<td>Various Artists</td>
<td>$19.95</td>
</tr>
<tr>
<td>6</td>
<td>HOMEWORLD BOUND: THE DOOMSDAY DIPLOMATS</td>
<td>Walt Disney Home Video 1980</td>
<td>Michael J. Fox</td>
<td>$22.99</td>
</tr>
<tr>
<td>7</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>1991</td>
<td>$24.99</td>
</tr>
<tr>
<td>8</td>
<td>DENNIS THE MENACE</td>
<td>Warner Bros. Inc.</td>
<td>1993</td>
<td>$29.95</td>
</tr>
<tr>
<td>9</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>1990</td>
<td>$24.99</td>
</tr>
<tr>
<td>10</td>
<td>ALONE HOME 2</td>
<td>FoxVideo 1989</td>
<td>1992</td>
<td>$24.98</td>
</tr>
</tbody>
</table>

---

**Weekly Movie Grosses**

<table>
<thead>
<tr>
<th>Picture/Studio</th>
<th>Weekend Gross ($3)</th>
<th>Weekend Gross ($2)</th>
<th>Weekend Gross ($1)</th>
<th>Total Gross at Date ($1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Doubtfire (20th Century Fox)</td>
<td>7,700,001</td>
<td>2,249</td>
<td>9</td>
<td>172,513,134</td>
</tr>
<tr>
<td>Philadelphia (Touchstone)</td>
<td>7,316,408</td>
<td>1,566</td>
<td>5</td>
<td>36,300,639</td>
</tr>
<tr>
<td>Grumpy Old Men (Warner Bros.)</td>
<td>5,076,733</td>
<td>1,725</td>
<td>5</td>
<td>48,123,198</td>
</tr>
<tr>
<td>Blink (New Line Cinema)</td>
<td>4,410,077</td>
<td>1,527</td>
<td>5</td>
<td>12,614,468</td>
</tr>
<tr>
<td>Intersection (Paramount)</td>
<td>4,001,030</td>
<td>1,300</td>
<td>4</td>
<td>3,364,356</td>
</tr>
<tr>
<td>Iron Will (Buena Vista)</td>
<td>3,174,710</td>
<td>1,862</td>
<td>4</td>
<td>15,763,833</td>
</tr>
<tr>
<td>Schneider's List (Universal)</td>
<td>3,064,988</td>
<td>1,354</td>
<td>4</td>
<td>25,317,491</td>
</tr>
<tr>
<td>The Pelican Brief (Warner Bros.)</td>
<td>2,825,155</td>
<td>1,730</td>
<td>4</td>
<td>90,338,565</td>
</tr>
<tr>
<td>Shadowlands (Savoy)</td>
<td>2,442,036</td>
<td>1,023</td>
<td>4</td>
<td>16,860,561</td>
</tr>
<tr>
<td>Tombstone (Buena Vista)</td>
<td>2,381,638</td>
<td>1,709</td>
<td>4</td>
<td>43,274,269</td>
</tr>
</tbody>
</table>

---

**Weekly Movie Festivals**

<table>
<thead>
<tr>
<th>Festival</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sundance Film Festival</td>
<td>2023</td>
<td>Park City, UT</td>
</tr>
<tr>
<td>Toronto International Film Festival</td>
<td>2024</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>Venice Film Festival</td>
<td>2025</td>
<td>Venice, Italy</td>
</tr>
<tr>
<td>Berlin International Film Festival</td>
<td>2026</td>
<td>Berlin, Germany</td>
</tr>
</tbody>
</table>

---

**New DVD Releases**

<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>Date</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWEATIN' TO THE OLEDEES</td>
<td>2027</td>
<td>$19.99</td>
<td></td>
</tr>
<tr>
<td>THE OLDIES</td>
<td>2028</td>
<td>$19.99</td>
<td></td>
</tr>
</tbody>
</table>

---

**Notes**

- **Note:** Additional notes or related information could be included here.

---

**Contact Information**

For further information, please contact the individuals listed below.

- **Billboard:** (800) 800-3000
- **Home Video:** (800) 800-3000
DRY WIT

Clean Up With Best-Selling Comedy, New From the BBC.

We're dishing up six new videos from two great comedy series, all just $19.98 each:

- Red Dwarf I (Pt. 1) The End Cat.# 5967
- Red Dwarf I (Pt. 2) Confusion & Paranoia Cat.# 5968
- Red Dwarf II (Pt. 1) Kryten Cat.# 5969
- Red Dwarf II (Pt. 2) Sicily's Touch Cat.# 5970
- One Foot in the Grave Who Will Buy? Cat.# 5966
- One Foot in the Grave In Luton Airport No-One Can Hear You Scream Cat.# 5965

We're also dropping the price on a cupboard-full of comedy hits down to $14.98 each:

- Are You Being Served? A Big Brother Cat.# 5568
- Are You Being Served? Dear Sexy Knickers Cat.# 5567
- Yes, Prime Minister The Bishop's Gambit Cat.# 5569
- Yes, Prime Minister The Grand Design Cat.# 3314
- Yes, Prime Minister The Key Cat.# 3315
- Yes, Prime Minister Official Secrets Cat.# 5570
- Yes, Prime Minister Power to the People Cat.# 5880
- Best of What's Left But Only, But Also Cat.# 3318
- Best of the Lenny Henry Show Cat.# 3319

BBC FROM CBS/FOX

Britain's Finest Hours

Dealer Order Date: 2/18/94
Street Date: 3/16/94

*Suggested Retail Price. Distributed by FoxVideo © 1994 The CBS/FOX Company. All Rights Reserved.
VIRTUAL GUITAR
(Continued from page 94)

For the first Virtual Guitar games, BMG Music Publishing, with which Ahead has a licensing agreement for sync rights, the first titles Ahead selected from that catalog include the Trogs’ “Wild Thing,” ELO’s “Don’t Bring Me Down,” and Nirvana’s “Smells Like Teen Spirit,” which were re-recorded by studio musicians for use in the game. Donnini says the company also is negotiating with several other music publishers for the rights to use their music, and hopes eventually to expand its musical palette into any number of genres, including country, folk, and children’s music.

More immediate plans include a game title that will feature a “star band” playing its own music on screen, gamers can interact with the band members and play along. Donnini says such a deal with a “name act” is expected to be finalized in the next few weeks, and that the “star title” should be available for the initial launch of the product in October.

The Virtual Guitar controller alone will carry a suggested list price of $69.95. Two software titles will be available for the October launch—the “star title” and a lower-end title. The latter title will be bundled with the guitar unit in a package designed to sell for less than $100. Other software titles, containing three to six songs each, will be sold separately as add-on options, with prices ranging from $8.95 to $14.95. Donnini says, depending on the intricacy of the video scenes and the types of music included.

MORE TITLES EXPECTED

Additional game titles for the Virtual Guitar should follow quickly after the October launch,” Donnini predicts. Ahead’s strategy for software development revolves around treating Virtual Guitar—and the other virtual instruments—as platforms, and licensing the rights to develop titles for them to other game publishers, as well as to music publishers.

“We don’t want to be the only ones publishing Virtual Music titles,” Donnini says. “In fact, we feel it would be a mistake from a business standpoint for us to say only Ahead will publish them. Getting others on board means the stream of titles will be much bigger than what we could do ourselves.”

Donnini says Ahead is developing a production system that will allow outside developers and publishers to quickly and easily put their own music and video into the Virtual Music platform.

Although Virtual Guitar is first and foremost a video game, Donnini believes its unique features will open a vault of retail channels for the distribution of the product.

“On the one side, this being a PC video game, we will go through the traditional channels of software retailers like Comp USA and Tandy,” Donnini says. “At the same time, we believe this product has a good fit with record stores and musical-instrument dealers, and we’ve already been talking to them about this.”

Specific distribution channels are now being negotiated, he adds. A Sega CD version of Virtual Guitar is due early next year, to be followed by a Macintosh game. Other platforms also may be added as their installed bases warrant, Donnini says.

Also on the Virtual Music horizon are arcade, theme park, karaoke, and interactive TV applications. “It’s virtually limitless,” Donnini says.
**Pioneer Electronics Plans To Bring Multichannel Sound To Laserdisc**

Pioneer Electronics hopes to put some thunder into the home theater market next year, when it will launch the first laserdisc players with multichannel sound, incorporating Dolby Surround Digital (DSD) technology licensed from Dolby Laboratories. The first DSD player will launch in mid- to late 1996, says Mike Fidler, senior VP of Pioneer's home electronics marketing division. "The advent of multichannel sound will add a whole new dimension to the home theater experience," says Fidler.

The new units will be the consumer counterpart to the multichannel Dolby audio systems used in 500 movie theaters around the world. And Fidler says that accompanying laser software will offer five channels of CD-quality digital sound, plus a subsounder. The DSD system will use the same speaker configuration used by Dolby Surround Pro Logic setups (left, center, right, and two surround speakers), plus a subwoofer.

The advent of DSD players and DSD laser discs will not make today's discs obsolete, however. "It will be backward-compatible," says Fidler. DSD discs will be playable on current combi-players, and DSD players will play back current software.

**Image Entertainment's Warehouse and Office in Chatsworth, Calif., were hit hard by the Jan. 17 Northridge earthquake, sustaining significant structural damage. Image, its landlord, and their respective insurance companies are now assessing the damage to the buildings, as well as the laserdisc inventory trapped within the warehouse, which was considered unsafe to enter at press time. Image expects the recovery process to take at least three months.**

"Even without immediate access to warehouse inventory, I'm confident that we will ship and bill at least 70% of our fourth-quarter projections," says Image CEO/president Martin Greenwald. "Seventy-five percent of what we normally ship is product not housed in our warehouse." Image has relocated its warehouse and shipping operations to a temporary location at 5667 Canoga Blvd., Chatsworth. Its telephone number and mailing address remain the same.

Voyager Company, which has now relocated to New York, was affected by Image's situation, but its staff still consider themselves extremely lucky. Just a month after Voyager completely shut down its original offices at 2531 Pacific Coast Highway in Santa Monica, the quake caused that building's collapse.

**Both Sides Now: Pioneer Electronics is introducing 860 both-side-play combi units in the spring, which is a significant price reduction for both manufacturers. The Pioneer model is the CLD-808, Sony's is the MDPF000. According to Kevin Hanson, marketing manager for Sony AV Laser Products, more consumers are now opting for double-sided players, and single-sided players "are going the way of the two-head VCR." All four of Sony's 1994 laserdisc players feature both-side-play, and Pioneer's new introduction is the MDP-750 (7999 list), which will feature digital video effects. Hanson says Sony's laser business is "very good, and 1996 was up over 1992."**

---

**Top Laserdisc Sales**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>NET OF MARKETING</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RISING SUN</td>
<td>Fairview Image Entertainment 8520</td>
<td>Sean Connery, Wesley Snipes</td>
<td>99.95</td>
<td>199.98</td>
</tr>
<tr>
<td>2</td>
<td>THE FIRM</td>
<td>Paramount Pictures Pioneer DCA, Inc. 32523</td>
<td>Tom Cruise</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>3</td>
<td>TRUE ROMANCE</td>
<td>Morgan Creek Productions Inc. Warner Home Video 12992</td>
<td>Christian Slater, Patricia Arquette</td>
<td>99.99</td>
<td>199.95</td>
</tr>
<tr>
<td>4</td>
<td>TERMINATOR 2, JUDGMENT DAY, SPECIAL EDITION</td>
<td>Carolco Home Video Pioneer DCA, Inc. 82997</td>
<td>A. Schwarzenegger, Linda Hamilton</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>5</td>
<td>SLEEPLESS IN SEATTLE</td>
<td>Columbia TriStar Home Video 52416</td>
<td>Tom Hanks, Meg Ryan</td>
<td>99.95</td>
<td>199.98</td>
</tr>
<tr>
<td>6</td>
<td>CLIFFHANGER</td>
<td>Columbia TriStar Home Video 52326</td>
<td>Sylvester Stallone, John Lithgow</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>7</td>
<td>DRAGON: THE BRUCE LEE STORY</td>
<td>Universal City Studios MCAUniversal Home Video 41673</td>
<td>Jason Scott Lee</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>8</td>
<td>HOCUS POCUS</td>
<td>Hollywood Pictures Hollywood Home Video 2144</td>
<td>Bette Middler, Sarah Jessica Parker</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>9</td>
<td>DAVE</td>
<td>Warner Bros. Inc. Warner Home Video 12962</td>
<td>Kevin Kline, Sigourney Weaver</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>10</td>
<td>STAR WARS TRILOGY: THE DEFINITIVE COLLECTION</td>
<td>Fox Video Image Entertainment 0693-84</td>
<td>Mark Hamill, Harrison Ford</td>
<td>99.95</td>
<td>199.98</td>
</tr>
<tr>
<td>11</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video Image Entertainment 1125</td>
<td>Animated</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>12</td>
<td>MENACE II SOCIETY</td>
<td>New Line Home Video Criterion Collection 72556</td>
<td>Tynan Turner, Lorenz Tate</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>13</td>
<td>FREE WILLY</td>
<td>Warner Bros. Inc. Warner Home Video 18000</td>
<td>Jason James Richter</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>14</td>
<td>INDEPENDE PROPOSAL</td>
<td>Paramount Pictures Pioneer DCA, Inc. 32453</td>
<td>Robert Redford, Demi Moore</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>15</td>
<td>RAIN</td>
<td>Image Entertainment 3732-85</td>
<td>Tatsuya Nakadai</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>16</td>
<td>KAGEMUSH</td>
<td>Fox Video Image Entertainment 1109-85</td>
<td>Tatsuya Nakadai</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>17</td>
<td>HEART AND SOULS</td>
<td>Universal City Studios MCAUniversal Home Video 41774</td>
<td>Robert Downey, Jr., Charles Grodin</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>18</td>
<td>THE CONNERY COLLECTION II</td>
<td>MGM/UA Home Video PioneerEnt. ML05459</td>
<td>Sean Connery</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>19</td>
<td>THE WIZARD OF OZ: THE ULTIMATE EDITION</td>
<td>MGM/UA Home Video PioneerEnt. 103990</td>
<td>Judy Garland, Ray Bolger</td>
<td>99.95</td>
<td>199.95</td>
</tr>
<tr>
<td>20</td>
<td>JASON GOES TO HELL: THE FINAL FRIDAY</td>
<td>New Line Home Video Columbia TriStar Home Video 2328</td>
<td>Kari Keegan, Steven Williams</td>
<td>99.95</td>
<td>199.95</td>
</tr>
</tbody>
</table>

**Notes:**
- ATA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **ATA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles, © 1994, Billboard/BPI Communications.**
Music Reference Library on CD-ROM

B

illboard presents the first truly complete music reference database on CD-ROM. A few key strokes gives you instant access to key information on every current recording in the US. All you need is a PC and a CD-ROM player.

Over 1,000,000 Music Titles

From Tchaikovsky to Tommy, you'll enjoy the complete searchability only this product offers. Not only will you save time, but you'll have fun with reference work which has been a chore until now.

What's best, searches can be initiated by:
- Artist
- Group
- Song Title
- Album Title
- Record Label
- Format
- Composer
- Conductor
- Instrument
- Orchestra
- Guest Artist
- or any keyword

An Essential Tool

Our authoritative reference library includes details on over 80,000 albums plus 1,000,000 individual songs. Classical, Country, Pop, Rock and Jazz, plus everything in-between. All neatly packaged on a 4½ optical disc. The annual CD-ROM service of $595 includes complete data updates 4 times a year, plus instruction guide and user helpline information.

Preview Opportunity

Take advantage of our special 30 day trial and test drive our CD-ROM library. To find out if you qualify, simply give us a call or we'll call you if you return the coupon below.

YES, I want to find out how I might qualify for your 30 day trial.
Name: ____________________________
Title: ____________________________
Phone: ____________________________
Fax: ____________________________
Company: ________________________
Address: ____________________________

Anthony Ferraro
Billboard, Electronic Publishing
1515 Broadway • New York, NY 10036
Phone: (212) 536-5347 Fax: (212) 536-5310

Video Previews

Edited by Catherine Applefeld

Music offers a bite-size geography lesson, and "Deep Sea Dive" unmasks some other wonders down under (the sea) with a special focus on dolphins. Each title includes several "music videos" featuring creative film segments set to fun original music.

"Ireland's Whistling Ambassador: Micho Russell," The Pennywhistler's Press (800-356-3315), approximately 40 minutes, $19.95.

Some people may not think they know what a pennywhistle is, but there's no mistaking the evocative sound that calls to mind rolling green hills, the streets of Dublin, and sundry other things Irish. Russell, who has been spreading the sounds of Ireland throughout his native country, Europe, and the U.S., performed a concert at a church in New York in 1992 for an audience eager to sample the old Irish lifestyle. And that's likely the audience that will be interested in this video, which is peppered with archival footage and snippets from a recent interview with Russell about his childhood and musical inspiration (Russell's accent is difficult to understand, so dialogue is accompanied by subtitles). Pre-St. Patrick's Day excitement should ignite more interest than usual.

"Moscow Circus: Dancing Bears And More!" "Moscow Circus: Animals Under The Big Top!" V.I.E.W. Video (800-843-9443), 30 minutes each, $19.95 each.

First title in V.I.E.W.'s two-video set really bears all. They're not merely dancing in the ring along with their trainers, "Animals Under The Big Top" is just that. A Carnival of animals (from land and sea mingle with acrobats and trainers in a melange of performance art that leaves viewers wondering if the Ringling Bros. elephants command so much attention. The circus also features some pretty nifty human tricks as well, most prominently the famous Cossacks riding on horseback in glorious formation. Although a bit of the high-top grandeur is lost in this small-screen translation, these videos are a terrific way for families to see the extravaganzas that are the Moscow Circus.

"Imaginarium," Miramar Productions/BMG Video, 40 minutes, $14.98.

Computer animation avens Miramar darells in some child's play in this imagination-bending video that will enchant young viewers. "Imaginarium" features the making of a bona fide children's success: short segments filled with song, dance, bright colors, and unique characters and shapes. Among the highlights of the playful pastiche are "Loosomotion," a variation of the Little Engine That Could; the waltz dance and pepper shakers in "Night Cafe"; and an orchestra of animated instruments, including a kid-friendly xylophone, that play themselves. Due to its quick.

draw nature, this video is one that can be watched in segments or once in its entirety. It will interest parents with a flair for computer-animation as much as their kids.

"Madeline And the Dog Show," "Frog And Toad Are Friends," Golden Book Video (413-633-2431), approximately 30 minutes each, $19.95 each.

These two charming Golden opportunities get their inspiration from two well-loved children's books. The animated "Madeline And The Dog Show" features the canine calamities that come to pass when the feisty Brit-French girl decides to enter her world of mutts Geneva in Paris' snobby dog contest. The dog-eat-dog contests are complemented by several cute French-twine accents and phrases. "Frog And Toad," a title in the John Matthews collection, is the animated tale of two best buddies broken into vignettes. Charming stories celebrate the virtues of friendship and community.

Johnson and Arsenian Hall, and its show-and-tell cover will attract as many voyeurs as serious fitness buffs.

"The Art Of Fertility," Xenejenex (508-753-3000), approximately 30 minutes, $21.98.

This video (the ABT stands for Assisted Reproductive Technologies) picks up the ball where previously released Xenejenex title "Pathway To Parenthood" left off, introducing three state-of-the-art procedures. Co-sponsored by Serono Symposia, the program looks at the proce-dures IVF, GIF, and ZIFT, which might mean nothing to everyone unless they are in the midst of trying to conceive. As with the company's other health-education tapes, video humanizes the technical cloud of medical-speak and features several success stories told by real couples, as well as plenty of advice from professionals. Creative and concise.

TRAVEL

"Fodor's Alaska," International Film Video Network (800-660-4466), approximately 90 minutes, $24.95.

In this year of the age of video-on-demand, IVN/Fodor's beautifully photographed and thoroughly researched travel tape offers a pretty good dose of virtual reality in itself. More than a fly-by of some of the popular summer tourist sights, video reveals some of the local crafts, foods, and personalities—fisherman and ecologists to artists and native Athabascan Indians. Of course, plenty of tourist information is included as well, such as where and when enthusiasts can take in the famous Northern Lights, the highlights of Glacier Bay, and the thrill of a climb up Mount McKinley. Each title comes with a pocket-size travel handbook, and the familiar gold-bordered video covers call forth immediate recognition of the Fodor's line of travel guides. New Fodor's video journeys to Greece and Switzerland also are available from IVN.

/^102
www.americanradiohistory.com
LAZER SCANS
(Continued from page 101)

Piettagi, MCA Home Entertainment Group senior VP of operations and business development. Piettagi is the association's 1994 chairman, Greenwald the vice-chairman, Fidler the secretary/treasurer, and Judy Anderson the executive director. The LDA is based in Santa Monica, Calif.

"TOP GUN" CORRECTION: Due to a typographical error, the last "La ser Scans" mentioned that "Top Gun" had sold a cumulative 200,000 units on laserdisc. The correct number is 250,000.

VOYAGER has just launched several notable new laserdiscs. Kenji Mizoguchi's "Ugetsu" (commentary track, extras, $49.95) is a fascinating tale of two driven brothers, in a small Japanese village; one is an obsessively ambitious potter haunted by a beautiful ghost, while the other is desperate to become a samurai. "The Inland Sea" (CAV, $49.95) is a visual essay that interprets Donald Ritchie's subtle and graceful musings on traditional Japan as it still exists in Soto Naikai, the island-dotted sea bordering three of Japan's four big islands. "Boies, Rest & Motion" (wide-screen, commentary, extras, $49.95) artfully traces the romantic trajectories and existential inertia of four young Americans living in Arizona. Meanwhile, "Polyester" (wide, commentary, extras, $54.95) is a drama from a different dimension, in which accepted laws of physics and human behavior don't apply. Tab Hunter and the elephantine transvestite Divine lead the truly unusual cast; a noxious scratch-n-sniff card is also included.

MCA/UNIVERSAL is releasing Steven Soderbergh's "King Of The Hill," as well as "Judgment Night" with Emilio Estevez (both wide, $34.98), March 16, and the animated "We're Back! A Dinosaur's Story" ($54.98) March 20. The action-adventure "Ring Of Steel" with Carol Alt and Joe Don Baker ($34.98) and the animated "Field Of Dreams" are also included. MCA/Universal, Vol. II ($29.95) was April 4.

WARNER REPRISE has "Billboards," the Joffrey Ballet work featuring music by Prince, on disc Feb. 8, while Warner Home Video will launch "Mr. Wonderful" with Matt Dillon and Annabella Sciorra (wide, $34.98) March 23.

COLUMBIA TRISTAR debuts "Wild Napalm" (wide, $34.98), with Dennis Quaid and Debra Winger, March 16.

GROENEWEYER
(Continued from page 9)
should take up the challenge of new technology. "We have to open up the artistic sphere in this sector, too. It would be fatal to leave technology to the technologists."

Troubadour says it is referring to the title as a "CD-Twice" rather than as a CD-ROM, because it has two uses and because the term "mixed-mode CD"—meaning audio and CD-ROM—was not really understood. Troubadour has been active in producing computer games and comics for the German market, and is currently working on a similar title for German band BAP.
Greenpeace Puts Solar Power Behind Benefit

By Paul Verna

NEW YORK—Leave it to the folks at Greenpeace to pioneer the practice of recording with solar power.

By attaching a rotating, solar-powered generator to various mobile recording units, the Washington, D.C.-based environmental action group was able to tape live performances by some of today’s cutting-edge musicians.


With the exception of an Annie Lennox song, every cut on the disc was recorded and mixed using Greenpeace’s generator—which it calls Cyirus, after the Greek word meaning sun.

For most of the recording and all of the mixing, Cyirus hooked up with Guy Charbonneau’s Le Mobile studio at designated concert venues. The Los Angeles-based mobile unit is fitted with a Neve 8028 SSL solo with Flying Faders, two Studer A800 24-track recorders with KRK, two two-track machines, customized JBL cabinets as main monitors, KKK and Minimus near-field monitors, video gear, and a full complement of outboard equipment, according to Charbonneau.

The other mobile units used for the project were the Record Plant remote truck, for R.E.M.’s track; the Rover Remote, for Yothu Yindi; and a Pearl Jam cut that was scrapped; and the Design FX unit. Additionally, KKR, BASE, Ampex, and Tim Jordan Equipment Rentals donated equipment and services to Greenpeace for the project, according to Greenpeace spokesman Bill Walker.

The album’s producer, Bob Margouleff, says of the project, “Creatively, it was one of the greatest challenges I’ve had in my career of recording.

“This demonstrates that [solar power] is a viable option’’

25 years. To be able to raise my eyes above the console and reach up and touch the sun in the most literal possible way, that’s something that’s genuinely cool for the planet.”

Margouleff and the other participants in the project unanimously extol the virtues of solar energy. Brant Biles, Margouleff’s partner in Los Angeles-based Margouleff Biles & Associates and engineer on “Alternative NRG,” explains that the 26-foot-long Greenpeace generator uses photovoltaic cells to convert solar energy to direct-current (DC) electricity, which is stored in a series of batteries. The output of the batteries then goes to an energy inverter that converts DC to alternating current (AC).

He says the steadiness of solar power makes it a cleaner, safer, more user-friendly format than electric current, which is subject to irregularities caused by power fluctuations, natural disasters, improper grounding, etc. The sun is also superior to other non-electrical power sources, like diesel generators, which are commonly used for remote recording, according to Biles.

For some of the artists involved in “Alternative NRG,” the allure of using the sun to power their recordings was such that they overcame major obstacles in order to cut their tracks with Cyirus. Midnight Oil recorded at Le Mobile’s parking lot when its gig couldn’t be recorded, and Soundgarden hooked up the solar generator through the lines that otherwise power the jamzui at its Seattle studio, according to Margouleff.

Despite the success of the Soundgarden experiment, the practicality of running a full-service studio entirely on solar power is questionable, according to Biles. “As a cost-effective thing, it’s not really there yet,” he says. “But this is a demonstration that it is a viable option.”

Charbonneau adds that a studio might use solar packs to power a portion of its equipment, like the air conditioners and heaters, or the audio gear alone.

The “Alternative NRG” project was born during the Persian Gulf War, when Dave Wakeling, a Greenpeace activist and former member of the English Beat, and Greenpeace Records president Kata Karam were “sitting around very depressed that the world was fighting a war for an energy resource that in itself was toxic to the planet,” says Karam.

Wakeling and Karam—who worked on Greenpeace’s 1987 “Rainbow Warriors” album, the first record by Western artists officially released by the U.S.S.R.—contacted artists and various solar-energy specialists: panel manufacturer Siemens Solar Industries, engineering firm Energy Transfer Systems, consultant Solar Electric Specialties, sine-wave inverter Advanced Energy/Skyline Engineering, and reach-builder Westerner Western.

Walker says a percentage of proceeds from the album—24% in the U.S. and 15% overseas—will go directly to Greenpeace. The organization plans to tour the U.S. with Cyrus to demonstrate its various applications, musical and otherwise.

The truck is available for other musical projects.

Exploring The Future (Man) Of Drum Technology

Fleck Sideman Breaks New Ground With Drumitar

By Daniel Levitin

The history of musical instrument design has been charted by musicians who couldn’t get the sounds they wanted out of the instruments of their time. Consider the contribution of Bartolomeo di Francesco Cristofori, the Florentine instrument maker who built the first piano in 1709 after trying to perfect the harpsichord, on or Adolphe Sax, whose invention of the brass instrument that bears his name resulted from efforts to increase the volume of woodwinds.

If their inventions changed the history of the music, the work of other pioneers—like multi-track and electric guitar giant Les Paul or FM synthesizer creator Bob Moog—certainly altered its sound.

Add Roy Wooten—aka Future Man—to the latter list. The drummer/percussionist for Bela Fleck’s eclectic jazz trio, the Flecktones, is making his mark on musical instrument history with a drumitar—an instrument that looks like a guitar, sounds like a drum, and requires techniques associated with both those instruments.

By tapping and slapping different portions of the drumitar, Future Man can recreate the sounds of percussive sounds from a variety of sound-synthesis modules. The drumitar has more than 48 sample-triggering pads running up and down the fingerboard and the body. The left-hand and right-hand pads duplicate each other, allowing the player to create a desired sound with either hand. Each of the touch-sensitive pads has its own output.

“Living in these times,” Future Man says, “the technology offers you different abilities that weren’t even possible many years ago. When I first started thinking about the drumitar, people didn’t even know what I was talking about.”

But Future Man put his ideas on paper and found Virginia Lutherill Bill Cogan to execute them, “Bill was really open-minded; he tried to do whatever I asked for,” Future Man says.

The design unfolded over time. “By the end of 1986, we had the whole concept worked out. I felt how it was working,” recalls Future Man. “By the end of 1986, we were able to build the left side. I figured I’d just be experimenting in the garage, but soon I was playing out live on a dance floor.”

Although the plan initially met with resistance from other manufacturers, perseverance paid off. “I was convinced I had to try what was in my head, or it would always be in my head and I’d never see the end of it,” says Future Man. “I’m a dreamer; I’m full of ideas that are like seeds—if you can put the water of your conviction on them, you can see them grow.

To construct the sounds he assigns to the various pads, Future Man layers different sounds that may or may not simulate conventional drums.

“I think of the different sounds I’m combining in a linear way, the way the drums are played. The sound board—like a keyboard—like a chord,” he says. “Also, a lot of the sounds I get come from the dynamics. On one snare-drum sound, for example, I use a Roland TD7 to call up the basic tone of the sound. Then the ADP2 [Advanced Digital Percussion] then does the movement inside of the sound.”

The drumitar’s pads provide different sounds over the sound. “When you hit a real drum in different places and dig into it dynamically, it has to open up,” says Future Man. “I can create that same kind of feel on the drumitar by stacking voices.”

With each new album—leading up to the Flecktones’ current Warner (Continued on next page)

Profile

Sony Electronics Backs Jazz Shows

NEW YORK—Sony Electronics Inc.’s professional media division will sponsor two acclaimed syndicated jazz radio programs, “JazzNet With Branford Marsalis” and “Bob Porter’s Portraits In Blue,” both produced by Newark, N.J., stations WBGX.

Sony will supply a year’s worth of Pro DAT Plus digital audiotape to the station for production and on-air applications, according to a Jan. 19 statement from the company. In addition, Sony will contribute HP Type I and UX high-bias audiotapes.
FUTURE MAN
(Continued from preceding page)

Bryan release, the predominantly live-in-the-studio "Three Flew Over The Cuckoo's Nest"—Future Man has relied less on standard drums and more on the drumset. However, he still draws ideas from acoustic drums.

"As I step back and look at it, I see the drum set now almost like a piano, in that it's a standard," he says. "The four-part concept of the drums—base drum, hi-hat, right hand, and left hand—is what I think of in terms of composition and harmony.

"Of course, the drum set is only a standard in this country," he notes. In other countries, "standard" percussion instruments might be hand drums, talking drums, tablas, and other "exotic" instruments. The drumset allows Future Man to incorporate these foreign elements into his repertoire.

The other members of the trio—leader Fleck and Future Man's brother, Victor Wooten—also indulge in hi-tech instrumentation. Fleck plays a midi banjo linked up to a plethora of synthesizers and sound modules, and Victor plays the Midimix 2, a custom-made and custom-designed synthesizer floor pedal.

For the Flecktones, searching for new sounds and finding ways to play them are integral parts of composing. "I am interested in the merging of science, technology, and musical art, the way Leonardo da Vinci was," Future Man says.

Accordingly, his newest undertaking is trying to reduce the transmission delay many synth players have experienced with midi cable by using fiber-optic technology to create a new musical data-transmission system.

But it is the possibility of discovering new sounds that seems to intrigue Future Man the most. "Stravinsky said he was inspired by the icicles that would melt when the seasons changed, and that was the sound he was trying to get in a certain piece," he says. "Nowadays, through sampling, I can actually use the sound of the iceberg cracking if I want."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 5, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>DANCE-CLUB</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>CRY FOR YOU</td>
<td>I SWEAR</td>
<td>PUNCHSHION</td>
<td>JOY</td>
<td></td>
</tr>
<tr>
<td>Artist/</td>
<td>Jodeci/ D. Swing</td>
<td>John Michael Montgomery/ S. Hendricks (Atlantic)</td>
<td>ZZ Top/ B. Ham/ B. Gibbons (ICA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer/Label</td>
<td>(Updown)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDING STUDIOS/Engineer(s)</td>
<td>HIT FACTORY (New York) Charles Alexander</td>
<td>WOODLAND (Nashville) John Guess</td>
<td>ARDEN (Memphis, TN) Joe Hardy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AIR/ TOWNHOUSE/ CHEEROKEE (London, ENG.) (Los Angeles) David Nicholas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDING CONSOLE(S)</td>
<td>Neve VR Legend/ SSL 4056E G Comp/ Cherokee Custom</td>
<td>Neve 8008</td>
<td>SSL 4064G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neve VR 4056E G with Ultrimation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S)</td>
<td>Boxer Custom</td>
<td>Westlake</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10 Eastlake</td>
<td></td>
</tr>
<tr>
<td>Sony 3348</td>
<td>Studer A-800 MKII</td>
<td>Mitsubishi X-850/ Sony PCM-3348</td>
<td>Studer A800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Custom M4/ Yamaha NS10/ Genelec/ Cherokee Custom w/JBL</td>
<td>UREI 813A B&amp;W</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
<td></td>
</tr>
<tr>
<td>APEX 467</td>
<td>APEX 467/499</td>
<td>APEX 467</td>
<td>APEX 467</td>
<td>APEX 456</td>
<td></td>
</tr>
<tr>
<td>MIXDOWN STUDIO/STUDIO MONITOR(S)</td>
<td>WAREHOUSE (Vancouver, B.C.) Chris Thomas</td>
<td>HIT FACTORY (New York) Charles Alexander</td>
<td>THE CASTLE (Franklin, TN) Scott Heinrichs</td>
<td>ARDEN (Memphis, TN) Joe Hardy</td>
<td></td>
</tr>
<tr>
<td>Engineer(s)</td>
<td>THE CASTLE (Franklin, TN)</td>
<td>Scott Heinrichs</td>
<td>ARDEN (Memphis, TN)</td>
<td>MOONRAKER (Manchester, ENG.) Development Corp.</td>
<td></td>
</tr>
<tr>
<td>CONSOLE(S)</td>
<td>SSL 4072G</td>
<td>SSL 4066E</td>
<td>SSL 4000G</td>
<td>SSL 4056 Soundcraft 1600</td>
<td></td>
</tr>
<tr>
<td>SSL 4056E/ SSL 4066E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S)</td>
<td>Boxer Custom</td>
<td>UREI 813A B&amp;W</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
<td></td>
</tr>
<tr>
<td>MIDI/NO REDUCTION</td>
<td>MULTI-TRACK</td>
<td>MULTI-TRACK</td>
<td>MULTI-TRACK</td>
<td>MULTI-TRACK</td>
<td></td>
</tr>
<tr>
<td>SSL 4056E</td>
<td>SSL 4066E</td>
<td>SSL 4000G</td>
<td>SSL 4056 Soundcraft 1600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>APEX 467</td>
<td>APEX 467/499</td>
<td>APEX 467</td>
<td>APEX 467</td>
<td>APEX 456</td>
<td></td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>APEX 467</td>
<td>APEX 467</td>
<td>APEX 467</td>
<td>MAXELL</td>
<td></td>
</tr>
<tr>
<td>APEX 456</td>
<td>APEX 456/496</td>
<td>APEX 456</td>
<td>APEX 456</td>
<td>MAXELL</td>
<td></td>
</tr>
<tr>
<td>MIXDOWN STUDIO/STUDIO MONITOR(S)</td>
<td>GATEWAY Bob Ludwig</td>
<td>HIT FACTORY Chris Gehringr</td>
<td>MASTERMIX Hank Williams</td>
<td>GATEWAY Bob Ludwig</td>
<td></td>
</tr>
<tr>
<td>Engineer(s)</td>
<td>MASTERMIX Hank Williams</td>
<td>TOWNHOUSE</td>
<td>TOWNHOUSE</td>
<td>TONY COUSINS</td>
<td></td>
</tr>
<tr>
<td>DADC</td>
<td>Uni Manufacturing</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>Sony Manufacturing</td>
<td></td>
</tr>
<tr>
<td>PRIMARY CD REPLICATOR/ALBUM</td>
<td>Sonopress</td>
<td>Uni Manufacturing</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>Sony Manufacturing</td>
</tr>
<tr>
<td>PRIMARY TAPE DUPLICATOR/ALBUM</td>
<td>Sonopress</td>
<td>Uni Manufacturing</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>Sony Manufacturing</td>
</tr>
</tbody>
</table>
OFFICE 908-366-3300  FAX 908-366-2300  Sales@Dolby.com  www.dolby.com  P.O. Box 49  Framingham, MA 01704-0049  USA

PROFESSIONAL AUDIO SYSTEMS, INC.

WE CARRY HIGH QUALITY BRANDED PRODUCTS.

TOO LOW TO LIST.

DISTRIBUTOR.

SPECIALS

SERVICES

OUR BROADENED SELECTION INCLUDES:

MOTION CONTROL SYSTEMS

3030 CASS ETTE

PA SYSTEMS

PRICING FOR SELLERS.

USUALLY SHIPS IN 2-3 BUSINESS DAYS.

ON SALE - 10% DISCOUNT TILL 10/31/94.

DEALERS.

NO RUSH FEE.

DEALERS.

5000 PARTS - $1,500

FREE 1-PAGE INSERT.

FOR REAL ESTATE TO THE STARS.

P.O. BOX 49

DISTRIBUTOR.

FOR FREE CATALOG.

GAIN ENHAN CER.

DISTRIBUTOR.

FREE 1-PAGE INSERT.

FOR FREE CATALOG.

DEALER.

TARGET MUSIC DISTRIBUTORS

SUPPLIERS.

LEAN ON THE CONTRACT FOR RUSH.

DISTRIBUTOR.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.

FOR FREE CATALOG.

DEALERS.
ANNOUNCEMENT

VEE-JAY LIMITED PARTNERSHIP / ALL NATIONS MUSIC - Notice - January 11, 1994


HELP WANTED

Vice President, Finance
Music Publishing

A major music publisher is seeking an accomplished financial professional with expertise in all areas of the music publishing business, including copyright or royalties experience. The position reports directly to the President of Music Publishing, and is responsible for all financial matters including royalty accounting and copyright licensing. The ideal candidate will be a CPA with 5 years management experience and a sophisticated systems background. Music publishing background is a requirement. Proficiency in PC and mainframe systems, including Lotus 1-2-3 and on-line systems is required. Excellent verbal and written communication skills are essential, particularly in interaction with senior management.

We offer a comprehensive compensation and benefits package in a professional, non-smoking environment. Send your resume to Confidential Reply Service, 11755 Wilshire Blvd., Suite 1600, Dept. J10154, Los Angeles, CA 90025.

HELP WANTED

MIDDLE TENNESSEE STATE UNIVERSITY DEPARTMENT OF RECORDING INDUSTRY Faculty Vacancy

EFFECTIVE DATE: August 1, 1994
RANK & SALARY: To be determined by experience, education and available funding.
RESPONSIBILITIES: Teach music business/legal courses in the recording industry. Advise students. Attend to general faculty business. Typical load is advising plus four class sections per semester and involves a full time commitment to teaching.
Position One. Tenure-track (No. 145060). Teach courses in copyright law and other legal aspects of the recording industry.
Position Two and Three. Tenure-track (Nos. 145010 and 145040). Teach courses in music business. This could include one or more of the following areas: publicity, concert promotion, artist management, survey of the recording industry, record store operations, marketing record store, music publishing, history of the recording industry, and legal courses.
QUALIFICATIONS: A Master's degree in a related area is required, doctorate or J.D. preferred. Demonstrated ability to work as a part of a team to accomplish group goals is a necessity. University level teaching and industry experience preferred.

THE UNIVERSITY, THE COMMUNITY & THE FACILITIES: MTSU is a fast-growing, tax supported institution serving approximately 17,000 students. The University is located in Murfreesboro, approximately 35 miles southeast of Nashville. The RI Department is one of three in the College of Mass Communications. The Department enrolls approximately 500 majors.
APPLICATION: Review of applications will begin March 7, 1994 and will continue until the positions are filled. Refer to specific position number on all correspondence. Send a complete resume, curriculum vita, names and contact information for three references, proof of eligibility for employment, and complete university college transcripts to:

Department of Recording Industry
A & O Search
MTSU PO. Box 21
Murfreesboro, TN 37132

Middle Tennessee State University is an Affirmative Action Equal Opportunity Employer.

HELP WANTED

Manager Clearances & Pre-Production

BMG Direct has an exceptional career opportunity in New York. Headquarters for an individual to direct the activity responsible for securing the contractual clearances for licensed recordings for our Record Clubs.

In this position, you will be responsible for all facets of pre-production (pre-release) of products released through our club. Requires coordination with A&R, Creative Services, Inventory Management, third party vendors and Distribution.

Five years related managerial/production experience, strong PC skills, familiarity with Information Systems, strong communications skills, and the ability to work in a fast-paced, live critical environment and handle production troubleshooting are prerequisites.

We offer a highly competitive salary, a comprehensive benefits package and a challenging, professionally rewarding environment. Please forward resume including salary history to:

BMG MUSIC, INC.
Attn: Human Resources (B-66)
1540 Broadway,
New York, NY 10036
An equal opportunity employer.

ROYALTY ADMINISTRATOR

Label seeks experienced Royalty Administrator with strong background in Contract Administration and Aduit Negotiation. Responsible for working closely with Business Affairs and Accounting Division. Position will include management responsibilities in Accounting Group.

Please send resume to: Box 8127
Billboard Magazine
1515 Broadway
New York, NY 10036

DISCترونICS

SALES REP

High profile Industry Manufacturer looking for highly motivated Sales Rep. Must be a career oriented, self starter who is looking to make a difference. Interested applicants please send resume.

Box 8126
Billboard Magazine
1515 Broadway
New York, NY 10036

DIRECTOR OF LICENSING & ADMINISTRATION

BMG Music has a challenging opportunity. We seek a Director of Copyright Licensing & Administration to head up our Copyright team. Responsibilities will include management of copyright dept., negotiation & administration of mechanical licenses, synchronization, sampling, design & administration of our digital systems database. This challenging position will provide a chance for career growth & personal development. We seek an individual with at least 5 years in the music publishing or recording industry. Strong, driven managerial skills as a must, as well as PC literacy. Exposure to recording contract interpretation, music publishers & royalty accounting is desired. We offer a highly competitive salary & generous benefits package. If you're interested, please forward your resume which must include salary requirements & history by 1/6.

BMG Music
1540 Broadway
NY, NY 10036-4089

DIRECTOR OF OPERATIONS

Seeking proven & well organized individual to manage the manufacturing and fulfillment operation for expanding home video company. Ideal candidate has experience in duplication, print, and traffic process. Extensive computer experience required. Competitive salary and benefits.

PLEASE SEND RESUME TO:

Turner Home Entertainment
One CNN Center, P.O. Box 185366
Atlanta, GA 30348-5366

GRAPHIC DESIGNER

RYKODISC IS SEEKING A GRAPHIC DESIGNER WITH SOLID EXPERIENCE AND FLENTUDE MAC/ DTP SKILLS, HIGH VOLUME, HIGH PRESSURE JOB, BUT A GREAT WORK ENVIRONMENT AND A GREAT RECORD LABEL. FAX RESUME TO: 508-471-4506 OR SEND RESUME AND 3 SAMPLES TO: Traci Swartz, Production Mgr.

RYKODISC
Picking Wharf, Bldg. C
Sale, MA
NO CALLS, PLEASE.

PUBLICIST

w/old media contacts, wanted for NY publicity office. Knowledge of jazz, mainstream music, and book publicity essential. Ability to generate business a must. Only qualified individuals with proven experience need apply. Salary requirements.

Attach resume to:

Box # 8139
Billboard Magazine
1515 Broadway
New York, NY 10036

PRODUCTION/PLAYBACK PERSON WANTED

Work in production studio - need a professional to play commercials back to clients for approval. 3-day week - great atmosphere in sunny Florida. Call 1-800-741-4178 Bob Davis Start Immediately

PROFESSIONAL SERVICES

THE ROYALTY NETWORK SPECIALIZING IN:
ROYALTY STATEMENT PREPARATION
MECHANICAL/SYNCHRONIZATION LICENSING
SAMPLE CLEARANCE
PREPARATION OF AUDITS/AUDIT REBUTTALS
(718) 382-3272

MUSIC MARKETING & SALES
*PRODUCT MARKETING PLANS*
SALES, PROMOTION, PUBLICITY, FUNDRAISING
"INDIE MARKETING & SALES NETWORK" NATIONAL + ALL GENRES & ACCOUNTS
TOLL-FREE: (718) 689-4644

COMPUTERS

MUSICWARE the POSITIVE Complete POS/Inventory Control for your Record Store
Available in user selectable English or Spanish

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!
Call or fax today to see why YSL is universally the leader in computer systems for music and video retailers and wholesalers. We build 20s all music and video inventory into our computer systems to help make your business more profitable.

PHONE: (404) 649-0338  FAX: (404) 840-9723
www.americanradiohistory.com
WANTED TO BUY

WE PAY TOP $ CD'S-Cassettes Videos & Audio Books
WE BUY IT ALL
(516) 420-8300
FAX (516) 420-9655 CALL NOW

"We are cash buyers of unwanted LP's, Cassettes or CD's. No quantity too large or small. We pay the freight. Call (609) 890-6000.

Fixtures

Sony Music Relief: Sony Music Entertainment has established an Earthquake Relief Grant, effective immediately. The company is launching the fund with a donation of $25,000 from Sony Corp. of America. The Sony Music Resources department at the company's Santa Monica headquarters will begin processing grant applications in amounts up to $1,500 for each employee and employee with the New York Entertainment Industries Credit Union, representatives were scheduled to be on site Feb. 2-3 to process a broad range of additional financial aid programs, including an instant loan of $1,000 for each employee, which Sony Music will guarantee and will pay interest up to one year. Also, special low-interest loans up to $7,500 also are available for those mired by the earthquake. At the same time, employees are being urged to take advantage of the credit union's low-interest home equity line and new cars loans. These financial programs are in addition to the Employees Assistance Program, which will conduct five special sessions on earthquake relief as well as provide counseling for individual employees. Sony Music will be evaluating flexible working hours and modified work weeks and providing assistance with applications to FEMA (Federal Emergency Management Agency) and a telephonic hotline to the Los Angeles Unified School District. For more info, contact Michelle Mena at 213-535-5359.

CALENDAR

FEBRUARY
Feb. 18-19, Gavin Seminar, Wedin St. Francis Hotel, San Francisco. 415-419-1900.
Feb. 17-20, Sixth Annual Folk Alliance Confer- ence, 57 Park Plaza Hotel, John Hancock Thea- ter and Boston Park Plaza Hotel, Boston. 919-967-3997.

MARCH
March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5400.
March 2, American Jewish Committee Music Video Distribution Distinguished Service Award Presentation, honoring Rachelle Friedman of All Music Recording World, Plaza Hotel, New York. Lenny Miren. 212-751-400, 4388.
March 2-5, 3rd Country Radio Seminar, Opryland Hotel and Nashville Convention Center.
March 8, Echo Awards, Adler, London. 011-44-89-625-3802.

APRIL
April 4-11, VSDA Video Games Conference, Hyatt Regency O'Hare, Chicago. 609-231-3800.
April 12-14, REPLAYInternational, pre- sented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-395-1357.
April 21-24, Impact Super Summit Conference, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 609-646-8001.

MAY
May 11-15, NARF Convention, Chicago, Ill. 605-633-0946.

THEATRICAL ROCK SINGER
Sony records and a major label manager connected (representing are promising) are looking for a charismatic female star type star, 16-21 years old, for a new solo or group recording contract. Drop off picture and voice tape to Herman/leison Casting, 24 West 55 St., 4th floor.

LIFELINES

SONY MUSIC RELIEF: Sony Music Entertainment has estab- lished an Earthquake Relief Grant, effective immediately. The company is launching the fund with a donation of $25,000 from Sony Corp. of America. The Sony Music Resources department at the company's Santa Monica headquarters will begin processing grant applications in amounts up to $1,500 for each employee and employee with the New York Entertainment Industries Credit Union, representatives were scheduled to be on site Feb. 2-3 to process a broad range of additional financial aid programs, including an instant loan of $1,000 for each employee, which Sony Music will guarantee and will pay interest up to one year. Also, special low-interest loans up to $7,500 also are available for those mired by the earthquake. At the same time, employees are being urged to take advantage of the credit union's low-interest home equity line and new cars loans. These financial programs are in addition to the Employees Assistance Program, which will conduct five special sessions on earthquake relief as well as provide counseling for individual employees. Sony Music will be evaluating flexible working hours and modified work weeks and providing assistance with applications to FEMA (Federal Emergency Management Agency) and a telephonic hotline to the Los Angeles Unified School District. For more info, contact Michelle Mena at 213-535-5359.

DELIVERING THE GOODS: Although the first rap act, Cypress Hill couldn't be on hand be- cause of a auto accident on his way to the ceremony, group member B- Real flew in from New York to Jan. 31 to present a $10,000 check to Fernando Mateo, founder of the "Goods For Guns" program at Sony Studios' Insert Stage in Manhattan. (Muggs sus- tained no major injuries and is re- covering at home.) The group's la- bel, Columbia Records, made a matching donation of $10,000. For more info, call Howard Wueffeling at 213-883-8891.

LINNELLING

A New Jazz Talent. Patrick Zimmerli is congratulated after winning the first BMI/ Thelonious Monk Institute of Jazz Composers Competition Award of $5,000. The gala program at the Kennedy Center in Washington, D.C., also included the announcement of the Monk Institute's Jazz Piano Competition Winners. Shown, from left, are actor/singer Billy Dee Williams, host for the evening; Zimmerli; and Exec- utive Symposium, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 609-646-8001.

FOR THE RECORD

Lynn Anderson, John Conlee, and other country stars worked with Feed The Children to deliver goods to Los Angeles earthquake victims. The charity was errone- ously identified in the Feb. 5 "Nashville Scene." In the Feb. 5 issue, there was an error in reporting Canadian sales figures for the Rankin Family's 1992 album, "Fare Thee Well Love." According to the group's label EMI Canada, domestic sales for the album are 400,000 units. The group's current album, "North Country," has sold 200,000 units to date.
Talk Producers Always On The Line
Behind-The-Scenes Pros Can Be Heroes Or Goats

BY CARRIE BORZILLO

LOS ANGELES—Gregg Cockrell’s view of the company’s “Gill Gross Show” for CBS Radio Networks sums up how many radio talk show producers feel about their careers. “Gill Gross is probably the hardest job I’ve ever had, and the most humbling, too,” he says. “A lot of times you don’t hit a home run, and you feel like a failure, yet at other times I feel like a genius.”

While most radio professionals are aware that producers find and research topics, book guests, and constantly track the changing interests of the audience, many don’t know exactly how they go about it and how difficult it really is to hit, as Cockrell says, a home run. Producers like Cockrell, Westwood One’s Pat Piper, KABC Los Angeles’ Lyle Gregory, and WREK Boston’s Larry Schwarz spend most of their time reading, listening, and networking on the phone.

To better prepare for his shows, Piper, who could be dubbed the king of all talk show producers since he produces three high-profile syndicated shows (Larry King, Pat Buchanan, and Jim Bohannon), actually looks forward to traffic jams on the way to work.

Piper explains: “I look forward to two-mile back-ups. The longer the back-up, the better the show. It gives me time to listen to the radio and find out what people are talking about. That’s what makes it a successful show.”

Piper, who has been producing King for 10 years, Bohannon for a year, and Buchanan since last July, starts his day by reading or skimming through five or six newspapers, 25 magazines, and even a stack of tabloids, which he says are “essential.”

Cockrell also looks at a slew of periodicals, including such magazines as Rolling Stone, Vibe, and Edge, for ideas. The most interesting way to find what’s on the tip of everyone’s tongues, he says, is by plugging into the computer online services Prodigy and CompuServe.

Gregory, who has co-produced talk host Michael Jackson at KABC for the past 11 years, says Jackson taught him and his partner, Ted Lekas, how to produce a good talk show.

For Gregory and Lekas, that involves getting to work by 7 a.m., usually a few minutes after Jackson arrives, and reading through eight to 10 papers collectively while Jack- son, who does most of his own research and show prep, reads through 10-12 papers himself.

“The most important thing around here in the morning is that we don’t talk in paragraphs,” says Gregory. “We talk in quick sentences … We have to keep up with Michael’s tempo … It’s one of the most invigorating ways to wake up.”

While Gregory says that he, Le- kas, and Jackson glean information from newspapers, he says he is fortunate that Jackson’s contacts lack many stories to the host before the papers even knew about them.

“There are so many times that we break the story before the newsmakers will call Michael them- selves,” says Gregory.

Schwarz, who worked with Greg- ory at KFI Los Angeles and later became Tom Leykis’ producer there, moved to Boston to produce Leykis shortly after the host joined WRKO.

He says that in order to be a good producer, you almost have to dedicate your entire life to it. “The first thing on my mind when I wake up is the show, and the last thing on my mind before I close my eyes at night is the show,” he says.

Schwarz starts his day by turning on his radio, TV, and computer to simultaneously listen and watch the news and check the wire services from home. In addition, Schwarz has been known to drive miles to the town where news is happening and personally seek out guests for the show.

BEST SOURCE: OTHER TALK SHOWS

Surprisingly, most of these producers don’t pay too much attention to TV news programs or news, with the exception of a few shows, unless there is a major catastrophe. In addition to the print media, most producers listen to open-phone seg- ments of other radio talk shows to really find out what’s going on.

As for research and preparation, Cockrell says he is lucky to have the whole CBS media conglomerate to help him out, including a research li- brary right in the building. He says he can also call CBS-TV anchor Con- nie Chung for a phone number of a contact he may need. He also uses CBS Radio News and the CBS tele- vision network as bargaining tools to get hard-to-come-by guests.

Cockrell says, “It’s a great bar- gaining chip to be able to say, ‘If (Continued on page 111)"

GREGG COCKRELL, right, producer of CBS Radio Networks’ ‘Gill Gross Show,’ jokes that he’s not above lying to potential guests to get them on the show. Cockrell is pictured with Gross, left, and former presidential candidate Ross Perot.
A Movable Feast Of Promo Opportunities

Los Angeles—No longer content with a simple van, promotion directors are investing in station vehicles that are getting increasingly bigger and more elaborate. Last year marked the launch of Universal Studios/Florida’s “Landslub” remote studio and WENZ (the End) Cleveland’s lizard-mobile city bus. This year’s unique vehicle offering is a custom-tailed movable diner from two Atlanta-based companies, Measured Marketing and Airstream Inc.

Designed to replicate an authentic American diner, the custom vehicle was equipped with the necessities to serve up a meal while parked on the side of the road. The diner can be easily moved from city to city, and the vehicle is equipped with a kitchen, dining area, and seating for up to 30 people. The diner is also equipped with a sound system, allowing for music or announcements to be played while parked at an event.

The diner can be used for a variety of purposes, including as a promotional tool, mobile restaurant, or even a mobile recording studio. It can be tailored to fit the specific needs of the promotion director, with options for custom design and branding.

This unique vehicle offering is a testament to the creativity and innovation of promotion directors in the radio industry, and it is likely to become a common sight at events and promotions in the coming years.
you do our [show], I can guarantee the network will pick it up.”

Piper is right. But there is more to get them to get on the show.”

There are two TV programs that Congress wants a clampdown.

Hundt, however, may be personally

Top 40 Swinging Mainstream?

Washington, D.C.—FCC Chair-

You've heard about the FCC's rules on violence? It's a bit misleading.

Bobby Inman; the

is the first place was what PD Rob Morris calls “a guerrilla warfare tactic,” against rival WNCI. But then, WNCI has abandoned the main-

stream position for a more adult approach, leaving a mainsteam hole in the middle.

“It was better for sales [to go mainstream],” explains Morris. “It was a conscious decision.”

Although WABC/WAKS has not had a full book in the format, a 3:49-12-plus jump in the fall Arbitron seems to indicate the decision was a good one. Morris says it is too early to tell what the payoff will be on the sales side.

At Power 92 Phoenix, which went mainstream in December, PD Rick Stacy says the decision was based on research. He hopes for a market revival, “there was a limit to what we could get with that [rhythm] format,” he says. “We were getting a lot of [time spent listening] on a very small audience and it didn’t translate to the sales we wanted. The mainstream age of the station was 19, and you can’t live on that.”

After several years without a format rival, KS104 Denver finally got one this September in an effort to increase its cure. According to PD Chris Davis, “We saw an opportunity to expand our base in the marketplace.”

Mainstream music

In addition to sales and the changing competitive situation, PDs say another factor in the mainstream resurgence is an especially good crop of mainstream product available now, including hits from Celine Dion, Michael Bolton, Meat Loaf, Mariah Carey, Richard Marx, and Adanna (both as a solo artist and with Sting and Rod Stewart).

One of the top 40/mix formats, WPW (Power 90) Miami, is another station whose billboard reporting classification changed to top 40/mainstream in the fall, although PD Rob Morris said the station’s position had always been relatively mainstream. He concedes, however, that there was a bit of a reaction, for some time after the change than it was a year ago, thanks in part to the product available now.

“A white back we were almost forced into playing more urban product than we wanted because the market was flooded with SWY, H-Town, Shaggy, and other mainstreamers,” says PD Rick Upson.

KTFM (Hot 103) San Antonio is still considered a rhythm station, but it too is playing plenty of Bolton, Carey, Dion, Marx, and other mainstream artists. PD Rick Upson says one of the station’s best-testing records right now is a release from Phil Collins.

“I think there is a glut of [mainstream product] out now that right now that happens to be working,” Upson says.

KBOS (99) Fresno, Calif., is another example of a rhythm station that is playing a lot of hip hop, including Carey and Bolton. That shift happened after BOS finally managed to kick off rival KQWP out of the format.

Record labels, by now accustomed to top 40’s changes, are relatively unfastened by the latest development.

“Things continue to shift every which way, depending on market conditions,” says Atlantic VP/promotion Danzy Bacht. “Our job is just to watch, listen, and react. The one constant change is...

The 10-Year Cycle

Consultant Guy Zapoleon, who predicted mainstream top 40’s comeback a year ago, says the latest shift is part of an ongoing three-part cycle the format goes through every 10 years.

He identifies the first element of the cycle, the "glut" says, as "the birth," a balance of hip hop, rock, pop, alternative, and R&B last experienced in the mid-80’s when top 40 enjoyed its biggest success.

Next up is "the format overreacts to the active listeners and starts giving them what they want, to the exclusion of the mainstream audience.”

That part of the cycle began two years ago when the format first became urban and dance-heavy, he says.

The cycle ends with a few years of what Zapoleon calls "the doldrums" in which the format overreacts again and "gets rid of anything rhythmic." "We’ve been in the doldrums for the last two years in the cycle," he says. "Top 40 became too extreme and too urban and blew off a lot of listeners.

“There is no doubt in my mind that mainstream top 40 is coming back and continuing this cycle. But one away how many people thought top 40 was dead, it was just ridiculous. The key is to understand your core audience and core to get as many mainstream listeners back in the fold as you can.

Gauging the format’s long-term prospects, Power 92’s Stacy is more cautious in his optimism than Zapo-

len. "Right now I think we’ll make a very strong push before the end of the year. With sales, he says. The [less] reliance on dance product and rap will help bring the adults back. But it’s going to be a big sell job bringing adults back to top 40."
**Album Rock Tracks**

Composed from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service, 110 album rock stations electronically monitor 24 hours a day, 7 days a week. Songs ranked by number of detections.

**Radio**

**Promotions and Marketing**

(Continued from page 110)

Lewis says the diner concept isn’t only suitable for small stations. With the proper name and interior design, it can fit for any format. Some of the proposed names include “Rock ‘n’ Roll Diner,” “Big City Rock,” “Good Times Diner,” or “Blue Plate Diner.”

“It’s just more reliable to food manufacturers and more inviting to listeners, and better for sampling,” adds Lewis. “Coming from a sales background, I can see it raising half a million for the station.”

The aluminum diner comes with a one-year warranty and self-contained power.

Good Works

Natural disasters always seem to bring out radio’s charitable side, and the Jan. 17 earthquake in Los Angeles was no exception. Stations nationwide have helped those affected by the quake by collecting sizable donations. Among the stations helping out was KROS (96) Fresno, Calif., which got United Express to donate an airliner, flight crew, and ground crew, then hosted a live broadcast from the United terminal in Fresno, urging listeners to bring sealed jugs of water. Within 24 hours, United flew to L.A. with approximately 50,000 gallons of donated water.

KROQ Los Angeles collected more than $10,000, including one donation of $10,000 from the clothing chain Millers Outpost. The station also doled proceeds from KROQ T-shirt sales to its earthquake relief fund.

WRK New York took over a truck bus to go around town collecting money for the American Red Cross disaster relief fund. The bus was donated by Transportation Displays Inc. KUPL Portland, Ore., broadcast live from a Salvation Army warehouse that was collecting cash donations and items such as blankets, sleeping bags, and linens.

Priority Records and KPWR (Power 100) Los Angeles teamed to reissue “Silent Night: From The Streets,”—a compilation of 16 hip-hop hits from such heavyweights as Dr. Dre, Ice Cube, 2Pac, Tag Team, Sir Mix-A-Lot, and other acts. The release raises funds for the Knowledge is Power Fund, an organization dedicated to raising money to build the Los Angeles Performing Arts Center and Training Complex, slated for construction this year.

The center will include a 1,000-seat theater, recording studio, TV studio, classrooms, and a rehearsal studio to provide underprivileged youth with opportunities to develop talents and skills in the performing and technical arts. KPWR is launching a $700,000 advertising blitz to promote the album.

IDEA MILL: STEAMED AT WINTER

Frustrated with the record-breaking freezing temperatures, WFMF Indianapolis is steam-rolling over winter by collecting winter-related items and driving a two-ton steamroller over them. WFMF will give out gift certificates for spring bouquets as prizes.

Rock-It Comix is looking to rock radio to help promote its new line of authorized rock n roll comic books. KKZR Houston, KNAC Los Angeles, KISW Seattle, WBCN Boston, and KRXX Minneapolis are among the stations that will be hosting giveaways of such items as four jackets, grip, and copies of the company’s first comic magazines, featuring Lita Ford, Ozzzy Osbourne, World Domination, and Metallicas (sic). KPLX Dallas morning men Steve Harmon and Scott Evans found a different way to give out Super Bowl tickets. At an actual roast beef and wine party, “The First Annual Harmon and Evans Rice-A-Roni Bowl,” listeners had to dine head first into a plasterboard wall and Rice-A-Roni (”The San Francisco Treat”) and attempt to grab tickets to the NFC championship game between the Dallas Cowboys and the San Francisco 49ers, or packages filled with concert tickets, gift certificates from co-sponsor Tom Thumb Food Stores, and station merchandise.

For the Dallas-Green Bay playoff game, the morning duo invited listeners to become honorary “cheeseheads” in honor of the visiting team from Wisconsin. Listeners had to dive into a bowl of cheese soup for the coveted tickets.

KSCS Dallas is expanding its annual Country Fair and Rodeo to seven days this year. The free event includes the Circle City Grill, John Anderson, and Sammy Kershaw, car rides, a bull riding competition, National Cutting Horse Association, professional and celebrity cutting demonstrations, a high school jackpot rodeo, and retail exhibitions.

Pro-Motions

WRKR (K Rock) New York promotion director Peggy Panosh has been promoted to director of promotions. Radio Action Coalition for the Environment founder Dede Whiteside joins KADD/KBRZ Los Angeles as director of promotions and marketing. She will continue with RACE as a consultant and a member of the board of directors.
FALL '93 ARBITRONS

Niche Formats On The Way In Europe?

BY THOM DUFFY and STEVE WONSIEWICZ

CANNES—The fragmentation of mainstream top 40 radio into niche formats, which has taken place in the U.S. as a result of deregulation and increased competition, is likely to occur in Europe in the coming decade as similar forces shape the radio industry there, says a leading radio consultant.

Paul Pollack, CEO of the Pollack Media Group, who has commented widely on the "death of mainstream radio in the U.S.," said European broadcasters gathered here that they may see a similar trend in the years ahead.

"I see [niche format growth] escalating quickly in Europe," said Pollack, who was hosting the Pollack Group's 11th annual programming and management conference Jan. 30 at MIDEM. "Obviously, it changes from country to country. Britain has a very methodical process in terms of granting new licenses, as do many other countries. But where there are thousands of radio stations, such as in Italy, I think that what we're seeing in the States actually makes a lot of sense. If I'm a new station owner in Rome, I'm going to do whatever I can to have something that's distinctive, because every format is covered in Italy three or four times already.

"When we get the kind of competition in European countries that I think we're going to get in the next five years," said Pollack, "you will see the demographic target of stations narrow to probably a 10-year spread. So you're going to see [broadcasters] who are now targeting 50-to-45 find that is too broad an audience."

Addressing Pollack's clients, U2 manager Paul McGuinness observed that commercial radio in Europe is "still in its infancy" compared with the U.S. "This is the beginning of the evolution of European radio, and there's a very good model in America to refer to in terms of what is likely to happen. In years to come, there will be a far greater diversity of stations in Europe. At the moment, we're in the early days of freedom of choice."

However, he acknowledges that "in the end, I think we will have the same level of competition as in the U.S., with more stations offering narrow formats."

Pollack, whose company represents clients at more than 100 radio stations and networks worldwide, also suggested that European broadcasters follow the lead of their U.S. counterparts in considering syndicated morning shows, if a host with sufficient drawing power is discovered.

He also noted that broadcasters should consider purchasing competing stations in the same market, an option only recently made available to station owners in the U.S., in order to reach and sell to a broader audience with more than a single format. "If somebody is good at their job, try to buy them," he said. The broadcasters "who are going to be successful are the ones who have looked at the future to make sure they have combined as many audiences as possible."

Steve Wonsiewicz is executive editor of Music & Media in Amsterdam.

Are you a Billboard Reader on the Move?

To change your address, just call BILBOARD'S Subscription Department at

800-669-1002 or 614-382-3322

Radio

Hits in Tokyo

Week of January 23, 1994

All That's News

All That's News

All That's News

All That's News

113

www.americanradiohistory.com
Radio

Surprising Statistics on Duopolies, LMAs; Ad Revenues Up; Poorman Sees KROQ

by Phyllis Stark

with Eric Boehlert & Carrie Borillo

A full three days of artist showcases and radio and retail panels, including one featuring AccuBarings head Kurt Hanson, are on tap for the Urban Network Power Jam, scheduled for Feb. 10-12 at the Los Angeles Airport Marriott. Among the artists scheduled to perform are Avner Hall, Zhane, and R. Kelly. Hope to see you there!

PROGRAMMING: KYA TO ALLIANCE

Alliance Broadcasting has agreed to purchase oldies KYA San Francisco from First Broadcasting. Alliance will begin programming the station through an LMA March 1. No confirmation yet on a possible new format, although “Young Country” and hot AC are in the running. Alliance already owns crosstown oldies outkicks KFRC-AM/FM.

WHTF (1000) New York will launch its evening voice-talk program, “Love Phones,” into syndication after Valerie’s Day, when demo tapes will be made available, according to GM Alan Goodman . WPTA-AM New York adds Sports Byline USA’s syndicated sport programming from 10-12 p.m. beginning Feb. 28.

WJFC-AM Chicago PD AI Greer is out. GM Charles Moorthy adds interim PD duties. KRXQ in Denver has applied for the new calls KICI.

Morning man Loren Owens takes his Exchange Radio station to KUSC Los Angeles, KCBX Oakland, KFAC Santa Barbara, and KPSC Palm Springs. He is most recently was associate director of programming for PBS in Alexandria, Va.

SWMO has been appointed to the newly created director of broadcasting position for University of Minnesota Public Radio to KUSC Los Angeles, KCBX Oakland, KFAC Santa Barbara, and KPSC Palm Springs. He is most recently was associate director of programming for PBS in Alexandria, Va.

John Brent has been named PD at KHYL Sacramento, Calif., replacing Brian Chase, who quit last week to launch a consultancy. Brent was PD of KQK. Oklahoma City . . . WCTK Providence, R.I., PD Mike McCoy returns to WDKT Richmond, Va., as overnight host. WKBK in Burlington, Vt., will remain as an overnight host. No new placement has been named.

Hank Nevins has been named OM at KQK. Oklahoma City. According to a story originally published by Music America Promotions in Buffalo, N.Y., . . . AM combo XHNE-WEZIO in El Paso, Texas, flips from gospel/urban AC to regional and Caribbean music. WXTO changes calls to WOKB.

KQK-AM Waukesha will hire a live morning host following its flip from all sports to adult standards (Billboard, Feb. 6). The rest of the day will be filled with programming according to a “smoothie” format. According to a report in the Cincinnati Enquirer, commercial time on WQK will be assigned.


KMAA-AM Toscan, Ariz., changes calls to KECE for its new adult standards format . . . WLTQ Cleveland adds a new “70s music feature, “70s At 7,” which airs from 7-9 p.m. Monday through Saturday and is hosted by Bob McKay.

WKLH Little Rock, Ark., flips from adult contemporary to Arbitron Music Services Network’s urban format “The Touch” from 10 a.m.-12 p.m. and also adds urban news/talk programming from 10-1 a.m. programming.

The remaining of the day continues to be locally programmed urban AC/ajaza. Former morning host Mercedes Taylor is out.

WQMA-AM/AM-FM York, Pa./PAFM morning man Bill Cox exits. APF/PAFM afternoon jock Scott McFadden is upped to PD/PDmorning. Continuity director Jonnie Rayburn adds A/P/afternoon duties.

WAPA-AM New York adds Sports Byline USA’s syndicated sport programming from 10-12 p.m. beginning Feb. 28.

STATION SALES: KRXX-FM Minneapolis from Entercom to Capital City/ABC, owner of crosstown KQRS-AM-FM, for an undisclosed price (QRS 91.5 FM and WACX 107.7) for $1 million; WWDM/WMNC, Greensboro, N.C., from Cleveland Broadcasting to WZNB/WRUL, both for $2 million; WYWM/YMCA, Columbia, S.C., from Threshold Broadcasting to George Sonsoo’s Radio Equity Partners for $13.75 million; WGSW/MMJC Long Island, N.Y., from Green Media Group to Green Media Group for $3 million; WQKH-WMBX, Tucson, Ariz., from Tele-Media Broadcasting, owner of crosstown WKKQ, for $1.9 million; KKKX-FM Bakersfield, Calif., from Grapevine Radio Inc. to Lighthouse Broadcasting Ltd. (owned by Q-Prime Management’s Clifford Burn-

SALES CLOSINGS: WOIC/WMXK Columbus, S.C., WMFR/WMAG Greensboro, N.C., WLWZ-FM Greensville, S.C., and WRDU Raleigh, N.C., from Voyager Communications to HMW Communications for $30 million; KSSX-AM-FM Honolulu from Coast Broadcasting to NexTex Broadcasting.

JOHN SWANSON has been upped from VP of engineering to VP of engineering, new media, and technology at Cox Broadcasting.

FRANK DIMITTATS has been named regional VP of WMWC/WXQC/WXKX Fort Myers, Fla. He previously was VPQ of WBBQ/WYSS Charleston. A

EVENING DUTIES: Kansas City’s Kamal Afflack takes his crosstown WDIN afternoons.

WKRK Gainesville, Fla., PD Mark Rabbitt joins KKBQ Dallas/Ft. Worth.

The Hollywood Reporter says Minnieson, son of crosstown KRLD, for $6 million.

That percentage figures in local revenue gains of 9.5%, national revenue gains of 10.2%, and network revenue gains of 8.1%.

Network Advertising brought in an estimated $470 million in 1993, while local ad sales generated $7.5 million and national ads earned the industry $1.4 million, according to the RAB.

For the month of December alone, revenues were up 14% over the same month in 1992. That figure includes local revenue gains of 12.4% and local gains of a whopping 20%. Network revenues, which are tracked quarterly rather than monthly, posted a 12.5% gain in the fourth quarter of 1993 over the same period the previous year.

Former KROQ Los Angeles “Love Line” host Jim “Poomen” Preston is up. AI Greer is out. GM Charles Moorthy adds interim PD duties . . . Spinach KNDT Phoenix has applied for the new calls KICI.

Nine-tenth percent of Westwood One common-stock shareholders have approved the company’s previously announced plans to acquire and merge the business of Unistar Radio Networks for approximately $103.4 million; the acquisition includes 76% of the outstanding shares of common stock by Infinity Broadcasting, along with a warrant to purchase an additional 3 million shares; and the merger agreement was between WWI and Infinity, which will result in Infinity managing the business and operations of WWI.

Former WWI CFO Bill Battison and former chief accountant Gary Yuskis have settled Securities and Exchange Commission charges of fraudulent and improper accounting practices dating back to the 1980s, according to Billboard sister publication Billboard.

The commission charged that WWI fraudulently misstated its quarterly financial statements in 1987 and 1988. The settlement involves no financial penalties for WWI.

Frank Weiss of the trade…”KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.

Lawyer Brian Weiss of the trade…”KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.

“KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.

“KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.

“KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.

“KROQ is a station and a personality,” Weiss says. “Bill O’Leary is a personality. Bill O’Leary is a station. If the station is successful, then all stations benefit.” Weiss says the same holds true for Paxson radio stations.
PRIMAL SCREAM'S POTENT ROCK/FUNK CONCOCTION
(Continued from page 1)

rock and soul veteran Tom Dowd and mixed by George Drakoulias of Black Crowes fame, is backed by spacious arrangements and an excellent rhythm section, led by guitarist Joe McEwen, VP of A&R at Sire Records in New York. Louie, the latter, says, "is an ideal natural place for Primal Scream to be. That kind of funk element can't be removed from some of the songs on their last album, "Give Out But Don't Give Up," due from Sire Records in the U.S. early April. The "Rocks/Funky Jam" single will be out Feb. 21, in the U.K. and March 15 in the U.S.

While the acid-house dance edge of "Screamadelica" won Sire Records the Mercury Music Prize for best British album of 1992 and sold a million copies worldwide, their new album is a more straightforward rock 'n' roll record. But from its hot rock'n'roll guitar licks, it also offers the kind of soul and funk accents that have marked Britain's thriving acid-jazz scene.

"All great bands reflect their audience, and Primal Scream are their audience," says Alan McGee, founder of Creation Records and the U.K. band, London, who originally signed the band in the U.K. The group subsequently raided the A&R U.S. and, through Creation's label deal with Sony, through that company for most other international territories. "This album is much more rooted in a rock thing," McGee says. At the same time, "it's the perfect time for a funk record, because the kids in the clubs are going back to funk."

As the U.K. music industry went into a season of uncertainties with the end of the Billboard (Nov. 26, 1993), Primal Scream is a band of the moment, offering fans of British pop the band's best work so far. Yet the band has chosen to work with collaborators such as DJ/producers Andrew Weatherall to tap the acid-house edge of the late '80s "Screamadelica," and now the likes of Dowd, Drakoulias, Clontyne and Bryson have drawn an acid-jazz/funk feel to the rock 'n' roll on the new album.

PUNELY INSTINCTIVE

Among Primal Scream fans there is keen anticipation for the forthcoming album, although few know exactly what to expect, says program host Marc Goodier at BBC Radio 1. "We've got an extremely multiform influence to be had, Primal Scream are the kind of people to have it," says Goodier, citing the band as a "configuration with whom the band has worked."

"There's the techno element and the more acid-jazz element in England. At Ardent Studios, the group worked with defenseman John McKinley, a chief device in the inspirational environment of Memphis (where it had recorded the album of the same name) in 1992. At Ardent Studios there, the group worked with Dowd, members of the Muscle Shoals house band, and new lead singer Jim Dickinson, now a Memphis producer.

"We did something in Memphis that we couldn't have done anywhere else in the world," says Gillespie, recalling the sessions to record the album track "Big Jet Plane." After playing Dickson from across town to sit in with Wilter, "That's a song that's got a weariness and sadness to it that it never had before," he says. "It was magical.""McEn's longtime association with Drakoulias, who once shared the suggestion that the producer mix some of the new album's songs, including "Rocks," "Jailbird," and "Cry Myself Blind."

"The thing about Drakoulias," says Gillespie, "is that he loves the

faces, the Stones, Aeromith, and the New York Dolls. But he also loves Parliament, Funkadelic, Eddy and Brainchild, and he loves Sly Sledge. As much as he loves rock 'n' roll, he loves soul, rap, and pop."

Not unlike Gillespie himself. The 29-year-old singer recalls growing up in Scotland immersed in a mix of rock, soul, country, and pop music on the radio. So when he was rejected by the Rolling Stones and then the Detroit Emeralds next to say, "Give Out But Don't Give Up."

I bought 'Pretty Vacant' by The Sex Pistols and I 'Feel Love' by Donna Summer on the same day. When I first heard reggae, I liked reggae—"not because somebody told me to, but because it touched me."

American soul and dance producer Arthur Baker, a close observer of the British music scene, notes that a project involving multiple producers, such as the Primal Scream album, "can only work if the singer's personality is so strong that he can bring it all together."

Few doubt that Gillespie can pull off the range of material on the new album, including a song with eccentric funk master Clinton on "Funky Jam." Clinton also shares vocals with Primal Scream's Johnson on that track.

TEARING DOWN MUSICAL WALLS

Primal Scream enjoys a base of support at alternative and college radio in the U.S., and Sire Records will service the single "Rocks" to that format upon its release, followed by album rock and top 40 stations. The band recently filmed a video for the track at a YMCA off Tottenham Court Road in London's West End, and hopes for MTV support. After tour dates in Britain in March, Sire and Primal Scream are expected to play the U.S. as a support act in the late spring, and return for a headlining tour in the fall.

"Hopefully, retailers will back the album up; I think it's going to be top 10," says Elaine Dowmney, manager of the Tower Records store in Dublin. "Primal Scream are a very talented band, and the next album will do very well for them."

Gillespie is confident that Primal Scream will reach the audience that responded so favorably to "Screamadelica," and possibly will shaken up the pop music world in the same way. "People like records for different reasons," he says. "You get a kid who likes 'Rocks,' the rocker side of Primal Scream, and he buys 'Rocks.' He really dig it, and he flips it right over and plays 'Funky Jam'—and he doesn't get it."

"But he's really into Primal Scream, because he plays it three or four times. And he reads interview and finds out about this guy George Clinton, and if he goes out and gets into Funkadelic, I think that's cool," he says. "I think that's really cool."
WARNER BROS. HOPES TO BREAK MILTON NASCIMENTO IN U.S.
(Continued from page 1)

reputation.

First, Nascimento’s new album, “Angelus”—due Feb. 15 from Warner Bros.—boasts the requisite honor roll of guest Anglo notables essential to spark consumer interest in a non-Anglo record.

Appearing on “Angelus” as Nascimento’s vocal partners are noted pop stars Jon Anderson, who sings a Portuguese-language duet, “Estrelada” (“Starry”), James Taylor, an English-singing companion on the bilingual entry “Only A Dream In Rio”, and Peter Gabriel, who exchanges wordless vocals with Nascimento on “Quaquis Conex O Paraon”. Additional cachet is secured

with a half-dozen jazz giants lending instrumental support, among them Nascimento’s frequent accompanists Wayne Shorter, Herbie Hancock, and Pat Metheny, along with Ron Carter, Jack DeJohnette, and Gil Goldstein.

Second, and perhaps more important, “Angelus” is Nascimento’s label debut for Warner Bros., which linked a global deal with the Rio de Janeiro native last year. “In the past I was signed to the local company [of a multinational], and it was difficult to promote in the U.S.,” says Nascimento. “But with this worldwide contract with Warner, I hope to expand my audience and I will be working hard to do so.”

Promoting and marketing “Angelus” will be a stout challenge for Warner, however. Nascimento’s Stateside profile is patchy at best, despite the fact that he has recorded with such disparate Anglo acts as Paul Simon, Duran Duran, Sarah Vaughan, and the Manhattan Transfer. Moreover, his album contains hard-to-classify music that incorporates elements of pop, jazz, classical, and Brazilian folkloric sounds.

A beloved musical fixture in Brazil since he first performed his classic “Travesia” at a Rio de Janeiro song festival in 1967, Nascimento has gone on to become an internationally renowned figure who was nominated for a Grammy in 1992. Over the years, Nascimento has recorded a broad array of sounds encompassing pop, jazz, rock, plus a wide variety of Brazilian and South American folkloric strains. An avid environmentalist, Nascimento has been cited by the United Nations for his initiatives to preserve the Amazon. “Angelus” is generating retail noise in Brazil, where the album is shaping up to be the country’s biggest seller to date, having sold about 200,000 copies since its release in December, according to Warner Bros.

Nascimento, 51, fondly calls his latest band of recording colleagues “Clube Da Esquina No. 3” (Street Corner Clue No. 3), a name following the preceding “clubs,” comprised of close musical buddies from the Brazil state of Rio de Janeiro, where Nascimento grew up.

“I admire the musicians who worked with me on this record,” says Nascimento, “which is about life, love, and, above all, respect. The communication between myself and the others was so tremendous, I felt as if they were a part of me.”

The album’s title is a Latin word meaning “angel.” And as the title suggests, “Angelus”—like most of Nascimento’s 26 previous albums—bears an aural and lyrical demeanor that is spiritual and soothing.

“His voice is almost holy,” says Ricky Schultz, Warner’s VP/GM of jazz and progressive music, adding that “our feeling is that Milton is a special artist and a different kind of project. Our promotional campaign doesn’t have to follow the same sort of linear strategy that we frequently employ.”

Warner’s unorthodox initiatives are aimed at U.S. radio stations and retailers alike. For radio, Schultz says “Angelus” was shipped to non-commercial college and world music stations five weeks before the album’s scheduled release date.

“We sent a note with the CD, inviting the PDs to spend some time to get to know the record and share the CD with the stations’ listeners,” says Schultz, “and [saying] that we were not going to ask for adds or reports until mid-February.”

Schultz notes that some stations have already started to play tracks from the CD. “When we get closer to the release of the record and we actively start promoting it and soliciting auditions and airings, we’ll be at the bottom of the hill trying to push it up and over,” says Schultz.

Initial feedback from radio has favored the track “Qualquer Coisa,” says Schultz. He plans to distribute a sampler featuring tracks from “Angelus” to PDs at the Gavin Seminar in San Francisco Feb. 17-19. Schultz expects to produce radio edits of both “Only A Dream In Rio” and “Qualquer Coisa.”

Schultz says the thorniest problem facing the label’s retail campaign has been the musical categorization of “Angelus.”

“You could certainly code Milton as a world-music artist,” says Schultz. “We could fairly well anticipate he would be a chart-topping world-music artist anywhere where they have world-music charts. But in the minds of others, that sort of ghettoizes him or suggests a limited success.”

Schultz says he expects “Angelus” will be coded as a pop record. “We’re going to attempt to launch as many of these guests and the broad appeal of the record,” he says.

Nascimento plans to tour the U.S. and Europe in July or August. Schultz says he expects to arrange a series of pre-tour showcases “for key media and tastemakers.” He’s upbeat that one of the concerts could be a TV special.


A BILLBOARD SPOTLIGHT!

Billboard welcomes you to the future of music. Every year, Billboard explores this explosive phenomena of Independent labels.

On this, our 100th Anniversary, the INDIE SPOTLIGHT will prove to be the most exciting ever! Be a part of the future...Be in the Billboard INDIE Spotlight!!

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1
**25 YEARS LATER, TWO ANNIVERSARY FESTS ARE PLANNED**

(Continued from page 8)

the new festival is understood to be PolyGram Diversified Entertain ment. However, a PolyGram spokes person denied any knowledge of explor ing a partnership with the three original partners.

Meanwhile, impresario Sid Bernstein received council approval to hold a two-day event in Bethel, on the original site of the Woodstock festival, the late Max Yasgur’s farm. However, since Bernstein has no rights to the Woodstock name, his event is being tagged Bethel Unplugged.

Woodstock ‘94, according to Lang, will feature current artists and is geared toward 16- to 26-year-olds. “We’ve been in discussions with a lot of acts and are proceeding with booking plans,” Lang says. “PolyGram is as aware of this as anyone, and they played the original festival would not necessarily be excluded, as long as they have some contemporary relevance.

Bernstein’s Woodstock has its sights tar geted toward a wider, 18-to-30-year-old demographic. “There will be artists out of the ‘80s—hopefully including some of the original names—on the original site—as well as the new names,” Bernstein says.

In addition to competition with Woodstock Ventures, Bernstein says his goal is to have the two entities produce the two festivals jointly. He says he or members of his Sid Bernstein Ltd. organization have met with the Woodstock Ventures principals several times in the past week to discuss the potential for the two festivals to probably be the biggest musical event held in the world.

The Woodstock Ventures propriet ors confirm that the meetings took place, but say they have no interest in pursuing a joint festival. Both fests still have some distance to go in the permit process.

Woodstock ‘94 received town council approval last September. According to Saugerties town supervisor James Griffin, if everything goes as planned, the final permit will be issued in mid-March. Griffin would not speculate whether the final permit would be issued, saying only, “It’s proceeding as we anticipated. . . . The town board is also very anxious to work with the applicants.”

Woodstock Ventures has paid more than $10,000 to the city of Saugerties to cover expenses incurred in securing the permits.

Woodstock ‘94 is seeking a mass gathering permit that would allow for a maximum of 250,000 tickets to be sold to the event. More than 450,000 people attended the original festival. According to Griffin, Saugerties’ arrangement with Lang calls for $4 from every ticket to be turned over to the city. Compensation to the town, using the $4, has yet to be determined. No ticket price has been set.

Bernstein received town council approval Jan. 29. Bethel town supervi sor Allan Scott says he believes the permit process can be completed within three months.

Bernstein’s next step is to turn over a check for $200,000 by Monday (7), to be held in escrow by the city to cover any potential damages or losses during the event. Additionally, Bernstein has paid $75,000 for the city’s costs in securing the permits.

“If Sid comes through with the $300,000, I would say the likelihood of [his final permit being turned down] is nonexistent,” says Scott. “The town board and individual applican ts are very committed to making this work.”

The assets and commitment of Bernstein’s backers have dropped out. Bernstein maintains that the defec tions were prompted by letters they received from Woodstock Ventures’ lawyers concerning possible infringe ment of the Woodstock trademark. Having crossed the first hurdle in the permit process, Bernstein’s investors are coming to the fore. He claims that once the permit process is completed, he has two national spon sors ready to sign on.

According to Scott, Bethel city and Sullivan County each will receive $5 from every ticket sold for Woodstock ‘94. Each is geared to host 80,000 people, and tickets are tentatively priced at $150 per person for the two days. Each ticket holder would be required to bring four articles of clothing and four cans of food to be donat ed to local shelters.

Bernstein has been known for bringing the Beatles to Shea Stadium in 1965, says he is not concerned that he has not promoted a concert in more than a decade. “We have the advice of several key agents in the industry and managers. We’ll think this thing out.”

All in all, Woodstock Ventures has won the rights to sell the original Woodstock concert footage. Bernstein, Woodstock ‘94 and PDA have the rights to release any video or audio product from the upcoming concert with the Woodstock name attached to it. “We bought most of the remaining rights from Warner Bros.,” says Lang. “Warner Bros. will retain a small interest in the profit of any new releases.”

Bernstein says he also has plans to tie in audio and video opportunities with Bethel ‘94.

**EXEC CHANGES IN VIDEO INDUSTRY**

(Continued from page 5)

“We certainly don’t need the same manpower, but we do need presence in sales territories.”

He’s also “anxious” to talk to CD-ROM developers about MGM/UA products, he says. “The market is growing in interactiv ity. (The studio has committed titles to Philips’ full-motion CD format.)

Many other companies are getting “a wide range of product” for the video mar ket, including: “The Piano,” “Gun men,” “House Of The Spirits.”

Epic Home Video, distributed by WEA; it recently added Tim Landers as head of national sales for rental releases.

Despite speculation, the Vision Inter national and Epic catalogs are not part of the mix, says Fink. “It’s not an area we’re considering,” he adds. Columbia Tristar Home Video handles distribution of both labels, which generated what Fink describes as “above-average numbers” in the B-movie sector.

consolidating “Power Ranger” cas settes before Christmas in one loca tion, says Bernstein. This两项 has been running since the chain. Through this, other retailers have caught the fever; caught official endorsement at first, PolyGram received automatic distribution of more than 15 million units in the past four to six weeks. Some 30%, or 500,000, parents, have been received, he estimates. “It’s a very high sell-off percentage” at a stage when the average is 15%-15%

Witness master,” he says, “was one of the players that did react,” he says, noting the excitement has spread to drug stores, supermarkets, and “the rank and file of any other relevant authority.”

Based on strong TV ratings for the syndicated show, a toy shortage that won’t end until April, and video’s own momentum, Sondheim figures the good times have only just begun. “When you have a sell-through curve as rapid as this, dealers expect product potential and still benefit from the legs the property will have.”

**POLYGRAM’S “MORPHIN”**

(Continued from page 4)

**BUBBLING UNDER BILLBOARD**

**HOT 100 SINGLES SPOTLIGHT**

by Kevin McCabe

TWO VICTORIES: “The Power Of Love” by Celine Dion (550 Music) hits No. 1, the first time at the top of the Hot 100 for both Dion and her label, Sony’s 550 Music. “Power” rides to the top on its No. 1 sales ranking, having sold 1.1 million copies, and up it’s also up—it’s also up at No. 1 on the airplay chart. “Power” is likely to hold at No. 1 next week; however, two singles, both among the top three point-gainers on the chart, are close behind: “The Sign” by Ace Of Base (Atlantic) and “Whatta Man” by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG). “The Sign” gains 21% in overall points and holds at No. 5, and “Whatta” is up 32% overall and vaults 16-6. “Whatta” is up a whopping 50% in monitored airplay points and leaps 22-14 on the airplay chart. It’s also the most played video on MTV (see Video Monitor, page 56).

**ADDITION:** All commercial configurations of Mariah Carey’s “Without You” feature “Never Forget You” on the B-side. The latter track is garnering some top 40 airplay; according to our policy, the airplay points from both sides are merged and are believed to hit the Hot 100 before all. The song on the sales chart is the No. 1 overall point-gainer on the entire Hot 100. “Without You” is top five in airplay at 17 outlets on the monitored panel, including WZZQ (94) Pittsburgh, WKKK (95.7) Hartford, Conn., and WDKR (92) Denver. “Never Forget You” is No. 17 in airplay at WPWC Washington, D.C. Carey’s previous single, “Hero,” is still on No. 1 on the Hot 100 airplay chart after 10 weeks.

**GREATEST GAINER HONORS: “Now And Forever” by Richard Marx (Capitol) is the No. 5 biggest point-gainer overall and earns the Greatest Gainer/Airplay at No. 21. “Now” is up 33% in monitored airplay points, mostly due to its strength on the top 40-airplay outlets included in the Hot 100 radio panel. It ranks No. 6 at KISI Salt Lake City, No. 7 at WKQI (59) Detroit, and No. 8 at WMXV (105) New York. The Greatest Gainer/Sales in “Gin And Juice” by Snoop Doggy Dogg (Death Row/Interscope), which leaps 72-11. It enters the sales chart at No. 50, while it’s No. 5 at KPW (Power 106) Los Angeles and No. 7 at WHYT Detroit.

**QUICK CUTS:** It’s “All Good,” Hammer’s first release on Giant, is the Hot Shot Debuts at No. 76. Sales represent more than 80% of its points so far... Two acts make their first appearances on the Hot 100. “Krazy,” by new friends to the Bow Wow bow, bows at No. 91. It’s breaking at several top 40- rhythm crossover outlets, including the No. 5 ranking at WHJX (Hot 101) Jackson ville, Fla., No. 6 at KSFM (FM102) Sacramento, Calif., and No. 7 at KUBE Seattle. “Mother” by Danzig (American/Reprise) debuts at No. 94 from strong深交所. The hardrock single ranks No. 10 in airplay at KQW... “What Might Have Been” by Little Texas (Warner Bros.) re-enters at No. 92. Its previous 12-week run reflected sales generated by country radio airplay. A new push for top 40 airplay has led to a resurgence in points, mostly from top 40/station outlets ranks No. 2 at WDJX Jackson, Miss., and No. 5 at WSGY Columbus, Ga.
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.

© 1993 BASF Corporation Informatica Systems
FOR WEEK ENDING FEBRUARY 12, 1994

**TOP SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>151</td>
<td>164</td>
<td>169</td>
<td>16</td>
<td>Alabama</td>
</tr>
<tr>
<td>152</td>
<td>163</td>
<td>168</td>
<td>15</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>153</td>
<td>162</td>
<td>167</td>
<td>13</td>
<td>VAN MORRISON</td>
</tr>
<tr>
<td>154</td>
<td>161</td>
<td>166</td>
<td>12</td>
<td>K.D. LANG</td>
</tr>
<tr>
<td>155</td>
<td>159</td>
<td>165</td>
<td>11</td>
<td>LINDA RONSTADT</td>
</tr>
<tr>
<td>156</td>
<td>158</td>
<td>164</td>
<td>10</td>
<td>INNER CIRCLE</td>
</tr>
<tr>
<td>157</td>
<td>157</td>
<td>162</td>
<td>9</td>
<td>FAITH HILL</td>
</tr>
<tr>
<td>158</td>
<td>156</td>
<td>160</td>
<td>8</td>
<td>BETTE MIDLER</td>
</tr>
<tr>
<td>159</td>
<td>155</td>
<td>158</td>
<td>7</td>
<td>SHA JILES</td>
</tr>
<tr>
<td>160</td>
<td>154</td>
<td>153</td>
<td>6</td>
<td>JIMI HENDRIX</td>
</tr>
<tr>
<td>161</td>
<td>152</td>
<td>151</td>
<td>5</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>162</td>
<td>150</td>
<td>149</td>
<td>4</td>
<td>HOWDY DOODY</td>
</tr>
<tr>
<td>163</td>
<td>148</td>
<td>147</td>
<td>3</td>
<td>JIMMY PAGE</td>
</tr>
<tr>
<td>164</td>
<td>146</td>
<td>145</td>
<td>2</td>
<td>BILLY JOE _99</td>
</tr>
<tr>
<td>165</td>
<td>144</td>
<td>143</td>
<td>1</td>
<td>JIMMY _89</td>
</tr>
</tbody>
</table>

**TOP ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>166</td>
<td>165</td>
<td>164</td>
<td>16</td>
<td>Alabama</td>
</tr>
<tr>
<td>167</td>
<td>164</td>
<td>163</td>
<td>15</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>168</td>
<td>163</td>
<td>162</td>
<td>13</td>
<td>VAN MORRISON</td>
</tr>
<tr>
<td>169</td>
<td>162</td>
<td>161</td>
<td>12</td>
<td>K.D. LANG</td>
</tr>
<tr>
<td>170</td>
<td>161</td>
<td>159</td>
<td>11</td>
<td>LINDA RONSTADT</td>
</tr>
<tr>
<td>171</td>
<td>158</td>
<td>157</td>
<td>10</td>
<td>INNER CIRCLE</td>
</tr>
<tr>
<td>172</td>
<td>157</td>
<td>156</td>
<td>9</td>
<td>FAITH HILL</td>
</tr>
<tr>
<td>173</td>
<td>156</td>
<td>155</td>
<td>8</td>
<td>BETTE MIDLER</td>
</tr>
<tr>
<td>174</td>
<td>154</td>
<td>153</td>
<td>7</td>
<td>SHA JILES</td>
</tr>
<tr>
<td>175</td>
<td>152</td>
<td>151</td>
<td>6</td>
<td>JIMI HENDRIX</td>
</tr>
<tr>
<td>176</td>
<td>150</td>
<td>149</td>
<td>5</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>177</td>
<td>148</td>
<td>147</td>
<td>4</td>
<td>HOWDY DOODY</td>
</tr>
<tr>
<td>178</td>
<td>146</td>
<td>145</td>
<td>3</td>
<td>JIMMY PAGE</td>
</tr>
<tr>
<td>179</td>
<td>144</td>
<td>143</td>
<td>2</td>
<td>BILLY JOE _99</td>
</tr>
<tr>
<td>180</td>
<td>142</td>
<td>141</td>
<td>1</td>
<td>JIMMY _89</td>
</tr>
</tbody>
</table>

**TOP SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARBARA STREISAND</td>
<td>&quot;Back to Broadway&quot;</td>
<td>150</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>BROOKS &amp; DUNN</td>
<td>&quot;Weird Al Yankovic&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>DOUG STONE</td>
<td>&quot;Dance&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>ROBERT WESLEY</td>
<td>&quot;King X&quot;</td>
<td>88</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>BILLY JOE</td>
<td>&quot;The Best of Van Morrison&quot;</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>TINA TURNER</td>
<td>&quot;I Won't Back Down&quot;</td>
<td>81</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>MINT CONDITION</td>
<td>&quot;What A'11 Remedy&quot;</td>
<td>122</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>THE JERKY BOYS</td>
<td>&quot;Let's Have A Party&quot;</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>CROWDED HOUSE</td>
<td>&quot;Don't Tell Me What To Do&quot;</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>JIMI HENDRIX</td>
<td>&quot;The Ultimate Experience&quot;</td>
<td>78</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>THE LEMONHEADS</td>
<td>&quot;Come on Feel the Lemonheads&quot;</td>
<td>96</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE JONES</td>
<td>&quot;High-Tech Redneck&quot;</td>
<td>124</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>&quot;Back To Basics&quot;</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>GUNS N ROSES</td>
<td>&quot;Live and Let Die&quot;</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOP ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARBARA STREISAND</td>
<td>&quot;Back to Broadway&quot;</td>
<td>150</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>BROOKS &amp; DUNN</td>
<td>&quot;Weird Al Yankovic&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>DOUG STONE</td>
<td>&quot;Dance&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>ROBERT WESLEY</td>
<td>&quot;King X&quot;</td>
<td>88</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>BILLY JOE</td>
<td>&quot;The Best of Van Morrison&quot;</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>TINA TURNER</td>
<td>&quot;I Won't Back Down&quot;</td>
<td>81</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>MINT CONDITION</td>
<td>&quot;What A'11 Remedy&quot;</td>
<td>122</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>THE JERKY BOYS</td>
<td>&quot;Let's Have A Party&quot;</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>CROWDED HOUSE</td>
<td>&quot;Don't Tell Me What To Do&quot;</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>JIMI HENDRIX</td>
<td>&quot;The Ultimate Experience&quot;</td>
<td>78</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>THE LEMONHEADS</td>
<td>&quot;Come on Feel the Lemonheads&quot;</td>
<td>96</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE JONES</td>
<td>&quot;High-Tech Redneck&quot;</td>
<td>124</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>&quot;Back To Basics&quot;</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>GUNS N ROSES</td>
<td>&quot;Live and Let Die&quot;</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOP SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARBARA STREISAND</td>
<td>&quot;Back to Broadway&quot;</td>
<td>150</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>BROOKS &amp; DUNN</td>
<td>&quot;Weird Al Yankovic&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>DOUG STONE</td>
<td>&quot;Dance&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>ROBERT WESLEY</td>
<td>&quot;King X&quot;</td>
<td>88</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>BILLY JOE</td>
<td>&quot;The Best of Van Morrison&quot;</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>TINA TURNER</td>
<td>&quot;I Won't Back Down&quot;</td>
<td>81</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>MINT CONDITION</td>
<td>&quot;What A'11 Remedy&quot;</td>
<td>122</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>THE JERKY BOYS</td>
<td>&quot;Let's Have A Party&quot;</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>CROWDED HOUSE</td>
<td>&quot;Don't Tell Me What To Do&quot;</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>JIMI HENDRIX</td>
<td>&quot;The Ultimate Experience&quot;</td>
<td>78</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>THE LEMONHEADS</td>
<td>&quot;Come on Feel the Lemonheads&quot;</td>
<td>96</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE JONES</td>
<td>&quot;High-Tech Redneck&quot;</td>
<td>124</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>&quot;Back To Basics&quot;</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>GUNS N ROSES</td>
<td>&quot;Live and Let Die&quot;</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOP ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARBARA STREISAND</td>
<td>&quot;Back to Broadway&quot;</td>
<td>150</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>BROOKS &amp; DUNN</td>
<td>&quot;Weird Al Yankovic&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>DOUG STONE</td>
<td>&quot;Dance&quot;</td>
<td>110</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>ROBERT WESLEY</td>
<td>&quot;King X&quot;</td>
<td>88</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>BILLY JOE</td>
<td>&quot;The Best of Van Morrison&quot;</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>TINA TURNER</td>
<td>&quot;I Won't Back Down&quot;</td>
<td>81</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>MINT CONDITION</td>
<td>&quot;What A'11 Remedy&quot;</td>
<td>122</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>THE JERKY BOYS</td>
<td>&quot;Let's Have A Party&quot;</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>CROWDED HOUSE</td>
<td>&quot;Don't Tell Me What To Do&quot;</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>JIMI HENDRIX</td>
<td>&quot;The Ultimate Experience&quot;</td>
<td>78</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>THE LEMONHEADS</td>
<td>&quot;Come on Feel the Lemonheads&quot;</td>
<td>96</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE JONES</td>
<td>&quot;High-Tech Redneck&quot;</td>
<td>124</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>&quot;Back To Basics&quot;</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>GUNS N ROSES</td>
<td>&quot;Live and Let Die&quot;</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>
ACE OF BASE BORN UNDER A GOOD 'SIGN' (Continued from page 1)
a platinum single in the U.S., and the band's follow-up track, "The Sign," has joined "Wants" in the top 10 on the pop chart. The success of the group's album, "The Sign," retails its debut at No. 17 on The Billboard 200. Siblings Linn, Jenny, and Jonas "J" Berggren formed the group, called "Buddha" Ekerberg to form Ace Of Base three years ago in their hometown of Gothenburg. The reggae-influenced band initially was signed to a Danish independent Mega Records. Its first release was the midtempo "Think of Me." The group's Scandinavian following was significant enough to gain the attention of the German label MCM, which signed Ace Of Base to a European licensing arrangement. That agreement resulted in the release of "All That She Wants" at the Ace Of Base a hit across Europe. That, in turn, caught the ears of Richard Sweret, VP of A&R for Arista, who signed the band to a U.S. deal. The label released "All That She Wants" to American radio on Sept. 6. as a way to promote the band in the U.S., just before domestic radio here began playing the import," Sweret says. "We decided to go with Arista, and we added three new tracks to their album before its release in October to keep their music fresh." Melody Maker says "All That She Wants" took through radio, Rick Biagiela, senior VP of promotion for Arista, says modern rock stations are just starting to play the record. "From there, it moved to top 40/ mainstream, then to top 40/ rhythm and blues stations. It really got play from MTV and VH-1. Then the song was picked up by adult contemporary stations." President of Arista Records, says, "With everything crossing over to pop, it's good to see the reverse happening. This record is breaking that mold."
According to data from SoundScan, "All That She Wants" has sold more than 250,000 copies in the U.S., "We were all very surprised at how fast and how far the group has come since this whole thing began a little over a year ago," says Judy Karlsson, Ace Of Base's manager. Karlsson, who was New York last week, which didn't expect the band's music to cross over to so many formats. "I was listening to a channel that was playing rap when Ace Of Base came on. I guess they were unexpected but I'm glad the music is being played," he says.
Biegela says the band's rise is essentially overnight. "The record's really in at the right time, the single's really caught on, and the band's very young, but I'm glad the music is being played," he says.
Meanwhile, a U.S. court has ordered the marginTop hit that it warranted keeping on the playlist when we added the second single," he says.
Jim Urie, senior VP of sales for Wave, says, "We took off quickly because listeners ap-
parently bought the band's album based on airplay of "All That She Wants."" "We got requests for 'The Sign' be-
fore we ever even began playing the song," Wyatt adds. "The single's sold 50,000 units, with sales of the album reach-
ing 540,000, according to SoundScan data.
Jim Urie, senior VP of sales for Wave, says, "We tried to have the product sale-priced wherever we could," he says.
"We tracked singles buyer for the North Carolina, Ohio-based, 392-store Camelot Music chain, says that both "All That She Wants" and "The Sign" are in the chain's top 10 cassette singles. sales. "The first single was huge because those singles were aggressively marketed and merchandised through as many outlets as possible."
"We got requests for 'The Sign' be-
before we ever even began playing the song," Wyatt adds. "The single's sold 50,000 units, with sales of the album reach-
ing 540,000, according to SoundScan data.
Jim Urie, senior VP of sales for Wave, says, "We tried to have the product sale-priced wherever we could," he says.
"We tracked singles buyer for the North Carolina, Ohio-based, 392-store Camelot Music chain, says that both "All That She Wants" and "The Sign" are in the chain's top 10 cassette singles. sales. "The first single was huge because those singles were aggressively marketed and merchandised through as many outlets as possible."
"We got requests for 'The Sign' be-
before we ever even began playing the song," Wyatt adds. "The single's sold 50,000 units, with sales of the album reach-
EMI MUSIC AT WAR WITH ITSELF OVER CENTRALIZED LICENSING ISSUES (Continued from page 1)
Bander's view stands sharply in contrast with the actions of EMI's record operators, who struck a rafters deal with Germany's GEMA, France's SDRM, and the MCPS. It is the last of the world's major European-wide deal with the collecting societies, and like the deal signed between Sony Music and SDRM last year, it gives the record companies a rebate—believed to be in the region of 2.5% of total deductions—for bringing business to the societies. The deal gives the societies the right to administer authors' and composers' mechanical rights to the pre-1970 catalog. In other countries, the societies are as strong as the record companies and, indeed, the leading joint organization of the European and Asian societies. The deal would certainly be a big deal for the record companies and for the music business. In the last year, MCPS has moved from objecting strongly to such deals being part of the system.
Main concerns expressed by pub-
lishers over such central licensing deals is the fear that if commission for services is first charged by the collecting society in Europe, and subsequently passed on to the publishers for Fox or MCPS. Speed of payment is also a bone of contention, with publishers unhappy about the six months to one year that they say is current practice. "Societies in general are go-
ing to be the biggest challenge in the future," says agent John Lassè of Lassè Music Agency. "They want to keep control over the collection of fees in the U.S.," he says, while with ASCAP's been through," says Bander. There also are issues afoot bet-
tween SDRM and Lassè in France, where the agent of Sweden's performing rights society, STIM, expresses concerns that he believes are felt by many of Europe's smaller national rights societies, marginalized by the competition of major labels.
There are a dozen societies oti-
outside these deals. We have to ensure that we keep control over the rere-
toires, says Petr, also a board mem-
ber of NCB, the mechanical bodies that collect money from publishers.
Petr is optimistic that the EMI deal could bring about a new era of cooperation. "It could be the begin-
ing of a new era of cooperation," says Petr. That would mean that record companies want to do these central licensing deals, and if a large corporation decides that's what it wants, because of economies of scale, then we have to react. There has to be some form of cooperation between the societies, instead of the competi-
tion.
Michel Kains, EMI Music head of legal and business affairs, Europe, says, "We've made our statement of EMI to "respond in an effi-
cient manner to the opportunities cre-
ated by the harmonization of copy-
right and neighboring rights in the EC."
Insiders have noted the irony of one part of EMI acquiescing to the principles of central licensing while another objects in the strongest terms. Bander admits that the two sides are not equal in power and are in a position where their forces of cooperation and other societies. "Societies in general are go-
ing to be the biggest challenge in the future," says agent John Lassè of Lassè Music Agency. "They want to keep control over the collection of fees in the U.S.," he says, while with ASCAP's been through," says Bander. There also are issues afoot bet-
tween SDRM and Lassè in France, where the agent of Sweden's performing rights society, STIM, expresses concerns that he believes are felt by many of Europe's smaller national rights societies, marginalized by the competition of major labels.}

MARLEY MUSEUM SEeks MEMORABILIA (Continued from page 8)
was offered a lock of her late hus-
band's hair by a fan. He was almost teary, saying, 'Look what I've got; you'll bet you don't have this.' I was shocked—where the hell did this boy get this?" says Rita Marley, Bob Marley's wife, in a letter she wrote to the museum early last year. "This is mine! Give it back!" The letter gutted him over.
Now, says, "We're reaching out with love. Fans all over the world have been collecting Bob Marley memorabilia. The fans want to take it away from them to-
to—they're just humbly asking them to let some of it be available to the public. We want to share it with the world.
Once the museum has a fair am-
ount of items, some of it will be don-
ated to the Rock And Roll Hall of Fame Museum, which plans to have a Bob Marley Room in honor of the recent inductee. "That's very significant and important to us," says Rita Marley.
Garrick adds that he will not rule out the possibility of purchasing cer-
tain unique historic items if it be-
comes necessary and they are fairly priced.
The foundation is in the process of buying the old Roxy Theatre at 56 Hope Road in Kingston, next to the Prime Minister's house. The first addition is the just-completed movie theater, which will include rare Marley clips during museum hours. At night, the theater will show films like 'Cry Freedom' and 'Malcolm X,' or have a Sidney Poi-
tier week," says Garrick. "I find that young people are not very con-
scious in terms of history. We want to give them some culture deals include the double deductions by showing classics from the 1940s to the present. If you know who you are and where you come from, it gives you some sense and makes you want to emulate the best of that tradition."

The foundation also plans to add a retail store featuring Tuff Gong clothing and clothing be-
gun by Garrick and Rita Marley, in styles favored by Bob Marley and made of khaki, denim, and leather, and possibly an extension of the existing CD selling, retailing items from the time Jamaica setting, with an old-

Everything's wood, not con-
crete and steel," says Garrick.
"We have enough space to create our own environment. People feel that there's a certain vibration here, and they like to hang around. We're just trying to make it com-
fortable for them."
"We believe," says Rita Marley, "in sharing and caring."

www.americanradiohistory.com
had the potential to appeal to a wider audience in the U.S. than possibly it does here.

Rosebush feels Pooka’s acoustic base will invite two further associations: the Indigo Girls and the Proclaimers. “American ears are more attuned to the kind of raw talent that the girls have,” she says.

WEA released the album in Britain last September, and Pooka supported it with extensive touring, including the opening slot on the European tour last fall by fellow Elektra U.S. signing The Levellers. In Britain, the album was an EP in Britain last October, featuring the album’s opening track, “City Sick.” Plans call for a more recorded version of the track, “Graham Norton Wood,” to be released in the U.K. in late March, when Pooka will tour at home before leaving for a month-long American jaunt.

Elektra will not initially release a single from “Pooka” in the U.S. “I think it’s important for the company to know them,” says Kahn. “When you have acoustic-based music, it’s really important to keep the integrity of the song, so we want to plug into that.” Consequently, Pooka will begin a month-long tour of the “Fleetwood”-style acoustic club gigs in major U.S. markets in early April.

The duos will share the stage for the U.S. release of the album with a short promotional trip to New York before Christmas, featuring a press showcase performance at the Irish bar in the East Village. Elektra senior director of press and artist development Beth Jacobson reports that the press response to the “Pooka” performance set in motion a positive press response.

“An awful lot of women’s magazines are embracing them,” says Jacobson, including Elle and Seventeen.

**VISITED SOME RECORD COMPANIES**

Lewis and Jones met at a college in Manchester three years ago. “I caught Sharon playing with a band—she had a cellist and an opera singer, and I thought it was really interesting,” Jones says. “I was just singing on my own, and apparently the delineation of who was going to be one who wrote songs. We ended up going to the same college and got together after six months, and got a record deal after another six months.”

Both confess to a naiveté about the business they have entered. “We don’t have any demos—we just came here to find and visit some record companies. We didn’t know anything about record deals or what you had to do. We thought you just got your guitars and played.”

Pooka was signed by WEA consultant John Coxon, who also co-produced the album with the duo, and WEA was interested in the duo, down, natural backdrop for the record. “At the time there was so much music that was over-produced; we wanted to do something that was simple and more human,” says Lewis.

“Records like this usually come from artists who have been on the scene and have a continuous track record,” adds Kahn.

**RETAIL SUPPORT**

With U.K. retail record building still national, the disc has yet to hit the stores, where it will be placed in the duos. After seeing a showcase featuring the band, “We were very impressed by the band and thought about a lot of potential for some of the singer-songwriter albums planning manager Steve Talamy. On the strength of their live performance, the album was sold by both of our Price through display in the “New Section” in all 300 stores.

Even though the record has received a favorable response from many in the industry, sources say that reception is yet to be duplicated in sales. WEA declined to release specific U.K. and European sales figures for the album.

Once again, the U.K. market for the group has generally limited to “specialist” evening and weekend shows. One nationally known fan is the French band “Lowery and Lowery” and Johnny Hickman began performing acoustic on the BBC Radio 1 program with Johnnie Walker, who has achieved two more acoustic sessions on Pooka by her own record label.

“They would appear to be very sweet and innocent, but they have a very mischievous edge to them,” says Jones. “They’re very good...they look like they’re straight out of school—but then they’ll do a song callback.”

The definition of a “pooka,” an Irish mythological figure, does indeed fit the groups’ music and mindset. “It’s an Irish goblin,” says Lewin. “We like Irish traditional music a lot. It’s a very interesting goblin because it appears very charming. It doesn’t have a form like a hill [it] can be whatever it wants to be.”

“It smiles at you and takes you for a ride across the countryside, and then throws you into the ditch and runs off laughing,” says Lewin. “I like it because of the simplicity, the mischievous aspect of it—I like that.”

In the wake of the album’s release, the duo has been on the road, playing in the country and running into all kinds of interesting and strange interactions. They have been moved to different songs and to the poohka.”

**GREATEST COUNTRY MOMENTS**

And for us, every day is a wonderful day of the week, because there are so many wonderful things about the world this self-re-pleasing...this year, we’ll have 14 more performances. And when we first started talking about doing this,

it influenced the way we’ve gone about producing the sound on the show. We’ve been getting into the use of the record as an instrument, and over the last five years, at least the sound quality has given very sophisticated.

**COUNTRY COLLECTION COMING**

The first collection is made up primarily of pop and rock performances taken from concerts of the ‘80s and ‘90s.

The next volume, “Grammy’s Greatest Country Moments,” is due in March. “A Vision also will promote the show and target the Western market. The VISION will coincide with the Academy of Country Music Awards, says Stimmell. The A Vision shows are 69 minutes long and the show will premiere in March. Additionally, A Vision will release the collection on laserdisc. The two volumes will be purchased separately for $9.99 each, or as a single laserdisc containing both volumes for $19.98.

The company’s marketing strategy for the show will be to use the laserdisc to capitalize on the MTV audience. The company will also use the laserdisc as a way to get attention to the show. We knew we had something and to stick with it. Eventually, MTV added the clip for “Low” in late November, but dropped it when it “fell out of the slot.”

Once again, the U.K. market for the group has generally limited to “specialist” evening and weekend shows. One nationally known fan is the French band “Lowery and Lowery” and Johnny Hickman began performing acoustic on the BBC Radio 1 program with Johnnie Walker, who has featured two more acoustic sessions on Pooka by her own record label.

“They would appear to be very sweet and innocent, but they have a very mischievous edge to them,” says Jones. “They’re very good...they look like they’re straight out of school—but then they’ll do a song callback.”

The definition of a “pooka,” an Irish mythological figure, does indeed fit the groups’ music and mindset. “It’s an Irish goblin,” says Lewin. “We like Irish traditional music a lot. It’s a very interesting goblin because it appears very charming. It doesn’t have a form like a hill [it] can be whatever it wants to be.”

“It smiles at you and takes you for a ride across the countryside, and then throws you into the ditch and runs off laughing,” says Lewin. “I like it because of the simplicity, the mischievous aspect of it—I like that.”

In the wake of the album’s release, the duo has been on the road, playing in the country and running into all kinds of interesting and strange interactions. They have been moved to different songs and to the poohka.”

Once again, the U.K. market for the group has generally limited to “specialist” evening and weekend shows. One nationally known fan is the French band “Lowery and Lowery” and Johnny Hickman began performing acoustic on the BBC Radio 1 program with Johnnie Walker, who has featured two more acoustic sessions on Pooka by her own record label.

“They would appear to be very sweet and innocent, but they have a very mischievous edge to them,” says Jones. “They’re very good...they look like they’re straight out of school—but then they’ll do a song callback.”

The definition of a “pooka,” an Irish mythological figure, does indeed fit the groups’ music and mindset. “It’s an Irish goblin,” says Lewin. “We like Irish traditional music a lot. It’s a very interesting goblin because it appears very charming. It doesn’t have a form like a hill [it] can be whatever it wants to be.”

“It smiles at you and takes you for a ride across the countryside, and then throws you into the ditch and runs off laughing,” says Lewin. “I like it because of the simplicity, the mischievous aspect of it—I like that.”

In the wake of the album’s release, the duo has been on the road, playing in the country and running into all kinds of interesting and strange interactions. They have been moved to different songs and to the poohka.”
itself. Wilson's success, which has been predicted in jazz circles virtually from the start of her career in the early '80s, is now coming through a stylistic side door.

"It's a career record," says label president Bruce Lundvall, "a landmark for her, no doubt. I think she discovered what she wanted to do and took it a big step forward. I love the record because, for the first time, you really hear her voice and it is riveting. The quality of that voice is raw and filled with emotion. She finally found herself."

She definitely agrees, "I did reveal more of myself on this record," she says. "What's happening is I'm beginning to show the more spiritual aspects of what I do, the emotional side. I think I've been so engrossed with the 'jazz discipline' for so long that I've forgot about the energy, intellectually, from me. This was an opportunity for self-examination. It's like being at the crossroads. When you place yourself inside a concept that's radically different from what you're used to, you have to re-evaluate yourself, who you are, what you're trying to say."

ON THE JAZZ WATERFRONT
Wilson has said quite a lot in the last 10 years. She has notched nine records as a leader, and made numerous contributions to the works of others, most notably the Brooklyn musicians of the celebrated M-Base collective. She has always been staunchly avant-traditional, boasting both the inclination and chops to cover jazz's many bases. In this case, however, her waterfront includes the rustic territories of the deep South. Her "blue light" is one of reclamation, in which soul songs penned or made famous by Robert Johnson, Van Morrison, Joni Mitchell, and others are kindling for a kind of smoke and snotter that actually illuminates her heritage.

It was clear to me as a photographer that this was coming from, where she needs to come from. I heard her voice in relation to guitar music, string-based music, and I knew that with these songs, we had to frame her with spare surroundings."

So Wilson's less-is-more renditions of "Hellhound On My Trail," "Tupelo Honey," "Black Crow," and "I Can't Stand The Rain" are a far cry from the instrumentation-intensive music heard on her previous albums. On the JMT issues "She Weeps" and "Jump World," for instance, the spoken-word form of the blues permeates with the politics of black music by striding into the swell of M-Base's carefully arranged, ruminating sound; here, she achieves vocal dignity by subtraction. "Blue Light" eschews the sonics and atmospherics of previous albums for a straight-and-narrow approach to songs penned by fellow slide guitarist Robert Johnson, and those written by those who were "influenced" by the Mississippi bluesman. "Mo' Blues" are described as a cross between T.J. Mahal and Robert Johnson; Little Axe's music is a mix of live playing and futuristic machinery. Both acts will release albums in early May.

At this point, all OKeh releases will be promoted and marketed by the Epic staff.

The original OKeh label was founded in 1916 and was the home of many of the first blues records, "Crazy Blues" by Mamie Smith. Among OKeh's early stars were Louis Armstrong, Bessie Smith, and the man who could play Robert Johnson, Mississippi John Hurt. Originally a Columbia subsidiary, OKeh eventually became known as an epicenter of R&B, dance music, and jazz. It included artists that included Big Maybelle and the Raves. This period was documented on the first OKeh album, "The OKeh Rhythm & Blues Story.""I want people to see an OKeh record and be curious about it. I want it to have a high level of musical integrity," says Epic president Richard Griffen. OKeh's first release of 1994 brings Epic records into the realm of roots music with a "90s flavor and attitude. I think a primary key will be people realizing that OKeh is on rhythm and in blues, but

FOOTNOTE IN FOLK
Wilson grew up in Jackson, Miss., the daughter of a jazz/rock/avant-garde saxophonist Herman B. Fowles; he was responsible for her early exposure to the jazz greats. Her introduction to music, however, did not include the blues, which was viewed as a common form practiced by unphilosophic. Once she began performing—solo and with bar bands—she gained a foot in the foot in the leg of the world of folk and R&B, becoming enamored with the earthy sounds of blues-drenched soul.

When she moved to New York in 1982, she fell in with the M-Base crowd, placing herself in the forefront of a growing movement that aimed at integrating elements of jazz, hip-hop, rap, funk, and other rhythm-drawn musics. Her singing style, at that point, owed much to Carter and Lincoln.

By the time she recorded the critically acclaimed "Blue Skies," reissued on Polydor in 1988, she was exhibiting increased confidence and maturity. Her style and the music fit the jazz standards—such as the decision to do an album of jazz standards—convinced many that she was on the same regal path gained by jazz's divas before her.

That's why "Blue Light," with its not-quite-jazz aesthetic, surprised her supporters and stands to attract an entirely new following. According to label insiders, 40,000 copies have been shipped domestically, with an ultimate figure expected to exceed 100,000. SoundScan reports that 14,000 units had been sold as of Jan. 16. A video for "Tupelo Honey," newly shot at BSS' Paramount Theatre, will be used for the VH-1 play, should provide a considerable boost.

"It's been a hard record to keep on top, but it's doing well," says Bert Caldwell, jazz buyer for Tower's newest New York store. "We set it up in our listening stations near the racks. People listen to it, like it very much."

Radio programmers obviously feel the same way. A random survey of 80 jazz stations across the country reveals that more than half have the record in heavy or medium rotation. "We've got it heavy," says Bob Parlocha, program director for San Francisco's KJAZ. "That's six weeks play by week. The older cats seem to like [the track] 'You Don't Know What Love Is,' the younger ones the Robert Johnson's tunes, 'Hellhound' and 'Come On In My Kitchen.'"

With this kind of cross-generational appeal, the record seems ripe for a marketing push. The woman viewed as jazz's next great rising traditionalist, albeit one with a pronounced hip in her hop, might yet become a darling of the pop set.

"We're going to break this thing into the pop market," says Lundvall. "Now's the time for Capitol to take a look, even beyond our efforts at Blue Note. In Europe, it's become a top priority for us. I expect it to kick in there."

For Wilson, "Blue Light" has kicked in where it matters most. "Everything unfolds," she says. "That's what I learned from this record. The process of recording was really the focus, to allow things to happen, to subvert to the natural flow of human events. I feel it's a record about that. That's what I'm holding on to, that's what I'm taking with me."

She begins work on her next album in the spring.

---

BETWEEN THE BULLETS
by Geoff Mayfield

FLANNEL SHIRTS AND COWBOY BOOTS: Step aside, Pearl Jam and Nirvana, as Alice In Chains provide us with 1994's first blockbuster banner. "Would" is the fourth single from the band's second album, Alice In Chains, and is the group's second chart entry, following a No. 1 hit on The Billboard 200 (20-16), while a previous title re-entered at No. 189. The song, co-written by Michael Gnarby, is the guitarist's first single from the album. Sales from the new Montgomery and Alice In Chains titles help boost the volume of units on The Billboard 200 by 4% over the previous week's total, which is 10% more than the city's holidays that the chart has seen an increase. If you were out to back out from these two top charts, the chart would show a mild 2% drop ... The majority of the four backward bullets on The Billboard 200 result from displacement created by the high Alice and Montgomery debuts.

THE POWER OF 10: Although the format commands fewer stations and fewer listeners than it did a few years ago, top 40 is still an all-important sales catalyst. Best illustrated this week by Celine Dion. As her "The Power Of Love" moves to No. 1 on Hot 100 Singles, her latest album shows the largest unit increase on The Billboard 200 (20-16), while a previous title re-entered at No. 184. The Cappuccino, page 50, ... The London Symphony Orchestra is featured on George Fenton's score for "Shadowlands."

CLASSICAL GAS: Decades after his death, Hollywood added to MCA Nashville's fortunes with George Strait's triple-platinum "Pure Country" soundtrack. That unison is matched by 8 Seconds' wins at the Country Music Awards on (63-19) and Pacer on The Billboard 200 (183-10) ... Janet Jackson's latest fall out of The Billboard 200 (62-2), where it is in its 37th chart week (No. 13), but her new single (No. 20 on Hot 100 Singles) and resumption of her tour should reinforce album sales ... The Danzig revival, sparked by the remixed "Mother,'s," continues. Its current EP jumps 106-52 on a 12% sales gain, while its 560-euro debut jumps to No. 9 on Top Pop Catalogue Albums.

---

BILLBOARD FEBRUARY 12, 1994

The Rock & Rap Confidential
Censorship
New music trends
High tech's impact
Royalty ripoffs
Music & activism
Violent Music: Why?

Subscribe to Rock & Rap Confidential, the free monthly newsletter edited by Dave Marsh. We carry no ads, so we pull no punches. $25 for 12 issues. RRC, Dept BB, Box 341305, Los Angeles, CA 90034.
The Billboard Bulletin

Edited by IrV Lichtman

MO & LEMMY STAYING ON
Bullentin hears that Warner Bros. Records chairman Mo Ostin and president Lenny Waronker will be staying at the label, as both are expected to ink new contracts by the time the duo travels to New York for the 14th Grammy Awards. In December, rumors circulated that Ostin would not renew his deal because he didn't want to report to Warner Music Group chairman Robert Morgado. Ostin previously reported only to the chairman of Time Warner, but sources now suggest he will renew his contract and report to Morgado. One source says Waronker may also receive a new title, as he is being groomed as a successor for Ostin.

GOSPEL MUSIC OVER ROBERTSON TAYLOR TRIBUTE
NARM THE ECHO AWARDS ISSUE DATE: FEBRUARY 19
AD CLOSE: FEBRUARY 15

THE BILLIE AWARD Issue DATE: MARCH 12
AD CLOSE: FEBRUARY 15

INDIE LABELS ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

NARM SUPERSECTION ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

THE ECHO AWARDS ISSUE DATE: MARCH 26
AD CLOSE: MARCH 4

ROBERTSON TAYLOR TRIBUTE ISSUE DATE: APRIL 9
AD CLOSE: MARCH 15

TEJANO ISSUE DATE: APRIL 16
AD CLOSE: MARCH 22

VITAL REISSUES ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

GOSPEL MUSIC ASSOCIATION 25TH ANNIV.
ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:
• OVER 1/3 BUY PRODUCTS
• OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
• OVER 1/2 MADE LONG-DISTANCE CALLS

A glance ahead at Billboard Specials

Hill Takes Another Little ‘Piece Of My Heart’

This year marks the 27th anniversary of the first chart appearance of “Piece Of My Heart,” a song written by Jerry Ragavoy and Bert Berns and recorded by Erma Franklin on the Shout label. Erma, younger sister of Aretha Franklin, was the song's No. 62 on the Hot 100 and No. 10 on the Hot R&B Singles chart. Less than a year later, the song was back on the Hot 100, courtesy of Big Brother & the Holding Company and a sizzling white blues vocal by Janis Joplin. That version peaked at No. 12. Etta James brought “Piece Of My Heart” back to the R&B chart in 1972, Sammy Hazar's rock recording reached No. 73 on the Hot 100 in 1982, and versions by John Hartford and Sandy Croft landed on the Hot Country Singles chart in 1984 and 1985, respectively.

The song has been successfully recorded by R&B, rock, and country artists this week’s Hot Shot Debut on the Hot Country Singles & Tracks chart, entering at No. 58 for Faith Hill. It’s the follow-up to her “Wild One” single, which spent four weeks at No. 1, and is featured on her first album, “Take Me As I Am.” It’s already the most successful version of the evergreen on the country charts.

This note's for you: Cantaloopy (Flip Fantasia) by U2 holds on eight runs on the Hot 100, to No. 22. It's the most successful pop single in the history of the jazz-oriented Blue Note label. The first Blue Note entry on the Hot 100 was "City Of Love," by jazz organist Jimmy Smith in 1962. Eight Blue Note singles have charted all; the highest-ranked until now was "L.A. Sunshine" by War, No. 45 in 1977. "Cantaloopy" is the first Blue Note single to make the Hot 100 since the War song almost 17 years ago.

Madison Avenue address: Another label with reason to celebrate is Sony's 560 Music imprint, which scores its first No. 1 single on the Hot 100 with Celine Dion’s "The Power Of Love." It's been a long wait for this song, which debuts on the chart almost nine years in its original version by co-writer Jenni- fer Rush. While Dion garners her first No. 1 on the Hot 100, she also moves from No. 20 to No. 7 on the U.K. chart, an impressive jump when you consider that Rush spent five weeks at No. 1 with the song in Great Britain.

Quarter: Mariah Carey has four titles in the top 60 on the Hot 100. "Hero" dips to No. 4 and "Dreamlover" hangs in at No. 48, while her latest single becomes her first two-sided hit. "Without You" and "Never Forget You" pole- vault 25 places to No. 12.

Mark the spot: It looks like Richard Marx's biggest hit of the year, his 1995 "Right Here Right Now" will be one of the most successful singles since 1991's "Keep Coming Back," moving to No. 21 in its fourth week on the chart. All but one of Marx's 14 No. 1 singles have made the top 20, and eight (including his first seven) have made the top 10. If this first single from "Paid Vacation" cracks the top 10, it will be the first Marx single to do so since "Hazard" in 1991.

Lie tie: Michael Bolton's "I Said I Loved You... But I Lied" is tied with Paul McCartney's "Love Is A Big Thing" as the second-longest-running No. 1 Hot Adult Contemporary single of all time. One more week will tie Bolton with the record 12-week run of Billy Joel's "The River Of Dreams."
THE 1994 INTERNATIONAL BILLIE AWARDS

Billboard Cordially Invites You to the 2nd Annual Awards Celebration for the Best Advertising in Music, Video and Home Entertainment.

Thursday, March 10, 1994
* 6:30 PM - 8 PM - Cocktails & Hors D'oeuvres
* 8 PM - Awards Ceremony
The Puck Building,
295 Lafayette St., New York, NY
$55 per person in advance, $65 per person at the door

Please R.S.V.P. by phone no later than March 1, 1994

Contact: Maureen Ryan
212-536-5002

THE 1994 INTERNATIONAL BILLBOARD BILLIE AWARDS

Hosted by Peter Max & Downtown Julie Brown

$55 per person in advance, $65 per person at the door
Please R.S.V.P. by phone no later than March 1, 1994

Contact: Maureen Ryan
212-536-5002
Tevin Campbell
Eric Clapton
Phil Collins
Aretha Franklin
Whitney Houston
The Isley Brothers
  featuring Ronald Isley
Elton John
  And Sounds Of Blackness
B.B. King
Gladys Knight
Lenny Kravitz
Branford Marsalis
  And The Impressions
Repercussions
  and Curtis Mayfield
Bruce Springsteen
Rod Stewart
Narada Michael Walden
Steve Winwood
Stevie Wonder

A Tribute To
Curtis Mayfield

IN THE 60'S AND 70'S, both as a solo performer and as the driving
force behind The Impressions, Curtis Mayfield amassed 79 Pop and R&B hits.

He created and refined the Chicago sound, Motown's only real rival in the
early-to-mid-60's. His soundtrack to the film Superfly is regarded as a defining
moment in soul music. His songs have left an indelible impression
on a generation of musical innovators and superstars. And now, some
of those stars who looked to Curtis' music for inspiration have
gathered to honor his artistry.

Executive Producer: Ron Weisner