Rookies May Be 36th Grammys’ Biggest Winners

BY MELINDA NEWMAN and ED CHRISTIAN

NEW YORK—The night may have belonged to Whitney Houston, David Foster, and Alan Menken, but the big winners in the 36th annual Grammy Awards could turn out to be Toni Braxton and Digable Planets. In addition to their awards, the newcomers can expect to see a sales pop for their debut releases based on exposure via the March 1 awards show telecast.

“Certainly Toni Braxton is a rising star, and this gave her a lot more attention and exposure,” says Randy (Continued on page 98)

W H Smith Merges Virgin & Our Price

BY DOMINIC PRIDE

LONDON—Antitrust authorities here are beginning to scrutinize a deal that will see a retailing colossus emerge from the fusion of the Virgin Retail U.K. and Our Price chains. W H Smith Group, which owns 100% of Our Price and 50% of Virgin (Continued on page 97)

VH-1, MTV Change Tempos Networks Adapt To Keep Pace

BY DEBORAH RUSSELL

LOS ANGELES—Changes are brewing at the MTV Networks, as MTV abandons its plans to launch two spin-off channels and industry veteran John Sykes replaces Ed Bennett as president of VH-1.

MTV originally had planned to debut two ancillary, genre-specific music services in mid-1999 (Billboard, Aug. 10, 1999) as a strategy to cope with the increasing fragmentation of popular music. But the networks never materialized, and MTV Networks chairman/CEO Tom Freston now says there are “no plans to move forward” with MTV’s goal to split into three separate entities. He cites restrictive cable channel regulations and a shrinking channel capacity as the primary reasons.

“This is the worst time to launch a new service,” says Freston, noting that the much-ballyhooed “300-channel universe” is still light years away.

In fact, Bell Atlantic Corp. and Tele-Communications Inc. called off their $20 billion-plus merger in late February, blaming the collapse largely on cable TV rate rollbacks. Time Warner Inc. recently announced its plans to delay the test of its interactive network in Orlando, Fla. (see story, page 95). And home shopping giant QVC reportedly is struggling to find space on the cable wire for its new shopping service, Q2.

MTV’s music programming team has made the type of internal changes necessary to relieve any (Continued on page 95)

IRS’ Kennedy Rose Walks The Line Between Country, Rock

BY PETER CRONIN

NASHVILLE—While Nashville has always had its share of outlaws—artists who stubbornly kick at the stall of country music conformity—few have combined mainstream songwriting success and boundary-busting artistry as seamlessly as Mary Ann Kennedy and Pam Rose.

As a songwriting team, the two singer/multi-instrumentalists have helped propel the careers of some of country’s biggest stars, writing hit songs for everyone from Lee Greenwood to Restless Heart to Patty Loveless. As the recording duo Kennedy Rose, they have inspired and influenced artists like Pam Tillis and Emmylou Harris with a distinctively female point of view and some of the most adventurous pop music ever to emerge from Music City.

The duo’s first album, released in 1989 on Swing’s Pangea Records, has sold about 100,000 units on the strength of a sound marked by distinctive duet harmonies, unique acoustic instru- (Continued on page 67)

Beastly Bands Embark On Their Own Fab Forays

BY CRAIG ROSEN

LOS ANGELES—Thirty years after the Beatles first landed on American soil, the band’s influence can still be felt as an almost constant stream of acts attempts to mine the mix of songwriting craft, vocal harmonies, and melody that put the Fab Four atop the charts. (Continued on page 90)
YOUR FILTHY LITTLE MOUTH

DAVID LEE ROTH

Produced by Nick Trenchera • Management: Steve Barnett/Steve Young for Hard to Handle Management

FEATURING "SHE'S MY MACHINE"
NEWACTSHELP POLYGRAM TO PROFIT IN '93

CFO Cook Also Cites Film Activity, Motown Buy

By DON JEFFREY

NEW YORK—PolyGram's sales and profits took double-digit leaps in 1993 on the strength of new and established acts and stepped-up activity in film and home video. For the year, PolyGram's net profit jumped 20.6% to $316 million from $262 million in 1992, on a 12% rise in net sales to $3.82 billion from $3.41 billion. Operating income (before taxes, interest payments, and other charges) went up 17.9% to $480 million from $407 million.

Netherlands-based PolyGram says income from North American operations increased 18% for the year. A top press conference in London, CFO Jan Cook said U.S. sales increased 18% last year, 4% of which was due to the acquisition of Motown Records. CFO Alan Levine attributes the profit gains to "a mixture of things. Our sales were more healthy. We had quite a lot of new artists, who have lower royalty rates. There is a progress in manufacturing and distribution. And we were containing marketing costs to reasonable rates."

The gross profit margin rose to 47.3% in the year from 47.1% in 1992, despite the recession in Europe and Japan and investments in music and film that were "knobly up over last year," according to Levy.

PolyGram has been successful with such new or emerging acts as Salt-N-Pepa, the Gin Blossoms, the Cranberries, and Aaliyah Of Base (for which it holds rights outside the U.S.).

The company released a record 35 albums that sold more than 1 million copies worldwide. The best sellers were Bryan Adams' "So Far So Good" (A&M), more than 7 million units worldwide; Sting's "Ten Summoner's Tales" (A&M), nearly 5 million units; and U2's "Zooropa" (Island), more than 4 million. Pop music accounted for nearly 70% of the total sales.

The proportion of hits to catalog in the sales mix shifted in favor of current releases. PolyGram said the mix used to be 50-50, but now only 5%-6% of music sales come from catalog.

Joint ventures in music— including the London Big Life, Geo Street, Perspective, Ryn Ten, and Go, Discs label—were weak last year. Levy says, "The U.S. was a bit slow in '93. But they're having a flying start in '94. You have to be very patient with startup labels."

While pop music sales rose 15% in the year, classical music sales fell. Levy says, "The recession tends to affect classical sales more, especially in a country like Japan. And we were probably hurt by the emergence of budget classics in a big way." Classical music accounted for 12% of PolyGram's revenue.

Despite the recession in Japan, Levy says sales grew 31% in the Far East, "driven mainly by local repertoire." He also points out that Southeast Asian territorities contributed to the sale of 7 million copies of the Bryan Adams album in just six weeks.

Video publishing was a growth area in 1993. Levy says, "Since 1986, it has grown from nothing to a $150 million company with double-digit profitability." PolyGram made a big push into mov- ies and home video last year, releasing 13 films theatrically. "Posse" was the biggest hit, taking in $18 million at the box office. Levy says the company would release between 10 and 15 films this year. Filmed entertainment accounted for 9% of revenues.

Home video performed "better" than expected, according to Levy. PolyGram shipped 200,000 copies of "Posse" and 100,000 of "Kalmifornia"—both "above expectation," he says. The company, which has been in the video-thru-service business for several years with sports, children's, and music video products, will be repricing rental movie titles for sale for the first time in the fourth quarter of '94, with "Posse" as the lead title. For the emerging interactive multimedia field, Levy says PolyGram will be working with its 75% owner, Philips Electronics, to develop software. "There may be some joint ventures, especially in the area of games," he says. Motown has a joint venture with Philips Media to develop video games. Levy expresses confidence about 1994. "We have an exciting release schedule. I also feel very good about us breaking new artists. They're there in Motown. And I think the Soundgarden album is going to make a lot of noise, and I don't mean that in a literal sense." On the day the financial results were released, PolyGram's stock soared $2.125 a share in New York Stock Exchange trading, closing at $40.675.

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

Magazines Are Warner's Latest Venture into Direct Marketing

By DON JEFFREY

NEW YORK—Warner Music Enterprises' latest ventures into direct marketing, which bypass retail and established music video outlets, represent further steps toward making music autonomy on the part of a major label. The company is teaming with the publisher of Raygun to offer a music magazine called Huh that will allow readers to order recordings reviewed in its pages over the telephone or by mail.

This news comes a month after the announcement that Warner and three other major record companies are planning to start their own music video channel in the U.S. to challenge MTV's dominance.

The creators of Huh say they are aiming to "better exploit new multimedia opportunities and to better expose new musical acts. But retailers, still steaming over the majors' low-priced record club offers, complain that they are being slighted in their own efforts to break the labels' new artists. In addition to Huh, which will debut in September, Warner Music Enterprises distributed this month the first issue of another music periodical, New Country Magazine, for $2.98. The magazine, launched simultaneously in the U.S., Canada, Germany, and England, will include a CD or cassette with songs by 10 new and upcoming country acts each month (Billboard, Nov. 27, 1993). The magazines incorporate direct selling of music, which is provided by all the major record companies and major independent labels.

Chris Lanen, president of Warner Music Enterprises, says he is working on jazz and children's music magazines in the (Continued on page 30)
NEW YORK—Slowly but surely, Wal-Mart is boosting its commitment to home video self-through and rental. It’s a boost to a business that’s been derided as old-fashioned by apoplects of the new media. Wal-Mart has established a seven-year distribution deal at a time when the mass merchant has “a lot of options,” says Terry Monroe, head of C&M Video, a partner of the deal.

The boost’s chief beneficiary on the sales side is GoodTimes Home Video, which distributes the Disney pipeline via a new Wal-Mart display that features six copies each of 120 theatrical and nontheatrical titles at $5.99 suggested list. Some 26% of all Wal-Mart stores have the unit.

The display is the latest of several GoodTimes-supplied racks that carry everything from computer software to Richard Simmons fitness tapes. Trade sources say another display will surface later in 1994, this time including a second supplier.

GoodTimes could use Wal-Mart’s presence to sign studios, eager for increased mass merchandising distribution. Talks about expanding its self-through catalog are under way, says a source.

Retail titles, meanwhile, are finding a place in Wal-Mart’s Supercenters through two companies, Dal las-based Graphic Video and C&M Video in Effingham, Ill. Each should finish the year with approximately 40 Supercenter concessions that stock a combined 1,000 retail titles in 200 square feet. Only half R and X-rated titles are excluded from the “family atmosphere” mix, according to C&M’s Monroe.

Monroe expects Wal-Mart to open 100 Supercenters, averaging 150,000 square feet, this year. Executives were unavailable for comment, but Wal-Mart previously acknowledged that it planned to widen rental outlets now limited to about a dozen locations. “It looks like Wal-Mart probably has embraced a video store-with-in-a-store concept,” says Monroe. “They consider it a contributing factor to get people inside.” A Cevax source adds, “They’re happy with us.”

The two companies don’t compete geographically, allowing Monroe and Cevax owner Jack Silverman to compare notes. Cevax focuses primarily on the South and Southwest, C&M everywhere else. “Basically, we’re national,” says Monroe, pointing to store openings from Alaska to Massachusetts. “We elected to take the rest of the territories.”

Cevax differs from C&M in another regard: Its Video Center consists

(Continued on page 95)

Big Bids In The Wins For Sesame Street Video Rights

BY EILEEN FIZTPATRICK

LOS ANGELES—Sesame Street video as a format to titles could become rent of the industry’s most expensive children’s properties, as at least six companies say they be eager to get licensing for the rights to Big Bird and company.

Industry sources say that Children’s Television Workshop, the creator of Sesame Street, is asking for a $20 million-$25 million for a five-to-seven-year distribution deal.

The price does not include new-technology rights, which are with Electronic Arts Kids for the next three years.

CTW group VP Marjorie A. Kalins does not confirm the asking price, but says franchise may be a big deal than Nickelodeon,” which fetched a reported $20 million from Sony Wonder in 1993.

Sesame Street reportedly is a leading contender for “Sesame Street,” as are Buena Vista Home Video and A Vision. Not too far behind are Western Publishing, which currently distributes the audio line, and Republic Pictures Home Video, which already has an eight-year deal with CTW for “2-3-1 Contact,” “Ghostwriter,” and selected animated product.

The reason, say Kalins, will be the audio contribution. “We’re upping the stakes as far our expectations,” she says, “because we’re looking for a franchise in the audio and video market and want someone who is effective in the multimedia business.”

Sesame Street videos have been distributed by Random House Video, which retains rights through 1995.

Random House has about 30 titles in the catalog and releases about one title per quarter. According to CTW, several of these have sold in excess of 1 million units.

Despite its brand-name recognition, sources familiar with the line say video product based on the 28-year-old TV show has not performed well in the market. “Quality-wise, there’s no question that it’s good product, but it is old and dated,” says one supplier.

Others blame Random House for the lack of marketing expenditure. Some say Random House has not concentrated on its video line and has focused instead on their books division.

“Random House does not operate as a video company,” says a source close to the company. “They could have concentrated more on this area. I don’t believe they have ever been ready to take the risk.”

Although Kalins says Random House has given CTW “unflagging commitment

(Continued on page 95)

Matsushita Wins Race To Bow Vid CD

BY STEVE McCLURE

TOKYO—Matsushita has beaten oth er major video CD players to a for mat to the punch with its Feb. 3 announcement that it will begin selling the industry’s first Video CD system in Japan April 1 (Billboard, March 5).

The player is part of the SC-V10 minicomponent system, which also comprises an analog cassette deck, AM/FM radio, and two speakers. The system will be available in Japan at a retail price of 100,000 yen ($1,190), and will be made available in North America and Europe sometime this summer, according to Matsushita’s chief overseas sales executive here prior to be decided, but the officials added that they are hoping for overseas sales of 200,000 for 1994.

The Video CD player can play 74-minute Video CD movies based on the MPEG-1 standard and also will be able to play audio CDs and CD Graphic software.

Initial monthly production will be 30,000 units, the company has sold in excess of 1 million units.

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Although Kalins says Random House has given CTW “unflagging commitment

(Continued on page 95)

Music Labo Is Latest Japanese Trade To Fold

BY STEVE McCLURE

TOKYO—Japan’s worst postwar recession has claimed a new victim: the weekly music trade publication Music Labo. The magazine, which published a top 10 singles and albums charts as the only serious music trade publication in Japan.

Music Labo’s demise follows the 1993 folding of trade publication Nik kei Entertainment, which also found it hard to attract advertisers in Ja pan’s recessionary climate. The shut down of the two magazines leaves Original Confidence (known as “Ori con”) as the only serious music trade publication in Japan.

Music Labo was established in 1970 by daily broadcast industry trade pa per Dorna Shimbo; in 1977 it became a joint venture of Domba and Billboard parent BPI Communications.

Since its inception, Music Labo has had a solid reputation as a fair and accurate guide to the Japanese music industry and, through translations of Billboard articles, to the international music business.

Music Labo also featured extensive Japanese charts as well as select Billboard charts. The magazine’s weekly top 10 singles and albums charts were a regular feature of Billboard’s “Hits Of The World” section. It has not yet been decided what will replace them in Billboard.

Music Labo will continue to exist as a corporate entity, handling Billboard subscriptions and subscription activities in Japan.

The magazine had six full-time employees and five part-time staffers.

(Continued on page 95)

Hughes: Background Music Not Exempt From Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—A leading House lawmaker told tavern and restaurant owners that background music in their establishments cannot be served up free of royalties if it is used to pamper or relax customers.

Rep. Bill Hughes, D-N.J., chairman of the House Intellectual Property Subcommittee, during hearings Feb. 28 and 24 concerning complaints about performing rights groups’ music license fees, said Congress may want to reframe the language of the copyright law that deals with in-store and no-cover background music, but balked at the suggestion that small businesses should be able to enhance their trade by using copyrighted music without royalty fees.

In response to restaurant and small business complaints (as expressed by the National Laundry, Beverage Assn. and the National Restaurant Assn.), the subcommittee has under consideration H.R. 2998, sponsored by Reps. Craig Thomas (R-Wyo.) and Ed Pastor (D-Ariz.). The bill would create an exemption to the copyright law for small businesses with $2,000 or less in annual revenue to provide television—equipped—performance of the music is “incidental” to the sale of goods. (Continued on page 17)

Court Rules That Fogerty May Seek Attorney’s Fees

WASHINGTON, D.C.—A unanimous Supreme Court ruling giving singer-songwriter John Fogerty the right to ask for attorney’s fees from a lawsuit he won as a defendant means that New York and Los Angeles courts must level the playing field for defendants in fee awards in copyright infringement cases.

The ruling reversed an appeals court decision, said the 9th District U.S. Court of Appeals in Los Angeles had used the wrong standard, and “erroneously held” that the prevailing defendant should be held to “a more stringent standard than that allowable to a prevailing plaintiff.”

The New York appeals court has applied the same standard overturned by the Supreme Court in other cases.

Courts across the country now may be presented with fewer weak or meritless copyright infringement law suits because of the ruling that defendants can recoup legal fees, according to the lawyer who argued the case for Fogerty.

“It’s my feeling, and the feeling of those in the music industry that I’ve talked to . . . that, yes, there will probably be fewer frivolous cases on the part of plaintiffs,” says attorney Kenneth Sidle, whose oral argument was form of last appeal before the court (Billboard, Dec. 16, 1993).

Sidle also says that the repercussions of the case might extend beyond copyright law into the protected intellectual property areas, such as computer software.

The decision will also remove the legal cloud for a new hearing before the Los Angeles appeals court for asking for reimbursement for attorney’s fees that he incurred while defending himself and the rights of his song “The Old Man Down The Road.”

Fogerty Inc., which holds copyright to the song “Run Through The Jungle,” written during Fogerty’s Creedence Clearwater Revival band days in the ’70s, had sued over the tune, alleging that the 1985 song was merely a rewrite of “Jungle.”

A jury in San Francisco District Court found that Fogerty had not infringed on the “Run Through The Jungle” copyright.

(Continued on page 95)
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ALAN MENKEN
A Whole New World (Aladdin’s Theme)
Song of the Year

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ALAN MENKEN
A Whole New World (Aladdin’s Theme)
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THE NASHVILLE BLUEGRASS BAND
Free At Last
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STEVEN CURTIS CHAPMAN
The Live Adventure
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I Will Always Love You
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Another Sad Love Song
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BUDDY GUY
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Best Contemporary Blues Album

THE CHIEFTAINS (PRS)
The Celtic Harp
Best Traditional Folk Album

NANCY GRAY
Other Voices/Other Rooms
Best Contemporary Folk Album

INNER CIRCLE
Bad Boys
Best Reggae Album

RY COODER
A Meeting By The River
Best World Music Album

WALTER OSTER AND HIS BAND (ASCAP)
Accidentally Yours
Best Pop Vocal Album

GEORGE MARTIN (PRS)
The Who’s Tommy - Original Cast Recording
Best Musical Show Album

PETE TOWNSHEND (PRS)
The Who’s Tommy - Original Cast Recording
Best Musical Show Album

PETE GABRIEL (PRS)
Steam
Best Music Video - Short Form

SPECIAL CITATIONS

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CURTIS MAYFIELD
Grammy Legend Award
In a band, to bend Orwell a bit, it sometimes seems that all members are equal, but some are more equal than others. Contributions vary; there are those who are prominent and those who support. Perhaps it is this apparent disparity in which tempo prominent performers often, on advice of their fan- ders or record label executives, to jettison their band's public or greater glory or art via the solo career.

Pop music history is littered with the discarded bodies (so to speak) of partners and co-writers, at some point, came to be considered superfluous. In the '80s, Big Brother and the Holding Company were routinely ridiculed for what was felt to be the near-ancestor nature of their musicality. Janis Joplin could (of course) do better. But who will deny the gritty honesty of groups and. Together, which is still regarded, as a whole, as memorable? Did Jimi Hendrix ever really exceed the raw excitement of "Fire," or that he was the product of the sound, character, and experience of Noel Redding and Mitch Mitch- ell? With no respect for his obvious prowess, it may be observed that mentioning Michael McDonald most likely brings to mind work with the Doobie Brothers. Chrissie Hynde reportedly dismissed Martin Chambers, the only other original member of the Pretenders, for insufficient "feel," a critique likely to surprise a student of the Pretenders' music. It goes without saying that there are occasions when enhanced artists can only feel the need—for better or worse—to move in disparate directions: Paul Simon, Sting, Bruce Springsteen, Bruce Hornsby. But it must also be said that sometimes creative egos just don't know how good they've got it, artistically speaking.

One of the joys of collective activity in music is the joining of capabilities and personalities, which produces an intangi- ble yet vital quality and yields something special. Consider Mary-Chapin Carpen- ter as an example of one whose work is fashioned by specific and unique individu- als. Listen to the quiet beauty of her collabora- tion with creative partner John Jennings, a guitarist and co-producer whose skills and tastefulness are, one

senses, inexorably part of what makes Carpenter's music so appealing. But as a talented artist like Carpenter continues to rise in stature, there is al- ways the danger of conceptual short cir- cuit, which produces what is good about an artist's work is the individual, and not the sum total of talent with which that artist is surrounded.

While a decision to part company with longtime band mates or collaborators is ultimately one of survival. In the face of the very competitive nature of the music industry. Skulls that spurred them to unique expres- sion in the first place? They may sell more records (for a while). People may not know their names (for now). But are they making better music?

The next artist an artist's success tempts someone to suggest tearing up that which is working just fine, it might be nice for the artist to listen patiently and then observe, with Orwell, "Very interesting, but how much better not to have said it..."

**LETTERS**

**FORWARD OF AN BAND, AN ARTIST LOST?**

BY DAVID FLITNER

Thank you for your well-phrased com- ments regarding Sarah McLachlan's "Mu- sic To My Ears," Billboard, Jan. 8. While Sarah's parents are Americans, we take pride in her Canadian (and especially Bedfordian) connection.

From Neil Young to Bryan Adams, from McEntire to Nova Scotia's Anne Murray and the Rankin Family, we Canadians have a lot to be proud of. Yet it is often a source of frustration that some major recording industry seem to forget Canada's considerable contribution to and influence upon it simply because we exist above the 49th parallel. Thank you for always being a publication that keeps a balanced perspective of the inter- national music and radio scene.

Lisa Anzuki
Program director
96.5 SUN-FM
Bedford, Nova Scotia

**CANADIAN CONNECTION**

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Lisa Anzuki
Program director
96.5 SUN-FM
Bedford, Nova Scotia

Canada's contribution to the music business in the United States is significant. Canadian artists and bands have achieved success in the U.S., and their influence on the American music industry cannot be ignored.

Sarah McLachlan, a Vancouver-born singer-songwriter, is a prime example of Canada's contribution to the music industry. Her album, "Music To My Ears," was released in 1994 and became a commercial success, reaching the top of the charts in multiple countries. McLachlan's unique music style, which combines elements of folk, rock, and pop, has gained her a large international following.

Another Canadian artist who has had a significant impact on the American music industry is Justin Bieber. Born in Ontario, Bieber's rise to fame began in Canada before he went on to become a global sensation. His music, which combines pop and R&B elements, has been a huge hit in the United States and around the world.

Canada's contribution to the music industry is also evident in the way it has influenced the development of new artists and genres. The Canadian music industry has been a breeding ground for talent, with many artists from Canada going on to achieve success in the United States and beyond.

In conclusion, Canada's contribution to the music industry is significant and long-lasting. From artists like Sarah McLachlan and Justin Bieber to the influence of Canadian music on American culture, Canada has played a vital role in shaping the music industry as we know it today.

**INDUSTRY CATCHES UP WITH SKA**

The front-page article on ska music (Billboard Report, Jan. 15) shocked, enthralled, and scared me. As a self-pro- fessed "rudeboy-skinhead" since 1987, I've been following the growth of the music from the ground up, and am delighted to see the industry finally catching up to the real sound of young America. Through personal contacts, writing about ska in a local underground paper, and by writing a sociology master's thesis on the phenomenon of the subculture that has grown around ska music, I can heartily confirm the network that has supported the music these past years.

What impact greater industry involve- ment will have on this musical form scares me, however. Perhaps the Bostones only know No. 187 because they have been dis- owned by the ska network for their metal "grunge" sound. Ska is not just slapping together buzzwords like "grunge" and "punkrock." It will be interesting to see if the industry realizes that ska is a genre based in R&B, jazz, rock, swing, and mento (early Jama- ican rhythms) and ska's influence on this music has been groming it to be something to be heard for a long time, like rap and hip-hop. Hopefully, ska will flour- ish in the music world, and those of the industry, just as it has been doing in the under- ground for almost 10 years.

**CREDIT FOR MANAGERS**

Although Bob Darden's column accurately pinpointed the release of Amy Grant's "Age To Age" as the turning point in Christian music (Billboard, Feb. 19), the column failed to credit Grant's management. Mike Blanton and Dan Harrell, for assisting in the "forcefully dragging gospel music into a rock and roll world." Mike Blanton and Dan Harrell must be credited for having the vision and wisdom to nurture and guide the tremendous talent that is Amy Grant.

F. Casey Osceola
Attorney
King & Ballow
Nashville, Tenn.
MIKE POST
INVENTIONS FROM THE BLUE LINE

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Famous Fans Fuel Talk Of Warner's Iris DeMent

**BY ERIC BOEHLEHT**

NEW YORK—A folk star was born last year in the person of Iris DeMent. The 33-year-old singer/songwriter with an angel’s voice wowed fans and critics with timeless tales of family and love from her debut record, “Infamous Angel.” Now, on the eve of her second release, “My Life” (due April 12, Reprise), Warner Bros. is trying to make sure DeMent expands her base beyond the young folk-circuit fans. The label is using the likes of Jimmy Driftwood, the late Loretta Williams (not to mention gold-selling Lyle Lovett) as models for DeMent’s potential growth curve. Each of those artists has been able to build a career on critically acclaimed, slightly left-of-center country/folk musings. The label hopes DeMent can strike the same chord with mature record buyers who still relish the thrill of discovering new record store favorites.

“She’s the real thing,” says Warner Bros. president Lenroy Warner. When the label’s A&R chief in London, Andrew Wickham, played a copy of DeMent’s 1992 independent Rounder Records release for Warner, “It took 16 chords for the president to decide to try signing her, Wickham recalls. After seeing her perform songs later at McCabe’s Guitar Shop in Santa Monica, Calif., the deal was done and, in an unusual move, Warner signed DeMent to rerelease “Infamous Angel” as it was, without any remixing or rerecording. For Wariner, the thought of signing (Continued on page 101)

Windham Hill Lets Good Times Roll
‘Session’ Set Lauds New Orleans J&M Band

**BY CHRIS MORRIS**

LOS ANGELES—Mardi Gras has just passed in New Orleans, but Windham Hill’s High Street Records will attempt to keep the city’s festive spirit alive through spring with its April 12 release of Crescent City Gold’s “The Ultimate Session.”

The album, produced collectively by the group and associate-produced by project coordinator Kathy Sebas- tian, reconvenes surviving members of one of the most storied session groups in rock ’n’ roll and R&B history; the house band of Cosimo Matassa’s J&M Studios, where legendary sessions by such New Orleans titans as Little Richard, Fats Domino, Lloyd Price, Professor Longhair, Smiley Lewis, and Shirley & Lee were recorded.

The unit includes drummer Carl Palmer, tenor and baritone player Alvin “Red” Tyler, tenorist Lee Allen, and pianist Edward Frank, who collectively worked on some of the earliest sessions at J&M. Rounding out the group are two later session musicians, pianist/arranger/producers Allen Toussaint and, on guitar, Mac “Dr. John” Reubenack. (The guitar was Reubenack’s principal instrument; he moved to piano after his fretting hand was maimed in a 1961 shooting incident in Florida.)

Augmented by nine instrumentalists and background vocalists, Crescent City Gold runs down a program of classic New Orleans hits—Earl King’s “Trick Bag,” Huey Piano Smith’s “Don’t You Just Know It,” Little Richard’s “Lucille,” and the aductor’s antithesis “Junko Partner”—and a slate of new funk-jazz numbers penned by Toussaint, Tyler, Reuben- nac, and Frank.

Crescent City Gold is the brainchild of Sebastian, who formerly ran Good Rockin’ New Orleans, a retail outlet devoted to selling T-shirts, posters, books, and authentic memorabilia related to the city’s music. She frequently found herself answering obscure questions about various area session players. “I started realizing that session players had a reputation, as well as the people singing the songs or fronting the things,” she says. “We started talking about, like, who are those session players—you know, the ones you hear about all the time over and over, who created the New Orleans sound—and what it would be like to get all those people together.”

Sebastian was familiar with several famous local talents, and first floated her idea to Toussaint. “It was a grand idea—I was wishing I’d thought of it first,” Toussaint says. “I really said yes, and she got around to everyone else, and every- one else said yes. She got it started and moving from the start to the finish.

Initial studio dates for “The Ultimate Session” took place in November—December 1992 at Toussaint’s Sea-Saint Studios, without any label funding.

Sebastian, “Because we felt time was of the essence, we had to hurry up and do it before something happened and we couldn’t, we didn’t have time to wait for a record deal. So, rather than wait a long time ‘til we could figure out what part out, we just decided to do it ourselves.” (Continued on page 27)

Fat Boys C’right Suit Could Set Legal Precedent

**BY MARILYN A. GILLEN**

NEW YORK—A year-old suit between the Fat Boys and the Miller Brewing Co. could make new music copyright law by granting protection to sounds such as “brrr” and “hugga hugga.” A federal judge ruled Feb. 24 that such sounds are potentially copyrightable.

The now-defunct rap trio the Fat Boys filed suit against the beer company after piracy parties in 1988 after an advertisement for Miller Lite aired featuring comedian Joe Piscopo (also named in the suit) and a trio of heavysquad re- (Continued on page 91)

Atlantic Steps Back To Let Real McCoy Shine Through

**BY CARRIE BORZILLO**

LOS ANGELES—“Everyone would want to think success happens because of a marketing genius, but it’s more a combination of sticking with an artist and letting the music speak for itself,” says Bob Heatherly, director of marketing and sales for Atlantic Nashville, of the success of Real McCoy’s third album, “No Doubt About It.”

Heatherly says McCoy’s latest effort benefited from a great first single and McCoy’s wildly entertaining live performances, instead of an intricate marketing plan. “We just did the normal things,” says Heatherly. “We got him on TNN’s ‘Music City Tonight’ to set up the single. He’s been touring constantly, doing club dates and shows with country stars such as Tanya Tucker. TNN and CMT and radio gave him great exposure.”

“No Doubt About It,” which was released Feb. 8, is No. 11 with a bullet this week on the Top Country Albums chart and No. 107 with a bullet on The Billboard 200. The album hit No. 25 on the Top Country Albums chart in the March 5 issue, making McCoy a Heatseekers Im- pact artist. The album’s title track, which was serviced to country radio Nov. 22, is No. 3 with a bullet on the Hot Country Singles & Tracks chart this week.

The album and single are McCoy’s most successful releases to date. McCoy’s 1990 debut, “At This Moment,” didn’t crack The Billboard 200 or the Top Country Albums chart. “Wherever Be- gins” peaked at No. 88 on the Top Country Albums chart and No. 107 with a bullet on The Billboard 200. (Continued on page 85)

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"I was in Nashville washing clothes to pack for my Christmas trip back home to Star, Mississippi. Jack Purcell at Warner Bros./Nashville called and asked me to name the one thing I'd like to have in my Christmas stocking. I said 'I don't know,' and he said, 'How about "Wild One" as a number one record on BILLBOARD'S HOT COUNTRY SINGLES AND TRACKS chart?' I screamed so loud and kept saying, 'Are you sure? Is this a joke? No way!' I honestly did not believe it. I kept saying, 'Lord, if this is really true, thank you! Thank you!'"
**RCA Hopes A&R Moves Will Make It Rock's Top Dog**

NEW YORK—It is ironic that RCA Records, home to the King of rock, is in the middle of two decades, has never been hailed as a rock imprint. But if the label's newly revitalized A&R staff has its way, that will change.

RCA is trying to establish itself as a premier rock and alternative rock label, leading the charge with veterans like ZZ Top and the Smithereens and new young guns like the Diggle Aunts and the Dave Matthews Band from Charlottesville, Va. Its goal is to achieve the same level of success in rock as it has in enjoyed in country, rap, and R&B.

To that end, RCA has revamped its A&R staff by appointing industry veteran Peter Lubin as VP of A&R.

**Wu-Tang Clan Readies 'Clean' Version Of Album**

NEW YORK—A “clean” version of Low/RCA rap act Wu-Tang Clan’s debut, “Enter The Wu-Tang: 36 Chambers,” has been prepared for release March 15 in an effort to reach a broader audience.

The alternate version of the album eliminates potentially offensive language that might inhibit radio and video play. According to the label, advance orders for the “clean” disc have sold approximately 25,000 units. The original version has sold approximately 220,000 units since its Nov. 9 release, according to SoundScan.

“We felt there was a much broader audience for the message that Wu-Tang Clan are offering,” says Skip Miller, senior VP of black music at RCA. “In its original form, there was a chance that a lot of people might not get to hear this record. Our goal was (Continued on page 101)

**RIAA: ‘Bodyguard’ Top-Selling Album Of ’90s**

LOS ANGELES—The soundtrack album for the Whitney Houston vehicle “The Bodyguard,” released by Arista, surpassed Garth Brooks’ 1990 release “No Fences,” certified for sales of 10 million. It is now tied with “Tidy Dancing” (1987) and “Saturday Night Fever” (1977) as the best-selling soundtrack albums in history. Its sales now equal half of the 22 million units sold by the “90s leader and all-time champ, Michael Jackson’s ‘Thriller.’”

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Meat Loaf’s “Bat Out Of Hell II: Back Into Hell,” the 1984 MCA sequel to the corupt singer’s 1977 mega-hit, continued to roll in February, hitting the quadruple-platinum mark.

First-time platinum album artists include R&B debutantes Xscape, manic hard-rock unit White Zombie, and R&B vocalist D’Andra Simmons. Attaining gold album sales for the first time were Latin group Marco Antonio Solís Y Los Bukis (whose previous release was certified gold under the name Los Bukis) and modern rock act Belly.

Country vocalist Ricky Van Shelton simultaneously garnered two gold awards, his sixth and seventh, for his 1989 album “A Bridge I Didn’t Burn” and 1992’s “Don’t Overlook Salvation.”

Easy-E’s short-form album, “It’s On (Dr. Dre ’95) Kill ‘Em,” was certified multiplumip; in the short-form category, sales of 500,000 units signify platinum status.

Tag Team’s unstoppable single “Whoop! (There It Is)” was certi-
(Continued on page 35)

**MCA Suit Against Glenn Frey Could Clip Eagles’ Wings**

LOS ANGELES—Pending lawsuits against Don Henley and Glenn Frey would not scuttle a planned Eagles reunion tour (Billboard, Jan. 28). The new MCA lawsuit has its way in court, its action could have some impact on a new live or studio Eagles project.

On Feb. 25, MCA, which released “The Allnighter” (1984) and “Soul Searchin’” (1988), Frey’s last two solo studio albums, sued the singer in L.A. Superior Court, alleging that Frey breached a contract with the label when he notified it that he would cease recording for the company. The label is seeking a minimum of $5 million in damages.

MCA’s suit, which claims that Frey owes the company six albums on his contract, additionally alleges that any cut by the musician and all of the reconstituted Eagles “constitute undelivered LPs . . . and MCA is entitled to damages measured by the sales and profits of those records.”

Without having seen MCA’s filing, Frey’s attorney Peter Lopez acknowledges a statement in the MCA suit, which says that on Feb. 11, Frey notified MCA that he was terminating the contract under section 2655 of the California Labor Code, which limits the duration of personal service contracts in the state to seven years.

The suit maintains that Frey’s contract dates from June 1988, where an existing agreement was “modified and amended.” Lopez says, “Our position is that the last agreement that Glenn Frey had with MCA was dated 1986 . . . Glenn Frey is clearly beyond seven years in terms of his last agreement with MCA.”

MCA’s suit virtually duplicates one filed by Geffen Records against Henley last year (Billboard, Feb. 13, 1993). In its action, filed Jan. 28, 1993, in L.A. Superior Court, Geffen alleged that Henley breached a three-album 1988 contract with the label. The com-
(Continued on page 90)

**RECORD COMPANIES.** Elektra Entertainment in New York appoints Gary Casson executive VP of administra-
tion and Melinda Kelly director of music video production. They were, re-
spectively, senior VP of business af-
fairs for Elektra and director of repre-
sentative at Propaganda Films.

Jay Durigan is promoted to senior VP of international for A&M Records in Los Angeles. He was VP of interna-
tional. Sony Music in Los Angeles pro-
notes Craig Susman to senior VP of business affairs and business develop-
ment, West Coast, and Jon Polk VP of business affairs, West Coast. They were, respectively, senior VP of busi-
ness affairs, West Coast, and director of business affairs in New York. Addi-
tionally, Richard Ellis is appointed di-
ger of new business development for Sony Music Special Products in New York. He was director of enter-
tainment marketing at Warner Music

**EXECUTIVE TURNTABLE**

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Merchandising

Scott Borchetta is promoted to VP of national promotion at MCA/Nash-
ville. He was VP of field promotion.

Talin Kouyoumdjian is promoted to VP of manufacturing and oper-
ations for Priority Records in Los An-
geles. He was a partner at law firm Manatt, Phelps & Phillips.

Polisia Ryder is promoted to direc-
tor of international marketing for li-
censed repertoire at BMI International in New York. She was manager of international marketing, MCA/Geff-
ens/GRP labels, BMI International.

Diane Valensky is promoted to di-
rector of regional video promotion for Geffen and DGC Records in Los An-
geles. She was video promotion man-
ger.

Glenn Davis is appointed executive VP of Roadrunner Records in Amster-
dam. He was a partner at law firm Manatt, Phelps & Phillips.

**PUBLISHING.** BMI in New York ap-
points Thomas Curry VP, controller, and treasurer, and Richard Conlon as VP of sales and marketing/televi-
sion/private label.

**DISTRIBUTION.** Sony Music Distribution ap-
points Olga Economou Western regional director of video sales in Min-
neapolis. She was Midwest regional sales manager for Strand Home Vid-
EOS. Glenn Zimmerman is appointed Eastern regional director of video sales in Albany, N.Y.; he will move to Atlanta shortly. He was national ac-
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sion/private label.

Derrick Thompson is named cre-
tive manager of urban music for BMG Songs, the U.S. division of BMG Music Publishing in New York. He was sales manager, black music, for the EMG Records Group.

**RELATED HEADLINES.** Jay Marciano is named president of MCA Concerts Inc. in Los Angeles. He was senior VP of ad-
nuance at MCA Concerts. Jay Mulvany is named VP of pro-
gram development for VH-1 in New York. He was VP of programming for Nickelodeon/Nick At Nite.

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BILLBOARD MARCH 12, 1994
**Indigo Girls Ponder Popularity**

**Epic Readies Push For 'Swamp Ophelia'**

**BY LARRY FICK**

NEW YORK—Indigo Girls Emily Saliers and Amy Ray have stopped pinning away for that massive pop hit.

Even as Epic racks up top 40 playlist additions for the "Philadelphia" soundtrack single "I Don’t Want To Talk About It" and prepares a multimedia blitz behind the forthcoming "Swamp Ophelia" album, the duo is somewhat dubious of its chances rising to the top of the charts.

"I guess my attitude comes from the fact that I don’t listen to our songs and find them not commercial," Saliers says. "We’re not involved with radio trends; they seem miles away from our style.

"Adda Ray, I am personally more interested in getting college play, where there is a little more emphasis on creativity. To me, singles are more a reflection of how the label views us, and presents us to the public. In the end, I’m not concerned with having hits as much as I am concerned with the image the label projects," Ray says.

Fortunately, the act’s perspective is not swaying Epic’s interest in trying to go full pop distance with "Swamp Ophelia," which is due at retail on April 19.

"I truly believe that Indigo Girls can have a big hit," says Dan Beck, VP of product development at Epic. "Their support comes from a number of different areas at radio, ranging from pop and AC to album rock and alternative. With each record, there is a growing awareness of their staying power—both in terms of sales and creativity. I think the industry is just now starting to catch on to them in a way that consumers did a long time ago.

The album will be launched at radio in early April, though the label has yet to settle on a single. Among the several contenders is the strumming, Saliers-penned "Least Complicated" and Ray’s edgy "Touch Me Fall," which builds to a driving guitar climax that would sit comfortably next to hits by Pearl Jam and Stone Temple Pilots.

"There is such a diversity in their songwriting that we’re looking at an album that, once again, fits into a variety of formats," Ray says. "We’re actually considering the idea of a multiple-song attack.

While the odds of a major radio breakthrough remain in question, the act’s past sales history, which teeter between the gold and platinum plateaus, holds promise for a healthy out-of-the-box response to "Swamp Ophelia."

"Indigo Girls is the kind of act that appeals to both older, professionals (Continued on next page)

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**Roger Daltrey Boarding Magic Bus With Symphony-Backed Townshend Tribute**

**Indigo Girls: Emily Saliers and Amy Ray**

**BY THE SEA, Mike Bone, center, of American Recordings, hands over a check to Norway’s Sea Shepherd Conservation Society. The label calculated the total profits it has earned in Norway since the country resumed whaling and turned the money over to the anti-whaling organization. Flanking Bone are Sea Shepherd’s Paul Watson and Lisa Disfarno.**

**Goin’ Mobile: After debuting with two sold-out shows at New York’s Carnegie Hall Feb. 23 and 24, where he launched "Miles," Daltrey, Pete Townshend, and fellow Townshend played together on an all-star finale of "Join Together."**

Daltrey, who perhaps needs to spend as much time working on his voice as he does on his pews, sounded ragged from the start. On opening numbers "You Better You Bet!" and "I Can See For Miles," he was often completely overwhelmed by the orchestra. Monitor problems accounted for some of the woe, but Daltrey’s supple, strong vocals were not in evidence until much later in the evening.

Daltrey brought out a number of surprise guests. First up were the Spin Doctors, who did a credible cover of "Can’t Explain." Then came an outman sax man David Sanborn, who ripped through a stellar version of "On Broadway"—accompanied by the Julliard horn section and conductor Michael Kamen on clarinet—that brought the enthusiastic crowd to its feet. Another highlight came when lead-clad Alice Cooper delivered a campy version of "I’m A Boy." Not faring as well was 4 Non Blondes lead singer Linda Perry (whom Daltrey, in a fit of hypotension, compared to Janis Joplin). Perry, whose facial muggings and stage movements recall the Marx Brothers more than anyone else, is a bitler, as she proved on "Dr. Jimmy," but she later seemed unable to provide any of the subtle nuances on "Acid Queen" that make the song so memorable. Her best moments came when trading screams with Daltrey on "I’m Free."

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**The Beat by Melinda Newman**

One of the odder song selections was Lou Reed’s delivery of "Now & Then," from Townshend’s "Psychedelia." Accompanied by Sunborn and Sinead O’Connor, Reed’s ragtag version came across like amateur night at the local WVFH Hall, only slightly less reassuring.

Things definitely picked up at the start of the second half when Eddie Vedder strolled out unnannounced, electric guitar in hand, and rolled through low-key yet potent versions of "Let My Love Open The Door," "Squeeze Box," and "My Generation." The latter, written more than 25 years ago, speaks just as clearly for the Slacker Generation as it did for children of the ‘60s.

And perhaps that was the measure of the night. Whether the songs were rendered well or not, Daltrey is exploiting his persona name or co-opting it, the music held up.

Townshend’s tunes sound neither dated nor outmatched by what has come after them. The ringing guitar strumming that marks the intro of "Pinball Wizard" can still provoke chills, as does the belligerent poignancy of "Won’t Get Fooled Again." And when Daltrey launched into a spirited "Baba O’Riley," aided by the ChiefTains and O’Connor, the evening seemed almost worth it.

**No Bundying About As Sagal Releases Debut Set For Virgin**

**BY MELINDA NEWMAN**

NEW YORK—Long before Katey Sagal became known as the gun-toting, with-it gal of "Married ... With Children" fame, she was making a living as a singer, performing with artists such as Bette Midler, Bob Dylan, and Elia Jams.

Now, with the April 19 release of her first solo album, "...And When Children Come" by her former husband, she returns to her first love. "I’ve always wanted to do," she says. "I’ve been singing since I was 15."

Bundy busters may be surprised by what they hear: Sagal’s throaty, soulful vocals wrapped around stylish melodies that should fit right in on adult contemporary radio.

"AC is the big target," says Aaron Jacobs, Virgin Records VP of A&R. Unfortunately, AC has this stigma of being unhip, but as with any genre, there are some really cool artists within the format. This is more of an adult record. It’s not a Pat Bundy raunchy rock’n’roll record; if we were going to do that, she’d be covering ‘Girls Just Want To Have Fun."

Sagal has concentrated on writing her own material—she wrote or co-wrote all but three songs on the album. "That was one of the questions we had to answer," she says. "Do I write all the songs myself, or do we go get the Diane Warrens of the world? The fact is, I’m at the age where I know what I want to say."

But it took Sagal a while to figure out how to say it. The album, produced by Rupert Hine, was more than 18 months in the making. She laughs when asked if she expected it to take so long. "I don’t have a very good concept of time. I was also doing the series as we were writing. We came up with fortieth songs. That’s just what it took to get the right combination.

Jacobs says the label’s belief that Sagal could come up with the right stuff is what led Virgin to sign the artist. Jacobs had first been interested in signing her when he was still with A&M, but had not done so by the time he moved over to Virgin. "About two years ago, [former Virgin co-chairman] Jeff Ayeroff was selling his house and Katey bought it," Jacobs says. "In their discussions, she mentioned that (Continued on page 19)
LOS ANGELES—Two years ago, when Dan Penn and his longtime writing collaborator Spooner Oldham played an "Is Their Own Words" songwriters' show at New York's Bottom Line, the faithful among soul aficionados converged at the club.

"People assembled from all over America," says Sire VP of A&R Joe McEwen, who is himself a well-known R&B authority. "This was Jerry Wexler's legendary white soul singer."

Indeed, Wexler had signed Penn to an Atlantic contract in 1969 on the strength of the writer's exceptional songbook, written for a number of Southern soul legends during the '60s. Only one Penn single resulted from the union, however, and he went on to cut only one album of his own, "Nobody's Fool," for Bell in 1973.

The Bottom Line show reawakened many music business professionals to the powers of some neglected soul greats: The late Arthur Alexander landed a deal with Elektra Nonesuch American Explorer, while McEwen signed Penn to Sire after his date. Penn's April 1976 debut "Do Right Man," co-produced by Black Crowes producer George Drakoulias, features several remodels of Penn-penned classics: "Dark End Of The Street" (recorded memorably by James Carr, and later by Aretha Franklin), "Do Right Man" (cut as "Do Right Woman" by Franklin), "It Tears Me Up" (a hit for Percy Sledge), "I'm Your Puppet" (which put James & Bobby Purify on the map), and "You Left The Water Running" (essayed both by Otis Redding and Wilson Pickett).

Five new songs, written by Penn and such collaborators as Oldham, Donnie Fritts, and Bobby Emmons, round out the album.

Penn says the sessions for the album had "an air of nostalgia and happiness" since it was recorded at Muscle Shoals Sound in Alabama, where Penn first gained notoriety as a session man and songwriter.

The album was made with the crack players who powered sessions at Muscle Shoals and Mem-phis' American Studios during the '60s: drummer Roger Hawkins; bassist David Hood; keyboardists Oldham, David Briggs, and Bobby Emmons; and guitarists Reggie Young and Jimmy Johnson.

Penn says, "All the musicians were overboard to play what they could, to just be the best they could. It wasn't any of this, 'Three hours and I'm gone.'"

With many fans felt Penn was long overdue in his return to the studio, the singer-songwriter says, "I didn't really want to be a recording artist but I just didn't want that road thing. Usually, when you do the artist thing, your songwriting begins to fade away, and I just didn't care that much about going out to play gigs."

While Penn says, "I don't intend to hop on the bus every day," he hopes to perform some dates in support of "Do Right Man."

McEwen says Sire probably will service the album's title cut to radio. About the album, he adds, "It's a record that's really made for the triple-A audience. It's got intelligent songs, and he's as great a singer-songwriter as Suzanne Vega, Paul Westerberg or John Hiatt."


dan penn resurfaces on sire, this time singing his own words

by chris morris
Court Selling Audio Transcripts Of Jackson Testimony

By J.R. Reynolds

Sales requests are pouring in from around the country for copies of Michael Jackson's latest release. The tape isn't available through Epic, but via the U.S. District Court in Denver, which is issuing audio transcripts of Jackson's testimony in the copyright infringement case brought against him by a Denver songwriter who claimed the entertainer stole her song. Jackson was cleared of charges brought by Crystal Cartier, but his Feb. 14 testimony has taken on a life of its own. A tape of the testimony, which includes Jackson singing a cappella passages of his songs "Billie Jean" and "Dangerous," is available via mail-order through the court at $15 a copy.

Denver court clerk Jim Mansbaker says court transcripts can be sold legally because they are in the public record. "What makes [the Jackson case] special is that he's a celebrity and the transcript is in audio form," he says. New York copyright attorney Ed Cramer, a former president of performance rights group BMI, agrees that a release of taped courtroom testimony is not a breach of copyright.

"There would be no liability if the transcript was being sold in its entirety," says Cramer. "But there could be a problem if the tape was edited to emphasize the singing and then sold commercially."

A representative for Jackson acknowledged the court's right to make the audiotaped testimony available to the public.

Mansbaker says three of the eight judges at the Denver courthouse use electronic court reporters (audio taps) instead of regular court stenographers. "Judge Edward Nottage, who was on the Jackson case," says Mansbaker, "and for the last four years, he's used electronic reporters."

According to Mansbaker, the funds garnered from sales of the tapes are funneled into the general fund of the U.S. Treasury; the standard $15 fee was established by the Judicial Conference of the U.S. "So far, we've issued more than 100 copies," he says.

The tape is recorded on a four-track system, says Mansbaker, but it is dubbed to a two-track system. "Since we only have one master tape, the quality of the copies diminishes with each taping," he adds.

BACKGROUND MUSIC HEARINGS
(Continued from page 6)

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**Artists & Music**

**‘Last Day’ May Be 1st Step For Artists**

*Cale, Newirth May Revamp MCA Album For Theater*

*By Chris Morris*

LOS ANGELES — “Last Day On Earth,” the new MCA album by John Cale and Bob Newirth, began life as a theatrical song cycle and could end up as a stage production, if the artists and their label have their way.

MCA senior VP/GM of soundtracks Bob Neuwirth says the album is a soundtrack for a movie that doesn’t exist, but for me it’s exciting to work with projects that could have various applications with the new technology that’s coming. This could very easily turn into a stage production. It could end up being a film.”

“Last Day” was created as a commissioned performance piece for Artspace at the Church of St. Luke in the Fields, an art gallery Founders’ Church in New York, N.Y. The church served as the venue for the recording sessions of the album. The album is on the Latin America’s, an arthouse label.

The label has dedicated a cycle of songs (subsequently released as an album on Sire/Warner Bros.) by Cale and Vols. of Newirth to the new album.

“Last Day,” made up of songs drawn from the St. Ann’s performance, is an eclectic brew of spoken word, music and sound effects.

**Bob Neuwirth and John Cale**

Neuwirth explains that “Last Day,” which was performed live in New York, Hamburg, and Frankfurt, necessarily underwent some changes when it was finally recorded.

He says, “One of the problems of recording as a first attempt, is that we had to edit it and try to trim it to fit the format of a CD, which is about 72 minutes—we pretty much filled it up. Also, when you commit to a medium that can be repeated, you have to make changes so it doesn’t get boring.”

The project arrived at MCA as a result of the interest of both Nelson and the label’s senior VP of publicity, Paula Batson. Nelson has been friends with Neuwirth, and used him on the soundtracks for “Sid and Nancy” and “Somebody Loves You Baby.”

Batson was the first to hear about the project. Nelson says, “In the course of a normal conversation, [Neuwirth] mentioned this project to her, and then mentioned that he was doing it with John Cale. Paula knows my relationship with John… She immediately called me and said, ‘God, this is so interesting.’”

Nelson acknowledges that “Last Day,” which was conceived as a nearly theatrical artist-driven project, had to be marketed in an alternative fashion.

“Just because there’s not a hit song on it doesn’t mean you can’t market it to the masses anymore. The press is a fabulous marketing tool… I think there will be some great things we can do at the college. It will be a very successful project in the alternative marketplace. There are certain avenues, and I think kids are hungry for great music. There could be a college tour. If we get the production going, that will be a major breakthrough.”

“Last Day” will get its first concert exposure on Cale’s spring tour of Europe, playing through opera houses and concert halls in which Cale (and guest Neuwirth) will perform backed by a string quartet, tapes, two singers, and pedal steel player B.J. Cole.

Newirth explains, “Basically, it’s John’s tour, but so I thought we would put some teasers in from it. I’ll just go out and sing a couple of songs from ‘Last Day.’”

Sagal adds that the tour will give him the opportunity to scout venues for eventual full-scale production, but Virgin “has a long-range plan” that could be really nice to do it in some opera houses, and couch this in terms of more classical music than pop trash.”

He notes that, given the original reception to “Last Day” in Europe, most people think Cale is going to do “refined,” but Virgin is not out of the question. “One of the most receptive places was in Hamburg, where I was stationed. I could have been there. It’s (in) kind of like an interesting alley off the Reeperbahn. It seemed very Kurt Weill-ish there.”

**NO BUNDLING ABOUT FOR KATEY SAGAL**

(Continued from page 15)

She was a singer and that she knew me. We were both Aladdin Dells and discussed all the Aladdin Dells and sons of making a record with a TV star, and decided that we’re making a record with a singer who deserves to be heard. It was the same kind of meetings we have with any artist we sign.”

As it turns out, Sagal says Ayresoff recorded “I Wanna Do” after she’d been singing in a recording studio, and the track was up on the air for a few years, and by the time it was released it was 10 years old. She also knew her sound and had recorded earlier work with John Cale’s new CBS label.

The label must strike a balance between exploiting Sagal’s high visibility from TV and creating a public persona for her separate from Peg Bundy. That means her character won’t be belting out tunes from the album on “Married…With Children.” In Virginia has every intention of tying in with the show’s carrier, Fox Broadcasting.

While nothing has been finalized, Sagal says she has been approached by Fox about airing the video for the single, “Can’t Hurry The Harvest.” Marketing plans also include VH-1 tie-ins.

Addition, Sagal says he would like to see ads dollars toward television. “We haven’t said where we’re going to spend the dollars yet, but in my opinion, I think we’d be wise to take out time on television. I’m not sure the audience that watched ‘Married…With Children’ would be averse to hearing her sing.”

**Diane Ward**

SAN FRANCISCO — Many have happened since the summer of 1992, when Lost Pilgrims began their aural assault on Bay Area audiences with their lyrical based, guitar-driven alternative rock. “Our audience started with our friends and grew from there,” says lead vocalist/guitarist Ken Gould. “We seem to play for a lot of people just out of regard.” Their music addresses the choices many Generation X-ers are continually forced to make. Their nine-song release of original compositions, “As Far As You Know,” is available record stores in the fanky Haight-Ashbury district, and has sold more than 1,000 units during the past nine months. Gould, together with bassist (and ex-lawyer) Michael Silver, drummer Erik Miller, and vocalist/guitarist Martin Kaplan, ponder those issues with tracks like the edgy “King Of Tranquility” and the radio-ready “Jury In Disguise.” In terms of performing and songwriting, ex-law student Gould cites strong influences from other local bands like Counting Crows and Green Day. The San Francisco scene, he says, “is probably one of the most diverse I’ve seen, from extreme alternative to acid jazz.”

Having played sets for enthusiastic audiences at local venues like Hanno’s and Spiles’, the Lost Pilgrims used College Music Journal and Musician magazine as information tools and booked their own seven-week tour during the fall of 1993, which took them to the campuses of Princeton, University of Massachusetts, Amherst, and to appreciative audiences in Madison, Wis., Philadelphia, Washington, D.C., and Greenville, S.C., where they played in converted church.

The first quarter of 1994 has been devoted to the studio, where they are laying down 10 new tracks for their upcoming sophomore project “Sandwich From A Gas Station.” Contact Ken Gould at 415-309-2500.

**ORLANDO** — Jam Magazine, the statewide music magazine of Florida, presented its fifth annual Jammy Award show to an enthusiastic rock’n’roll crowd on Feb. 6. The coveted Florida-shaped T-shirt awards were given to top unsigned local bands, variety acts, and an all-star Band Day category, presented by Pat Travers, “Lonesome Dave” Peverett, Joe Dee, and Robin Zander. Among the top winners were Fort Lauderdale’s Velvet Revolution for best metal band, and best independent house winners Black Janet, Palm Beach’s Rapped Ape for best hard-edge band, and Tampa’s The Headlights, who won top pop band. Miami reggae wonder Le Coop won best island band and Miami’s Musical Causes won for best rock band. Diane Ward won for best female vocalist, and best duo variety act. The big winner of the evening was Miami’s Forget The Name, which took honors for best alternative band, best male vocalist for Rene Alvarez, best guitar for Rafael Trarrugo, and the top award of entertainer of the year. Other winners included Rock Bottom & the Cutaways for best bluegrass & Roots Band, and Ginger and the Wraiths for best Guilbeaux for best soul/slapband, Rooster Head for best country band, and Deeforce for best original band. Contact Andy Burr at Jam Magazine at 407-707-8787.

**Sandra Schuelman**

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A Pair Of Publishing Firms Celebrate 1st Anniversary

Two publishing entities were formed a year ago. One of them involved a joint venture between songwriter Burt Bacharach, veteran label/publishing executive Bob Fead, and publishing company Windswept Pacific. The other is Leeds Levy’s Leeds Entertainment. Fead previously had operated Famous Music, while Levy ran MCA Music.

A BACH-ROUNDER: The Burt Bacharach Music Group consists of two older Bacharach firms, New Hidden Valley and Blues Seas, along with two new firms. Fead-Bacharach Music (ASCAP) and Bachfead Music (BMI).

With all of Bacharach’s writer shares of his copyrights in the catalog, Fead has produced a 4-CD, 74-track sampler for distribution to the film/TV and ad agency fields. It covers Bacharach’s 35-year writing career, annotated in an accompanying booklet.

Fead and Bacharach worked together for many years in the A&M organization. But as Fead points out, their year-old organization has developed a number of other songwriters in addition to Bacharach. Those signed to the company include writer/artists Tina Harris, Marvin Eitzen, Coyote, and Cory Siper, as well as veteran lyricist Ron Miller.

As for new songs from Bacharach, Fead says he is writing with Will Jennings, John Bettis, and Narada Michael Walden. In addition, Bacharach’s songs are on current albums by Tevin Campbell, Earth, Wind & Fire, Linda Ronstadt, Neil Diamond, Das EFX, Antis Baker, James Ingram, and Joe Sample. Fead adds, “We also have songs in numerous films, and there is lots of foreign and sync activity.” In addition to its stake in the operation, Windswept Pacific administers the Bacharach/Fead copyrights, and Fead, as president/CEO, runs the setup out of Windswept Pacific’s offices in Beverly Hills.

THAT’S (LEEDS) Entertainment: Let’s face it, Leeds Levy has a way to go before he matches the thousands upon thousands of songs he controlled for MCA Music before forming his own company. But 2,500 copyrights a year after setting up Los Angeles-based Leeds Entertainment sounds like a good start. Some of those sounds include rock standards such as “Southern Cross,” the 1981 hit by Crosby, Stills & Nash, and “Hurt So Bad,” a hit for both Little Anthony & the Imperials and, later on, Linda Ronstadt. Other successes include songs co-written by Bill Champlin, including “Turn Your Love Around,” “After The Love Is Gone,” and “Is It You,” as well as the instrumental classic “Alley Cat.”

Other Leeds deals include representation of the Leonard Bernstein catalog in an arrangement with Boosey and Hawkes, while other oldies came with the acquisition of songs by Jimmy Rode'Hite. And last December, Leeds claimed his first No. 1 hit with Faith Hill’s "Wild One," which had a four-week run as the No. 1 country single. The song was written by P. Bunch, J. Kyle, and W. Rambeaux.

THE 13th Songwriter Showcase, hosted by the Songwriters’ Hall of Fame, takes place Tuesday (9) at Tramps in New York. The free event, featuring live-to-track and acoustic performances, starts at 7:30 p.m.

PEER-LESS PERFORMANCE: NARAS, the recording academy, has inducted Mame Smith’s recording of “Crazy Blues” into its Hall of Fame. This is deemed the first commercial R&B recording, and was produced by preemusic founder Ralph S. Peer, whose son Ralph Peer II now runs the firm. This is actually the second recording produced by Peer to be inducted into the Hall of Fame. The first was “I For Texas” by Jimmie Rodgers in 1985.

EARLY IRVING: When Symphony Space in New York offers “Wait Until Irving Berlin” a 24-hour marathon March 18, attendees will hear Irving Berlin’s greatest, of course, but Berlin is also rare bird nature also will be programmed. There will be Lanny Meyer’s arrangements of Berlin songs including “Yiddish Nightingale,” “Jerky’s Got A Job In A Musical Show,” and “If That’s Your Idea Of A Wonderful Time, Take Me Home.” The all-film sound like everyone’s idea of a wonderful time.

HALL PRODUCERS: Stratta/Philips, the concert/recording production company operated by Pat Philips and Eddie Stratta, will produce its fifth Songwriters Hall Of Fame Award Show June 1 in New York. This is the hall’s 25th anniversary. The pair’s other fifth anniversary event is “Absolut Concerto” March 30 in New York.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Mariah Carey, Music Box
2. Aerosmith, Get A Grip
4. Metallica, But Out Of Hell II
5. Elton John, Soundtrack

GOSPEL MUSIC

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

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Contact: Lee Ann Photoglo / 615-321-4294
**Monster Response:**

Tom Kerr, director of artist development at RCA, has seen positive results from having Monster Voodoo Machine’s “Get On With It” included in Evan Saxon Productions’ “Right Between The Acts” program during the Motorhead/Black Sabbath tour.

Northridge, Calif.-based ESP’s service is a four-to-five-song cassette of new songs that people who are really digging it. We were looking to create a word-of-mouth vibe, and so far this has done that.”

**Having A Ball:**

Atlanta hip-hop outfit Outkast is experiencing tremendous success with its debut single, “Player’s Ball,” which is No. 5 on the Hot Rap Singles chart and No. 30 on the Hot R&B Singles chart this week.

The song is culled from the “LaFace Family Christmas Album.” LaFace Arika will release the Organized Noise produced “Southernplayalisticadillacmuzik” April 20; the debut album from the duo features rival high school rappers Andre L. Benjamin (aka Dree) and Antoine A. Patton (aka Big Boi).

Scott Folks, executive VP/GM at LaFace, says, “We started by including Outkast on the Christmas album to give them exposure in a way that didn’t put pressure on them. We wanted people to get a sense of who they were before we released their album.”

The act finished a Midwest radio, retail, club, and video promotional tour a couple of weeks ago and starts a South- east promo tour later this month.

Adds Folks, “The Box and

**BET** started airing the video around Christmas, and local video channels have been very instrumental in helping to create demand for the single.”

Due to the strong response from “Player’s Ball,” LaFace issued a new version of the single. The lyrics about Christmas in the ghetto have been replaced to give the song a longer shelf-life.

**Ovis Opus:**

Restless Records is ready to take its first stab at top 40 radio airplay with Ovis. The Los Angeles-based mammoth is hoping for a hit with the pop-oriented single “Regular.”

“Top 40 radio wants to play hits. They don’t care what label they come from,” says Rich Schmidt, VP marketing at Restless. “It’s ironic that Restless has found the door to be wide open at top 40 radio, and a hit less inviting at alternative radio.”

Schmidt says that positive response to the Ovis single convinced Restless that top 40 radio may be ready for alternative act Sister Psychic, whose single “Velvet Dog” will ship later this month.

Due to the strong response from “Player’s Ball,” LaFace issued a new version of the single. The lyrics about Christmas in the ghetto have been replaced to give the song a longer shelf-life.

**Hendrix Redux:**

Beautiful People’s Continuum release “If 600 Were 90s” is the No. 5 Heatseekers chart album in the Pacific region.

**The Regional Roundup:**

Rotating top 10 lists of best-selling titles by new & developing artists.
What's Goin' On At Motown?
Label Lines Up Yearlong Gaye Tribute

BY DAVID NATHAN

LOS ANGELES—To mark the 10th anniversary of Marvin Gaye's death, next month Motown Records will release a high-profile, yearlong campaign based on the legendary artist's recorded works. Gaye died April 1, 1984, one day before his 45th birthday.

Two albums—the 1978 release "Here My Dear," which peaked at No. 20 on Billboard's top albums chart, and 1981's "In Our Lifetime" (which will include tracks from the previously unreleased "Love Man" album)—will kick off the extensive release schedule. Both were previously unavailable on CD.

A newly remastered edition of the career milestone album "What's Going On," containing new liner notes by Gaye biographer David Ritz, will bow in June. The album peaked at No. 6 on Billboard's top albums chart in 1971. A special video centered on the album is being prepared, featuring comments from major artists such as Smokey Robinson and Stevie Wonder, who consider "What's Going On" one of contemporary music's most influential works.

The same month, Motown will offer a four-CD sleeve collection that will include the album's June 1971 release, "I Want You," and "Trouble Man." All will be digitally remastered, with liner notes and the original session engineers involved wherever possible. The fourth CD features previously unreleased material.

The new tracks are culled from more than 200 unissued cuts that have been uncovered in Motown's vaults. The label is in the process of a three-year plan to catalog its entire tape library. Motown CEO/president Jheryl Busby notes, "Marvin is one of the most important cornerstone artists in our catalog. He's an integral part of the Motown story. I spent last summer listening to Marvin's catalog, and it's a personal mantra." (Continued on page 20)

Where Have All The Black Executives Gone?;
35 Smokin' Years & 20 (Or So) Soulful Ones

DISAPPEARING ART: The Black Rock Coalition recently sponsored a panel discussion in New York focusing on the downsizing of some black music departments at the major labels. The panel, titled "The Incredible Shrinking Black Music Executive," featured Hank Caldwell, senior VP, black music, Epic Records; Sean "Puffy" Combs, president/CEO, Bad Boy Entertainment; Vivian Scott, VP, black music, Epic Records; attorney Louise West; and moderator Gerry Griffith, the former head of A&R at EMI and Arista Records, who is now president of the record company Mecca Don Brothers.

Scott said the decreased use of seasoned black music executives is due in part to the prominence of black producers and artists, who have been stepping into staff positions. West added that independent production deals also are cutting into the staffing of blacks at labels. Combs, who left his A&R position with Uptown Records to begin his own label, suggested that office politics and executing have too much influence over artists and their careers.

All agreed that black music has historically contributed greatly to industry revenues, and that black executives at major labels continue to play an integral role in keeping the music business viable.

CELEBRATING 35 YEARS: Motown's Master Series has released the four-CD "Smokey Robinson And The Miracles: The 35th Anniversary Collection." The book-style boxed set chronicles the group's career (including never-before-released recordings). Inside is a slick liner booklet with a foreword by former group member Claudette Robinson, written with June Bradford.

CELEBRATING 2007: Rhino Records has issued "Soul Train: Hall Of Fame—20th Anniversary." The release seems a fitting tribute—until one realizes that "Soul Train" has been around more than 22 years. It first aired nationally Oct. 2, 1971. But regardless of the "new" math, the three-CD compilation contains an eclectic assortment of R&B hits, spanning the years from James Brown's 1967 No. 1 smash "Cold Sweat" through 1991's "Save The Best For Last" by Vanessa Williams.

Book Corner: African American Family History, compiled by J.R. Reynolds

BY J.R. REYNOLDS

The Rhythm and the Blues

by J. R. Reynolds

the flavor of the bit, spanning the mid-'60s to the present.

Funk-A-Billy: Look for original funkateers George Clinton and original members of Parliament to contribute two tracks to "New Spark (For An Old Flame)," the new album by rockabilly artist Johnny Powers. The Schoolkids' release, due April 6, is the artist's first in more than two decades.

Missstep: The notables mentioned in last week's column item concerning IAAM's June 2-4 celebration in Washington, D.C., are the organization's honorary chairs—persons. The 1994 Diamond Award for Excellence honor is artists Stevie Wonder, Koko Taylor, Grandmaster Flash & the Furious Five, B.B. King, and Dr. Billy Taylor; and executives Andre Fischer, senior VP of A&R at MCA, and Russell Simmons, CEO of Rush Communications. Each will be honored for his role in establishing Black Music Month.

Assistance in preparing this column was provided by Hawthorne Nelson in New York.

Philip Bailey Keeps His Plate Full
With Solo Set On Zoo, EWF Tour

BY J.R. REYNOLDS

LOS ANGELES—It would be an understatement to say Philip Bailey has a full plate. Having just completed a solo recording, he has an upcoming concert tour of Japan as a lead vocalist for Earth, Wind & Fire and continues to work in the gospel music arena. His new, self-titled album, due March 28, is his first R&B release in seven years and his debut on Zoo Entertainment. The veteran vocalist says a "kinder demographic focus" makes the set his best yet.

Bailey says that unlike his previous R&B albums, the new set is slanted toward an adult audience. "On my last album, I was all over the place," Bailey says of "Inside Out," his 1986 set, "On my new album, we selected music that would appeal more to the 25-plus demographic."

The first single, "Here With Me," was released to radio Feb. 7. Brad Hunt, senior VP of marketing for Zoo Entertainment, says a longer setup period than usual is being employed in order to maximize audience reach.

"Philip is well known for his work with Earth, Wind & Fire, but outside the gospel music market his solo work is relatively unknown by broader audi-

Dolemite & Ice, That's Nice. Known as the Godfather of Rap due to his popularity among rappers, comedian/entertainer Rudy Ray Moore, aka Dolemite, is the subject of a home video documentary titled "The Legend Of Dolemite." Produced and directed by Foster Conner, the clip drops May 11 through Xenon Entertainment. Pictured with Dolemite, left, at the documentary's filming is rapper Ice-T, who appears on the project.
## TOP R&B ALBUMS

### NEW🔥
- **R. Kelly**
  - Jay 415/1530 (12.98/15.98)
  - *The Bodyguard* (Greatest Gainer)

### NEW🔥
- **5TH WARD GIRL**
  - A New Life 5201 (9.98/12.98)
  - *The New 5th* (NEW)

### NEW🔥
- **Gerald Albright**
  - Atlantic 43047 (10.98/13.98)
  - *Smooth* (GREAT)

### NEW🔥
- **CE Ce Peniston**
  - A&M 15265 (10.98/13.98)
  - *Xpress* (NEW)

### NEW🔥
- **various artists**
  - Warner Bros. 25500 (12.98/15.98)
  - *A Tribute To Curtis Mayfield* (NEW)

### NEW🔥
- **MAZE featuring Frankie Beverly**
  - Warner Bros. 25377 (10.98/13.98)
  - *Back To Basics*

### NEW🔥
- **Tosha Toliver**
  - Warner Bros. 25627 (10.98/13.98)
  - *I'm On* (NEW)

### NEW🔥
- **Aretha Franklin**
  - Arista 45272 (11.98/14.98)
  - *Greatest Hits 1980-1984* (NEW)

### NEW🔥
- **AB Bakres**
  - S & P 19550 (9.98/12.98)
  - *Love Deluxe* (NEW)

### NEW🔥
- **MOON DOODY DOGG**
  - Delicious Endowment 321 (9.98/12.98)
  - *DOGG Style* (NEW)

### NEW🔥
- **N.O.I.C.E.**
  - Straight Up 32001 (12.98/15.98)
  - *The Bodyguard* (NEW)

### NEW🔥
- **Janet Jackson**
  - Virgin 78765 (10.98/13.98)
  - *Janet* (NEW)

### NEW🔥
- **DOMINO**
  - Usher's House 72502 (12.98/15.98)
  - *DOMINO* (NEW)

### NEW🔥
- **Craig Kelly**
  - Pump Records 18198 (12.98/15.98)
  - *Hand On The Torch* (NEW)

### NEW🔥
- **Shaggy D'yla**
  - 415/1530 (12.98/15.98)
  - *Get In Where You Fit In*

### NEW🔥
- **Aaron Hall**
  - U.S. House 72503 (12.98/15.98)
  - *The Truth* (NEW)

### NEW🔥
- **Conscious Dauhters**
  - Big To The Street* (NEW)

### HOT SHOT DEBUT***
- **Gangsta Funk**
  - 5TH WARD GIRL 6201 (9.98/12.98)

### HEATSEEKER IMPACT**
- **Lawrence Gowan**
  - A Lot 36967 (12.98/15.98)
  - *Eyes Wide Shut*  (GREATEST HITS)
TEVIN CAMPBELL. "(Quest)" has three songs in the top 20 on the Hot R&B Airplay chart. His single "Can We Talk" ranks No. 7, "Shhh!", which was only released as a promotional CD to radio, ranks No. 10; and this week's Greatest Gainer/Airplay: "I'm Ready," jumps 23–29. On the Hot R&B Singles chart, "I'm Ready" moves 5–27. The single ranks No. 1 at WPLJ/Richmond, Va., and is top five at KMJ/M St. Louis (No. 3) and WENN Birmingham, Ala. (No. 4).

QUEEN FOR MORE THAN A DAY: Queen Latifah continues her reign as sovereign of the rap diads. "Just Another Day" (Motown) is the highest debuting single, at No. 24, on the sales-only chart. Airplay holds at No. 64 despite a 125% increase in points. Video exposure fuels this single. It ranks No. 1 on BET and No. 4 on the most-placed R&B records lists on MTV. (For details, see this week's R&B Airplay Monitor.)

NAME GAME: All of Billboard's charts refers to the artist on "The Most Beautiful Girl In The World" as Prince (N.P.G.) because it is simply too unwieldy to do otherwise. The artist formerly known as Prince has always entertained us, while pushing back artistic and social boundaries. We may not understand the personal meaning of his new "handle." But we respect his right to make that change (and actually, I can't wait to see if he's got something else up his sleeve). We also respect the artist's request to be identified with that unusual symbol. However, to typecast the first four syllables is not a realistic request for those involved with the production of a magazine the size of Billboard. Meanwhile, "Beautiful Girl" races up the chart, sprinting 40–15. Sales rise 57% and the single moves up 32–4 on the Hot R&B Singles Sales chart. Radio points increase 7%, and the top five names No. 24 in the Hot R&B Airplay chart. "Beautiful Girl" is No. 1 at WAZK Cleveland and WBLK Buffalo, N.Y., and is top five at WZFX Fayetteville, N.C., and WEDR Miami.

MONITOR UPDATE: The No. 1 song on the Top 40/Rhythm-Crossover and the Most-Placed Rap Tracks charts is "Whattha Man" by Sa-\n\nteh feat. N-Poo featur-\n\ng En Vogue (Next Plateau). It's No. 7 on the R&B/Mainstream chart, shoc\n\ning the strength of rap at rhythm-crossover stations. "Electric Relaxation,"\n\nby A Tribe Called Quest (Jive) and "Born To Roll" by Masta Ace (Delicous Vol\ny) are the Airpower records on the Rap Tracks chart. On the R&B/Mainstream chart, six artists earn Airpower songs: Intoc, Chamay Soul\n\n\nage, K. Kelly, Houseface, Angela Winbush, and Prince (N.P.G.) feat. K.\n\n\ncrul (Def Jam) by Kelly (Jive) is No. 1, and "Seven Whole Days" by Ti\n\n\n\nbraison holds at the\ntop of the R&B/Adult chart for a sixth week.

AWARDS AWAKE: The interest of some consumers who have heard of an artist or a song, but somehow have not been motivated to buy the music. Let's see if there is a burst of sales for Grammy winners, especially Tony Braxton and D'Angelo. Congratulations to all of the Grammy nominees and win\ners. It is always a grand night to remember!

ACT LIKE YOU KNOW: "Feminine" by Jadakiss (Uptown) makes an especially high debut, Airplay from the album has built over the past few weeks; this week it is eligible to chart, and boys at No. 18.

HIP-HOP M.O.P.

Select Records hopes to build on the street buzz surrounding hardcore hip-hop act M.O.P. when it drops "To The Death," its debut album, March 15. M.O.P. stands for Mafioso Out Posse, and its members are rappers Lil Fame and Bank Dazzine. So far, the act is known for "How About Some Hardcore," the hard-edged single that also appears on the "House Party 3" soundtrack. Before that jam, Lil Fame dropped three cuts on J & B's 1992 compilation set "The Hill That's Real," including "Bring The Backs." Those efforts helped reinforce his name among those in the street game. According to Lil Fame, who, along with Bank Dazzine grew up in the Brownsville section of Brooklyn, N.Y., the set contains "some around-the-\n\n\nway shit. We write about things we've been through, what we had to do to survive, and stuff that goes on around us."

Greg Riles, manager of special projects at Select, says, "The record gets your attention. You can feel that Lil Fame and Billy Dazzine actually experienced everything. You can't help but be impressed." People who know him. They're not advocating anything, just telling listeners, "Look, this is what I've been through; this is where I'm from."

The duo was signed to Select by Silver director of A&R. In the past, they had supervised cuts on "The Hill That's Real."

The process of developing M.O.P. began last October, when "How About Some Hardcore" appeared. "We felt the record was a New York thing, so we wanted to do something that we could do [like] Ron G., the Awesome Two, Funkmaster Flex, and Red Alert," says Riles.

The resulting buzz spread to New England, thanks to support from college radio. Riles says, "We noticed a retail surge behind the play." Select then focused its promotional energies on the South, where the record was gaining acceptance.

MOTOWN LINES UP YEARLONG MARVIN GAYE TRIBUTE

(Continued from page 21)

R&B ARTISTS & MUSIC

unique to find an artist who shared his inner thoughts so completely with his fans.泌

Bushi says the label "hopes to find a way each year to consistently reposition Marvin Gaye in the marketplace, to ensure that everyone generation gets to understand and appreciate his art."

According to Camface Bond, Motown has launched a promotion and marketing campaign, the development will feature Gaye's widow, Jan Gaye, and daughter Nona as spokespeople, and aims to heighten awareness of Gaye and his music.

PHILIP BAILEY

(Continued from page 21)

Nadiah All of Arrested Development. Bailey views his albums as "legitimate collaborations," and says the chemistry and the cast are equally important on any project. Bailey says, "You can have an im\n\n\n\npressive cast of producers involved on a project, but if the [mix] is not right, you can just end up with an expensive, ordinary album."

The four-voice vocalist goes on to say he had to define who he was as a vocalist in order to remain relevant to the work the album's producers were doing. "One of the most challenging things for me was making [producers'] songs my own," he says. "It's hard to know if you have a song because it's yours, as opposed to it being [theirs]."

Bailey says his next project probably will be a gospel album. "I'm writing material for an inspirational project, but it probably won't be ready until next year," he says. "In the meantime, I'll continue promoting both my solo album and the one with Earth, Wind & Fire."

"At retail, we'll have in-store displays, posters, and bin cards. A special coordinating logo will be featured on stickers that indicate which product has been remastered," says Bond. Radio highlights will include syndi\n\n\ncated specials through the Sheridan Broadcasting Network. Bailey Broadcast\n\nserving "Radioscope" will air a "Marvin Gaye, We Miss You" national\n\n\nally April 1 and 2.

"Soul Train" and the "Arsenal Hall Show" are expected to air tributes to Gaye, notes Bond, who adds, "Our in\n\n\ntention is to commemorate the man and his music, to show that his mes\n\n\n\nd is timeless and that he changed soul music definitively."

August releases will include two of Gaye's early albums, "The Soulful Moods Of Marvin Gaye" and "When I'm Alone I Cry," both available for the first time on CD, as well as a special compilation tagged "The Norman Whitfield Sessions."

One of the high points of the all-en\n\n\n\ncompassing focus on the performer's work will be a "Tribute To Marvin Gaye" television special and album, planned for late October. Produced by Leigh Blake of Good Karma Productions and directed by Earle Sebastian, the project will involve participation by a slew of artists from different mu\n\n\n\ngical genres. Blake, who co-created and produced 1990s' "Red, Hot & Blue" project, says a variety of superstar talent has been approached.

Explaining his decision to create a piece of work, one that will reflect the political issues that informed Marvin's music and the man's spirituality, says Blake, who plans to have the project completed by June.

Blake says the tribute also will be re\n\n\n\ncurrent video following its TV broadcast. Four special vignettes, based on cuts from Gaye's "What's Go\n\n\n\n\ngin On" album, also will be included in the home video package.

The mining of Gaye's catalog will continue in February 1996 with a "Complete Data" CD featuring Gaye with Tammi Terrell, Kim Weston, Mary Wells, and Diana Ross, and a 12\n\n\n\ntrack compilation of unreleased bal\n\n\n\nlads. A four-CD boxed set, also featuring mostly unused material, is due in April 1996.

Rockin' The House. The New York club Fez was the place to be during a Jimi Hendrix tribute concert in December. Featured among the performers was guitarist Eric Gales, vocalist Nona Hendryx, drummer Mark Glibio, and bassist Shannon Solomon. (Photo: Jim Carroll)
## Billboard Hot Rap Singles

### For Week Ending March 12, 1994

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### R&B ARTISTS & MUSIC

**WINDHAM HILL LETS GOOD TIMES ROLL WITH 'SESSIONS' SET**

(Continued from page 12)

The album offers timeless R&B-oriented second-line funk on the remakes of old New Orleans numbers, plus a number of surprising jazz-influenced instrumental workouts, with particularly rich solo work by sax men Allen and Tyler and drummer Palmer.

Toussaint says of the music, "Our initial thought was that funky R&B rock*n'roll was to be the menu. When we started getting people together and ideas began to come from different people, we thought some other ideas could be incorporated."

Sebastian adds, "We thought people would like to hear the classics, but then we said, Why just exactly reissue classics when you can buy a new record?" and we felt like something new, which was produced as well.

With the initial sessions completed, "The Ultimate Session," in Toussaint's words, "went on the back burner."

But Lam Sutherland, former VP and manager of Windham Hill and executive producer of the Bluesiana Triangle albums that featured Rebenack, learned about the record from the musician's former road manager, Barbara Becker, and secured the project for the label.

Windham Hill VP of sales and marketing Pat Barry, who formerly ran the Leisure Lending record shops in New Orleans and co-founded the city's music magazine Wavelength, says the label plans to "emphasize the historical aspects of the record."

As a promotional item, the company is producing a detailed spiral-bound illustrated CD-sized booklet by writer Tom Stagg about Crescent City Gold's memorable history.

In addition to going after local and syndicated blues and R&B specialty programs at radio, Barry says, "We're definitely going to triple A. and we'll be looking at jazz stations on a limited basis." Barry notes that the record will go after NPR programs such as Blues Revue, Fresh Air, All Things Considered, and Morning Edition.

The company will launch "The Ultimate Session" in April during the New Orleans Jazz & Heritage Festival, the city's sprawling, heavily attended annual music fiesta.

"Our goal is to make it as visible as possible during the Jazz Festival," Barry says. "We're exploring doing promotions with both Sound Warehouse and Tower. ... We're also looking at possibly doing some combination ads with [the New Orleans-based Windham Hill act] the Subdudes and Crescent City Gold throughout the United States. We'll run it around the [New Orleans] Jazz Festival time in Chicago, New York, Boston, key markets. [The ads might read] 'If you can believe it, it's Jazz Fest, you might as well buy one of these records and have a good time.'"

Barry says the label is also "trying desperately" to arrange a multigenerational concert of New Orleans music by Crescent City Gold and the Subdudes during the New Orleans Jazz & Heritage festival, but that the busy schedules of some CCM members could preclude such an event.

He says, "If we can get everybody together, it's going to be a very magical night. Whether we sell a lot of records, who cares?"

### Jury Will Hear Sister Souljah Libel Suit

**Rapper Called Former Producer 'Two-Faced Backstabber'**

**BY DON JEFFREY**

NEW YORK—Sister Souljah, the rapper who had a brief but decade-defining career after Bill Clinton verbally attacked her during his Presidential campaign, is under attack again, this time from a former producer who says she libel him in album liner notes.

In the notes to "360 Degrees Of Power," released by Epic Records in March 1992, Souljah listed producer Michael Shin as the "first, two-faced backstabber." Shin, who was sued for libel by Souljah, considers the phrase a libel that had damaged his reputation in the music business.

Last week, a New York Supreme Court judge ruled that a jury would decide if the words defamed Shin.

Attorneys for Shin, according to the New York Daily News, say they will appeal that decision.

**By Thomas Kavaler, with Cauldron & Reinhart, a noted firm specializing in First Amendment cases that defending Sony Music, says the rapper's words represent "rhetorical hyperbole" and are protected by the Constitution.**

But Larry Wallace, attorney for Shin and co-producer Antonio Brutus, says the phrase is a well-understood libel that has left his client in obloquy. In addition to the libel charge, Shin and Brutus charge Souljah with breach of contract.

According to court documents, Shin and Brutus contracted with Souljah (whose real name is Lisa William) in June 1991 to write, arrange, and produce five master tapes. Some of the songs written by Shin are said to have made it onto the "360 Degrees" album. In January 1992, Souljah directed Sony not to make any more payments to Shin and Brutus, charging that they had breached their agreement.

Wallace says that his clients received about $25,000-$38,000 out of the $75,000 promised to them in their contract with Sony. They are suing for $5 million.

The parties are not saying what caused the ill will between the rapper and her former producer. One source "attributes it to "creative differences," another to a personal disagreement. Attempts to reach Souljah were unsuccessful.
Juliet’s Natural Outlook: All About Eve’s Career

Juliet Roberts refuses to dwell on past negative moments. Taking a breather from the recent video shoot for her single, “I Want You,” she ponders the career path she has traveled during the past 18 months. Obstacles of label problems and legal entanglements have made the road bumpy, but that does not appear to have stunted the sturdy, good-humored U.K. native. Instead of waxing bitter about her experiences, she downplays them with a weary chuckle and a philosophical attitude.

“You can’t go negative on the world just because you don’t get what you wish when you wish for it,” she says. “Maybe if the album had come out sooner, the buzz surrounding it would not have been as good as it is right now. Maybe the delays were a way of someone or something letting me know that the time for this record was not right.”

Or maybe the album was missing that one special song that would push it over the top. The first incarnation of “Natural Thing,” Roberts’ positively gorgeous Reprise/Warner Bros. debut, did not include the hit-bound “I Want You.” She wrote it shortly after completing the set. Even the dullest ears can tell that the track, with its sharp strings and layers of girlish chants, easily transcends genre specification. It has the potential to be an across-the-board smash.

However, “I Want You” is merely one color on Roberts’ musical palette. Exploring “Natural Thing,” which ships to retail in early April, you will discover a voice that takes on different tones and forms with each song. She comes on like a giddy ingénue on the familiar international hits, “Caught In The Middle” and “Free Love,” and then plays an older, more seasoned role on the pensive “Eyes Of A Child” and “Again.”

Popping up in between these songs are myriad moods and tracks that also include the single-worthy “Tell Me,” with its fret-dancing bassline and swagging vocal. Roberts approaches all of these moments with a high level of confidence that clearly comes from her broad performing background. Raised in a household that was filled with the spicy calypso sounds of the Nighthawks, of which her father was a member, Roberts took a quick liking to various forms of rhythm-based music, and started her career by fronting the reggae-rooted Black Jade as a teenager. She later lent her voice to the Funk Masterminds 1983 U.K. hit, “It’s Over,” later moving on to the critically revered Working Week, and its blend of Latin, jazz, and R&B influences.

“The band was so eclectic and fun,” she recalls. “We were always learning something new from each other. It was a joy.”

Along the way, Roberts began developing her songwriting chops, penning a lot of the material that filled three Working Week albums. Not long after stepping solo, Roberts connected with Mob mastermind Danny B., who would eventually produce “Natural Thing.”

“The pleasure of making this album has been in the freedom to be more than a one-track singer,” Roberts says. “I’m a musician and a songwriter—not someone who is riding a fad. I can move in and out of many different scenarios, and still feel quite comfortable.”

A recent scenario has been with Courtney Pine, with whom Roberts has recorded “Life Goes Around,” a wonderfully lush and soulful song that appears on his current album, as well as the U.K. version of “Natural Thing” on Cooltempo Records.

As the folks at Reprise and Warner Bros. prepare to take “I Want You,” currently residing in the top five of Billboard’s Club Play Chart, to pop radio, Roberts is already thinking about new songs for her next album and refreshing older ones for live appearances.

“I never get tired of getting up there and singing a great song,” she says. “They live on, changing and developing as you mature.”

The Single Life: The time has come for Eve Gallagher to get the major-label deal she has long deserved. Over the past couple of years, this Seise chanteuse and protege of Boy George has been quietly issuing one sterling single after another, picking up some critical roses and underground fans every time. With the brand new “Change Your Mind” (More Protein, U.K.), she delivers a soulful and assertive performance, often reminiscent of Annie Lennox. This thrilling first taste of Gossip & Evolution take a stab at the tune, revamping it with festive threads of trance and tribal dub. It’s absolutely no wonder why this one could not steam up clubs throughout the States, while a chunky funk rendition could do the dance. The thing that’s missing is an A&R executive with a wee bit of vision.

The ever-plush EightBall Records in New York is once again working the nerves of dub-happy taste-makers from the East Coast with “The Fire,” a stem-of-record trip into the tribal/house underground by Mr. Onesetter. This mysterious beatmaster moves the pace for twitchin’ booties with a muscular bassline that is underscored with synth spiking with jazz and R&B spices. No fewer than eight nicely varied mixes, we are waiting to see which one explode nationally.

For Real may be the latest entry into the threesome new-jill-swing urban radio swoopstakers, but there are versions of the quartet’s cute debut single, “You Don’t Wanna Miss” (Perspective/A&M), that are fashioned for club consumption. Gio Bembilla and Davide Ruberto come to the table with several delightfully twirly re-workings, and then add a fine complement to the song’s romantic drama, and the urgent, tightly harmonized vocals, Check ‘em out.

Tid-Bits: Sometimes having a chip on one’s shoulder is cracked up to be. LaTour has been unfairly hounded under the expectations of a sequel to his 1992 novelty hit “People Are Singing Havin’ Sex.” If truth be told, his subsequent Smash/Island singles have been far better, but mildly received. He takes another go at it with “E.C.T.,” a hip-hop/tri- hiphop's journey that contrasts a dark and heavy grove with bouncy, ear-catching keyboard passages. It is a prime example of LaTour’s talent for more than hacking out pop simplicity. If only DJs would give him a fair shake…”On the acid-jazz tip, the sticker Shock! Giant Step/Groove Academy party posse from New York has given birth to “The Groove Collector,” a Reprise album that fuses traditional jazz, retro-funk, and hip-hop sensibilities. Steely Dan producer Gary Katz helped mold the set, which was recorded completely live. A musical feast that should be of equal interest to the historically reverent and the open-minded. As the acid-jazz movement finally begins to pick up steam in the U.S. (several years after its acceptance overseas), it is worth noting that the GigStep/Groove Academy posse heralded this sound long before pop and urban departments at major labels started to get a clue… It has been two years since Australian act Yothu Yindi brought Aboriginal intensity to dancefloors with “Trivial Voice,” and its baroque-hastings “Treasury.” On March 23, Hollywood Records issues the far superior “Freedom,” a collection that seamlessly blends world-beat music from Yolngu and Balanda cultures with modern club grooves. Front man and primary songwriter Mandawuy Yunungpu gives the album an interesting pop/rock flavor by collaborating with Neil Finn from Crowded House and INXS’ Andrew Farris…”Speaking of world-beat club music, look no further than the irresistible “One Répæ” by Jephte Guillaume to add a percussive blast of fresh air to peak-hour programs, with room for more than your basic house ditties. Just issued on the indie Kalividiscscope Records…”The French acid-jazz scene, the one that started it all and produced the two releases by Mars Blackmon that those of us who are not French speak of with reverence, is in full swing once again with the launch of the domestic jazz, acid-jazz LP, “Spain.”

Cash On Line. Promotion/marketing team David Michery and Tony Mercado have inked a joint label deal with the BMI-distributed Critique Records to create a French dance music venture. The no-nonsense "Whooomp (There It Is)" by Tag Team, among several other crossovers/maxi-singles hits. Cash Money Brother will bow in early spring with singles by Dem Böiz and Poppa Doo. Pictured in the front row, from left, are Michery, Carl Strube, president of Critique; and Mercado. In the back row, from left, are Debbie Catalano, director of publicity, Critique; Albie Cullen, VP of business affairs, Critique; Martha McPartlin, VP of operations, Critique; Bob Isenberg, CFO, Critique; and John "JC" Coliasanti, VP of national promotion, Critique.
HOT DANCE MUSIC

CLUB PLAY
Compiled from a national sample of dance club playlists.

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MAXI-SINGLES SALES
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LISTEN...IT'S GETTING CLOSER!
"TREE FROG" BY HOPE

BILLBOARD MARCH 12, 1994
Labels Set Fan Fair Showcases

Top Stars Slated To Perform At June Fest

NASHVILLE—The major country labels have announced their tentative lineups for the 23rd International Country Music Fan Fair, June 6-12. Among the platinum-selling acts slated to perform at the Tennessee State Fairgrounds here during the 12 separate label shows are Alan Jackson, Travis Tritt, Billy Ray Cyrus, John Michael Montgomery, Trisha Yearwood, and Lorrie Morgan.

Tickets to this year’s event have already sold out, with more than 24,000 expected to attend. Fan Fair is a joint project of the Country Music Assn. and the Grand Ole Opry.

Here are the show dates and featured acts:

Monday, June 6, 7-10 p.m., Bluegrass Show: Bill Monroe & The Blue Grass Boys, with other acts to be selected.

Tuesday, June 7, 10 a.m.-noon, Curb Records: Roy Howdy, Kimber Clayton, Jackson Claypool, Tim McGraw, and Sawyer Brown, 2:30-4:30 p.m., Mercury Records: Billy Ray Cyrus, Davis Daniel, Toby Keith, Sammy Kershaw, Kathy Mattea, and John & Audrey Wiggins, 4:30 p.m., RCA Records: Charlie Daniels, Asleep At The Wheel with special guests, John Berry, and Tanya Tucker, 7:30-9 p.m., Arista Records: Blackhawk, Alan Jackson, Lee Roy Parrwell, and Pam Tillis, 7:30-9 p.m., Columbia/Epic Records: Bobbie Cline, Joe Diffie, Gibson/Miller Band, Patty Loveless, Ken Mellons, Collin Raye, Doug Stone, Kyle Roteino, and Joy Lynn White.

Thursday, June 9, 10 a.m.-noon, Atlantic Records: Neil McCoy, Confederate Railroad, Tracy Lawrence, and John Michael Montgomery, 2:30-4:30 p.m., Arista Records: Blackhawk, Alan Jackson, Lee Roy Parrwell, and Pam Tillis, 7:30-9 p.m., Columbia/Epic Records: Bobbie Cline, Joe Diffie, Gibson/Miller Band, Patty Loveless, Ken Mellons, Collin Raye, Doug Stone, Kyle Roteino, and Joy Lynn White.

Friday, June 10, 10 a.m.-11:30 a.m., BNA Entertainment: Marc Bessao, Dale Daniel, Ken Hill, Jesse Lee, Larry增至, and Doug Supernaw, 1:30-5 p.m., Giant Records: Deborah Allen, Darun Norwood, Orrell & Wright, Laura Vida, and Clay Walker, 3:30-5 p.m., Arista Records: Brother Phelps, Guy Clark, and Rob Wootton.

Saturday, June 11, 9 a.m.-6 p.m., Grand Masters Fiddling Championship at Opryland USA.

Sunday, June 12, all day, Fan Fair ticket still good for admission to such attractions as the Country Music Hall Of Fame and the Ryman Auditorium.

CMA Dues Hike Means Members Pay For Perks

NASHVILLE—Members who want a chance to buy tickets to the Country Music Assn.’s annual awards show will have to pay double last year’s dues. And even then, there’s no guarantee that tickets will be available to them. A broad schedule of dues increases went into effect March 1. Under the new schedule, a $50 annual membership is still available for individual members. For that fee, the member receives a subscription to the CMA’s monthly magazine, “Close Up,” industry reference guides, the right to vote for award winners and directors, and various discounts. However, to be eligible for ticket buys, a member must now pay $100 a year. The costlier membership also covers all first-tier benefits, plus a 30% discount on registrations for the CMA’s annual talent buyers convention, and other discounts.

Also there are significant increases for member radio stations. Previously, stations paid according to their market size, with small-market membership being $125, medium-market $225, and large-market $325. Now stations must elect from the membership categories of bronze ($125), silver ($250), gold ($1,250), or platinum ($5,000).

Ticket availability is not guaranteed in any of the membership categories. However, the higher the membership fee, the greater the number of tickets the member is eligible to buy. Silver is good for four, gold for eight, and platinum for 14, including four VIP seats.

Edward Morris

Stuart Is High On Country’s Mountain Top

Singer’s Joy Is Obvious As He Explores Genre He Loves

WATCHING MARY GLOW: As vividly as Hank Williams symbolizes the misery in country music, Marty Stuart symbolizes joy. To one else is so totally blissfully immersed in the business and all its manifestations as he in its sounds and styles, its folklore and history, its road life and rhinestones. To see him work and hear him talk is to witness a kid who is still rapturous over his first big break.

Stuart loves what he’s doing—and he wants you to feel the excitement. What makes his act remarkable is that Stuart’s big break came 23 years ago, when he was only 13 and the great Lester Flatt drafted the youngster into his bluegrass band. In doing so, Flatt got a first-rate mandolin player, and country music got an in-house fan whose sense of delight remains unflagging to this day.

Let it be noted, though, that Stuart does not approach country music with a hushed reverence. Nor has he been taught to. He has picked, ban- tered, and paraded with the giants—from Roy Acuff to Ernest Tubb to Johnny Cash—and knows the difference between artists who share their passion with the hangers-on who are merely ballast. His affec- tion for his peers and the music they make is deep, and it is also rough, frank, and frequently loud.

While he was developing as a musician, Stuart discovered he had considerable skills as a writer of prose, particularly when it came to chronicling the day-to-day magical life around him. And he also has become an avid historian of the music, both from his reading and from his long conversations with those who have made the music. Having been well-mentored himself, Stuart has been generous in mentoring many of the newer country acts. When certain injudicious remarks led to blood between his friends Travis Tritt and Billy Ray Cyrus, it was Stuart who played the peacemaker by joining the whole matter into its essential absurdity.

These days, the shock-haired and brightly festooned Mississippian is popping up wherever there’s good music or a good cause. Appropriately, his latest undertaking is a musical theater project involving Indiana high school students to Music City. You can bet he’s sincere. The town’s been a blast for him.

LIVE & LEARN: Our Epiphany Of The Week Award goes to critic Tony Scherman, who, in a review in The New York Times, concludes that MCA’s new “Rhythm, Country And Blues” album seems to be “a marketing scheme.”... Jeu, what insight we had! We assumed—for perhaps naively—that the 22 country and R&B acts involved in the project had accidentally run into each other at various re- cordings and not spontaneously burst into song.

Scherman goes on to pose a theory about the album’s genesis that’s almost too horrifying to contemplate.

However, the venture is, the album “is a calculated effort not only to rope in more white yuppies as country fans, but (also) to entice a small but active market, middle-aged black fans of [Pat] LaBelle and B.B. King, to the country bins.” Could this be so? Could MCA be so intent on selling records that they would create them with unworthy audiences in mind? Don’t these fools know that popular music is too important to be left to the people?

CRAZY FOR YOU: "Crazy," the new country-flavored album by Julio Iglesias, is due in April on Columbia Records. The title track is a cover of the Patsy Cline standard written by Willie Nelson. Another track, "When You Tell Me That You Love Me," is a duet with Dolly Parton. In 1984, Iglesias had his first and only No. 1 country hit, "To All The Girls I’ve Loved Before," a duet with Nelson.

MAKING THE Rounds: Maggie Hennepstein, "a faithful country music fan" from Steelton, Pa., writes us in considerable detail to point out that—despite claims to the contrary—Alabama has never brokered recording studies and then spontaneously burst into song.

Scherman goes on to pose a theory about the album’s genesis that’s almost too horrifying to contemplate. Maybe, he ventures, the album is “a calculated effort not only to rope in more white yuppies as country fans, but (also) to entice a small but active market, middle-aged black fans of [Pat] LaBelle and B.B. King, to the country bins.” Could this be so? Could MCA be so intent on selling records that they would create them with unworthy audiences in mind? Don’t these fools know that popular music is too important to be left to the people?
It's continuous. 24 hours a day.
More hot country videos than you can get anywhere else.
The videos that hit all the right notes with music fans.
It's hot country music and it's around the clock.
CMT: Country Music Television.
<table>
<thead>
<tr>
<th>Position</th>
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<td>Hunter Hayes</td>
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<td>40</td>
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<td>Toby Keith</td>
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</tbody>
</table>

**HOT COUNTRY RECURRENTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>&quot;God Bless the USA&quot;</td>
<td>Lee Greenwood</td>
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<tr>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
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<tr>
<td>&quot;I Want You, I Need You, I Love You&quot;</td>
<td>John Anderson</td>
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<tr>
<td>&quot;The Night We Called It A Day&quot;</td>
<td>Ray Price</td>
</tr>
<tr>
<td>&quot;Who's Makin' Love&quot;</td>
<td>Megan Mc 아니라</td>
</tr>
<tr>
<td>&quot;Take Me Home, Country Roads&quot;</td>
<td>John Denver</td>
</tr>
</tbody>
</table>

**Notes:**

- **NEW** indicates a song new to the chart.
- **NEW** indicates a song remaining in the top 40 for the second week.
- **RECORD** indicates a song reaching its highest position.
- **Reissue** indicates a song re-entering the chart.
- **Chart** indicates the song's position on the chart.
- **Peak** indicates the song's highest position.
- **Total Weeks** indicates the number of weeks the song has been on the chart.

**RCA** indicates the song charted on RCA Records.

**MCA** indicates the song charted on MCA Records.

**Curb Records** indicates the song charted on Curb Records.

**BNA Records** indicates the song charted on BNA Records.

**Capitol Records** indicates the song charted on Capitol Records.

**Arista Records** indicates the song charted on Arista Records.

**Epic Records** indicates the song charted on Epic Records.

**RCA Victor** indicates the song charted on RCA Victor.

**Warner Bros. Records** indicates the song charted on Warner Bros. Records.

**Alouble Music** indicates the song charted on Alouble Music.

**Sony Music** indicates the song charted on Sony Music.

**Universal Music** indicates the song charted on Universal Music.

**PolyGram** indicates the song charted on PolyGram.

**Sire Records** indicates the song charted on Sire Records.

**Mercury Records** indicates the song charted on Mercury Records.

**Columbia Records** indicates the song charted on Columbia Records.

**Atlantic Records** indicates the song charted on Atlantic Records.

**Canyon Records** indicates the song charted on Canyon Records.

**Atlantic Records** indicates the song charted on Atlantic Records.

**Columbia Records** indicates the song charted on Columbia Records.

**Elektra Records** indicates the song charted on Elektra Records.

**RCA Victor** indicates the song charted on RCA Victor.

**Warner Bros. Records** indicates the song charted on Warner Bros. Records.

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**Atlantic Records** indicates the song charted on Atlantic Records.

**Canyon Records** indicates the song charted on Canyon Records.

**Atlantic Records** indicates the song charted on Atlantic Records.

**Columbia Records** indicates the song charted on Columbia Records.
BNA Entertainment salutes LORRIE MORGAN for her monumental Triple Platinum album success!

"Leave The Light On" - Platinum!
"Something In Red" - Platinum!
"Watch Me" - Platinum!

Now The Story Continues!

"MY NIGHT TO HOWL"
The First Hit Single from "WAR PAINT"
The Next LORRIE MORGAN Platinum Album!

"MY NIGHT TO HOWL" RADIO ADD DATE: FEBRUARY 28 / "WAR PAINT" ALBUM STREET DATE: MAY 10
### Top Country Albums

**FOR WEEK ENDING MAR. 12, 1994**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week(s) Ago</th>
<th>Peak Position</th>
<th>GREATEST HITS Albums</th>
</tr>
</thead>
</table>
| 1 | PATSY CLINE | *A Man Should Never Be Older* | 20 | 1 | 177
| 2 | GEORGE JONES | *Hollywood\'s Gone Wild* | 32 | 1 | 108
| 3 | THE CHARLIE DANIELS BAND | *Beachin* | 24 | 2 | 97
| 4 | GEORGE STRAIT | *Pure Country* | 26 | 3 | 101
| 5 | BROOKS & DUNN | *Highway 20* | 28 | 4 | 109
| 6 | CHARLIE DANIELS BAND | *Walls of Wood* | 24 | 5 | 109
| 7 | SYDNEY BOUGESS | *Leap of Faith* | 22 | 6 | 101
| 8 | NEAL MCCOY | *Atlantic 88* | 26 | 7 | 109
| 9 | JOHN MICHAE ROAD | *Atlantic 88* | 26 | 8 | 109
| 10 | JOHN MICHAE ROAD | *Atlantic 88* | 26 | 9 | 109

**NOTE:**

- The chart includes albums with sales from the previous week. Sales numbers for the week ending March 13, 1994, are estimated by SoundScan, a division of Clarus Media Group. Sales for albums from the week ending March 12, 1994, are based on the previous week's sales. **note:** indicates that sales were not reported for that week.

**Greatest Hits Albums:**

- **GREAT HITS ALBUMS** are determined by Billboard's Hot 100 chart and sales data from SoundScan, a division of Clarus Media Group.

**Artists:**

- **John Michael Montgomery**
- **George Strait**
- **Patsy Cline**
- **George Jones**
- **The Charlie Daniels Band**
- **Neff McCoy**
- **Sydney Bougess**
- **John Michael Montgomery**
- **John Michael Montgomery**
- **John Michael Montgomery**

**Greatest Hits:**

- **GREAT HITS ALBUMS** are determined by Billboard's Hot 100 chart and sales data from SoundScan, a division of Clarus Media Group.

**Artists:**

- **John Michael Montgomery**
- **Patsy Cline**
- **George Jones**
- **The Charlie Daniels Band**
- **Neff McCoy**
- **Sydney Bougess**
- **John Michael Montgomery**
- **John Michael Montgomery**
- **John Michael Montgomery**

**Sales Information:**

- Sales figures are based on SoundScan data and are reported by Billboard.

**Charts:**

- **Billboard** is a publication that provides charts and data on the music industry.

**Notes:**

- The chart does not include digital sales or streaming data.

**Contact:**

- For more information, contact Billboard at (212) 631-5500 or visit their website at www.billboard.com.

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**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan.**
Jim Beam Caravan To Roll In May

NASHVILLE—The Gibson/Miller Band will headline the first part of the 1994 Jim Beam Country Caravan tour. Beginning in mid-May, the Epic Records concert will embark on a sponsorship-driven tour that will take it to concerts in 10 cities.

In addition to appearing under the Jim Beam banner, Gibson/Miller also will serve on the panel of judges that will select the winner of the Jim Beam Country Music Talent Search, an event that runs concurrently with the Caravan tour.

Under the provisions of the talent contest, unsigned artists may submit audio- or videotape of their performance to a screening committee, which will then pick five contestants for the final judging. Five of those artists will be flown to Nashville in October for a live ‘battle of the bands’ showdown.

BODYGUARD SALES AT 11 MILLION

(finished from page 14)


MULTIPURPOSE SHORT-FORM ALBUMS

Easy-E, "It's On Da (Dr. Dre 187um) Killah," Ruthless, 1 million.

GOLD ALBUMS


MULTIPURPOSE SINGLES

Tag Team, "Whoomp! (There It Is)," Life/Bellmark, 4 million.

PLATINUM ALBUMS

Ryan Adams/Rod Stewart/Slings, "All For Love," A&M.

GOLD ALBUMS


Country Arts Rule Music Vid Sales Chart...See page 46

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHIP/MUSIC

TIEZE (Publishing) — Licensing Op) - Show Me Dirt

37 ADICTED TO A DOLLAR (Oxford ASCAP/Ben's Deal, ASCAP) That's A Swap, BMI

38 BEFORE YOU GROW OLD (AAA, BMI) BMI

39 BETTER YOUR HEART THAN MINE (Dawson, BMI) ASCAP

40 BIG JOHN (Hill and Range, BMI) BMI

41 BIG JOHN (Hill and Range, BMI) BMI

42 BIG JOHN (Hill and Range, BMI) BMI

43 BILLONDAIR (Bryan, BMI) BMI

44 BILLING SHERRY (Dot, BMI) BMI

45 BILLION (Electronic BMI, BMI) BMI

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96 BILLIONS (Electronic BMI, BM...
**Blues Notes**

**By Jeff Levenson**

FINE AND MELLOW: Okay, time for one of those theorems that tests the cognitive mettle of only the most astute observers of the jazz scene. Don't try this at home, please—I'm a professional.

A colleague tagged my tail this week. As of March 9, better than half of the 25 slots in the Top Jazz Albums chart were devoted to solo piano. Specifically: Tony Bennett, Harry Connick Jr., Chet Baker, Cassandra Wilson, Eliza Fitzgerald, Billie Holiday, Shirley Horn, Nina Simone, Diane Ross, Rosemary Clooney, and Billie Eckstine. Note some obvious contrasts: veterans vs. new arrivals, pure traditionalists set against jazz-inspired popsters, the dead vs. the living. Musically and stylistically, the mix spans both time and territory.

What to make of that? Perhaps that jazz—at least the strain of jazz commonly represented on this chart—is moving closer to the mainstream than ever before. One extra year, on March 13, 1996, the chart featured a mere five singers, though the No. 1 and No. 2 slots were held down by the same artist covering today—Bennett and Eckstine respectively.

A content review of the 13 entries reveals that the music is decedently Lite—standards or crooners that tap a retro sensibility without a compelling need to be heard as "vintage." But, to paraphrase with the industry-driven definition of that term), save for the production values inherent in the discs, Mellow, it seems, is the preferred state of mind.

But, ironically, the mellow or more amiable side of jazz has often been the province of the other chart, the one titled Top Contemporary Jazz Albums. Which might mean that if there is a pattern of creeping sanitization at work here, it's bringing the charts closer together. The distinctions between these presumed oppositional playing fields could become less drastic than in the past.

All the singers on one chart. A trend or a statistical anomaly? You vote. (Our 900 number works, but while you hold for the next available operator, please enjoy the dulcet strains of our favorite vocalists, programmed now as always for your listening pleasure. Thank you and have a nice day.)

**Semantic Fine-Tuning Department:**

Last week, we cited a number of pianists who had been dropped by Blue Note. Seems that dropped is a tricky word (and concept), especially when used to document label/artist activities and relations. So, here's a more precise rundown of the players mentioned: Michel Petrucciani broke from Blue Note on his own to join Dreyfus in France. Don Grolnick had a two-record licensing deal with the label that he satisfied; Gil Goldstein was an artist signed by Somethin' Else; Blue Note's sister company in Japan and Joey Gagnier, Sam Rivers and John Zorn, who signed to the label's subsidiary, free-jazz label, a brief contract and "dropped" by Blue Note, he just wasn't used, oh well, no other contract.

**No Big Deal, Just a Quarter-Century:** Saxophonist Tom Scott, whose most recent moment of TV bandleader fame lasted a millisecond thanks to Chevy Chase, didn't really need to go through the special treatment.

At the precise moment his GPR record "Read My Lips" hit the Contemporary chart (No. 5 at last glance), BMI hosted a bash for his honoree his 25 years in the biz (a star-studded affair, I'm told).
Cassandra Wilson
Blue Light 'Til Dawn

"BLUE LIGHT 'TIL DAWN is the kind of album that gets called timeless on its way to becoming a classic."
Greg Tate, *Vibe* Magazine

"...it is...the most accomplished and enjoyable vocal album of the year, in any Idiom."
Philip Watson, *The Wire*

*Down Beat*

"The best record of 1993."
San Diego Union

COME INTO CASSANDRA WILSON'S KITCHEN AND EXPERIENCE THE MOST ACCLAIMED MUSIC OF THE YEAR.

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---

Joe Lovano
Tenor Legacy

"...among the most significant music arts of the 1990's."
Stuart Nicholson, *The Wire*

"The hottest young reedman on the scene today."
*Billboard*

"*****"

*Down Beat*

JOE LOVANO MAKES AN EVOLUTIONARY LEAP IN JAZZ.

THE TWO MOST ACCLAIMED TENOR PLAYERS OF OUR TIME HAVE JUST PROVEN THE CRITICS CORRECT.

with JOSHUA REDMAN
MULGREW MILLER
CHRISTIAN McBride
LEWIS NASH
DON ALIAS

---

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Blue Note Cassettes and Compact Discs

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**Billboard**

**Top Jazz Albums**

**FOR WEEK ENDING MARCH 12, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LAST WEEK</th>
<th>WEEK</th>
<th>LABEL</th>
<th>NUMBER/GUIDE</th>
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<td>1</td>
<td>15</td>
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<td>15 weeks at No. 1</td>
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<td>HARRY CONNICK, JR.</td>
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<td>BLUE LIGHT 'TIL DAWN</td>
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<td>ELLA FITZGERALD</td>
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<td>15</td>
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<td>7</td>
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<td>WARNER BROS. 45365</td>
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<td>8</td>
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<td>THE FIRE OF THE FUNDAMENTALS</td>
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<td>THE MODERN JAZZ QUARTET &amp; FRIENDS</td>
<td>10</td>
<td>2</td>
<td>MAMMA MIA! &amp; EQUILIBRIO</td>
<td>A 40TH ANNIVERSARY CELEBRATION</td>
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<td>BILLIE HOLIDAY</td>
<td>11</td>
<td>9</td>
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<td>BILLIE'S BEST</td>
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<td>MILES DAVIS &amp; QUINCY JONES</td>
<td>12</td>
<td>29</td>
<td>WARNER BROS. 45321</td>
<td>LIVE AT MONTREUX</td>
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<td>ABBEY LINCOLN WITH HANK JONES</td>
<td>13</td>
<td>14</td>
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<td>JOE SAMPLE</td>
<td>14</td>
<td>14</td>
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<td>ELEKTRA 61503</td>
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<td>ROY HARGROVE &amp; ANTONIO HART</td>
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<td>3</td>
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<td>18</td>
<td>CONCORD 4990</td>
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<td>DIANA ROSS</td>
<td>24</td>
<td>17</td>
<td>MOTOWN 6340</td>
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<td>BILLY EckSTINE</td>
<td>25</td>
<td>4</td>
<td>VERVE 5198142</td>
<td>EVERYTHING I HAVE IS YOURS</td>
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**TOP CONTEMPORARY JAZZ ALBUMS**

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<td>15</td>
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<td>5</td>
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<td>REED MY LIPS</td>
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<td>9</td>
<td>2</td>
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<td>23</td>
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<td>45</td>
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<td>FLEX 60501</td>
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<td>GARY TAYLOR</td>
<td>20</td>
<td>6</td>
<td>MORNIN' CREW (82)</td>
<td>SQUARE ONE</td>
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<td>SHADOWFAX</td>
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<td>LEE RITENOUR</td>
<td>25</td>
<td>22</td>
<td>GRP 9617</td>
<td>WES BOUND</td>
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Greene to a Latino music community. In NARAS' Grammy functions this year, what with Gloria Estefan performing at the MusiCares benefit and Eddie Palmiere playing at the Grammy nominee bash, both of which were organized by NARAS.

The two events nicely underscored NARAS' effort not only to highlight the musical and philanthropic achievements of a Latin superstar (Estefan), but also to woo new members from the Latino music community. In particular, Palmiere's kinetic, Latin jazz mini-set added the proverbial punctuation point to a brief speech by NARAS board honcho Michael Greene that outlined the Latin Academy, a new organization parallel to NARAS aimed at attracting Latino and Brazilian musical talent. Greene said that the Latin Academy initiative should be in full swing within six months.

Several hours after Greene's discourse, Estefan took the stage for a crowd-pleasing, Afro-Caribbean stomping that offered several tracks from Estefan's smash "Mi Tierra" album. Produced by Gloria's husband Emilio, the crisply paced, 45-minute set actually was less a show following Gloria than a showcase spotlighting top Latino talent, including Arturo Sandoval, Celia Cruz, Tito Puente, Sheila E., and Israel "Cachao" Lopez, the legendary Cuban bassist signed to Emilio's Crescent Moon imprint.

And what of the Grammys? As expected, Estefan, who delivered a smokin' tale of the title smash from "Mi Tierra" during the Grammy show, took home her first, much-deserved trophy in the tropical Latin album category. But pleasant surprises! Luis Miguel snatched an award for best Latin pop album ("Aries"), while recent SBK signee Selena scored a kudo for best Mexican-American album ("Live!"). March 1 was, indeed, the grandest Grammy day yet for the Latino market.

Gipsy Kings Rule: The Gipsy Kings, who have dominated the Billboard Latin chart, as well as Billboard's World Music chart, have embarked on a short U.S./Canada swing in support of their Elektra Musician debut, "Love & Liberté." The Kings launched their seven-city trek with a four-day engagement in Los Angeles that commenced March 2 at the Pantages.

The band is complementing its two-week run with appearances on Anglo TV shows that should guarantee an even wider audience for South France's best-known musical group. The group's L.A. dates were preceded by a TV appearance March 1 on the "Tonight Show." The French-speaking, Spanish-singing outfit also is booked to appear March 18 on CBS-TV's A.M. program "This Morning."

Moreover, comments Peter Clancy, Elektra Nonesuch's VP marketing and creative services, the Gipsy Kings are securing more mainstream exposure on TV and radio alike. "VH-1 is airing 'Escucame' on its 'What's New' show, and the adult contemporary radio stations are playing four instrumental tracks from the album," says Clancy. The Gipsy Kings' current Latino single, "No Viviré," rises two slots to No. 32 on a bullet on Billboard's Hot Latin Tracks.

EMI Latin To License J&N: As expected, EMI Latin has signed an exclusive licensing pact with nongenre/label J&N Records, based in New York. The accord calls for EMI to oversee the marketing and distribution of J&N product in the U.S. The first releases included under the new deal are reissues from Proyecto Uno, Luis Javier, and Trio, released by the label in 1987. EMI Latin also is negotiating a deal with the label's most important release, "Amor de Vida," an English version of "Amor de Vida," a Latin pop hit from the label's "Amor de Vida" album.

Bmg Links With Mc: Bmg Intl. has inked a joint venture agreement with Mc Records, a rap/hip hop label from Puerto Rico. Under the deal, MC will handle artist development, with Bmg assuming marketing and distribution duties.

Chart Notes: "Mi Buen Amor" comes into the top rung of the Hot Latin Tracks this week, becoming Gloria Estefan's third consecutive No. 1 track from her Epic/Sony "Mi Tierra" album, which also sits atop the top of the Billboard Latin 50 for the 30th consecutive week. The Hot Latin Tracks reign of "Mi Buen Amor" looks to be short-lived, however, as the chart Barrio Boys/Se7en single "Dondequiera Que Esté" (EMI Latin) moves within striking distance, rising from 3 to 2.
**Music Video**

**ARTISTS & MUSIC**

**Unleashed.** Following the taping of their first longform music video, "PFR, Unleashed," 24-year-old PFR unravels with video crew members. Shown, from left, are Slater Crosby, director of photography; Brian Dahi, producer; Joe Shaka, director; Steve Baker, manager and executive producer; Nancy Knox, executive producer; and PFR's Patrick Andrew.

**OTHER CITIES**

- **Boston**
  - Michael Gans, director of PFR's first full-length music video for "I'm Not Necessarily The News," which was released in March 1993.

**NEW YORK**—VH-1’s forthcoming comedy showcase “Buster’s Happy Hour” is more than a novel standup series hosted by campy lounge lizard Buster Poirnester. The program, which debuts April 15, actually serves as a valuable cross-promotional tool to support the artist’s new album, aptly named “Buster’s Happy Hour.”

Buster described his show as a cross between a game show and a comedy tour, saying it’s “a family-friendly, interactive, fun experience.” He also joked about the show being “a new way to make a living.”

**Production Notes**

- **Los Angeles**
  - Oil Factory Films director Sophie Muller shot Hole’s new Gfenn video "Miss World" with director of photography Bill Pope. In addition, Oil Factory’s Greg Masuak directed the Alter 7 video "Gonna Love You Right for Virgin Records. Ruben Mendez provided photography.

- **New York**
  - Jack Gultek of Flashframe/Freedman Productions produced the Juliana Hatfield Three video "Spin The Bottle," directed by Ben Stiller.

- **Nashville**
  - Studio Productions director Roger Pistole shot the Mavericks’ latest MCA clip "Oh A Thrill." Joan French produced the shoot.

- **Production Notes**

- **Big Beach**
  - Freddy Jackson’s new RCA video "Was It Something" is a Soundtrack City Productions clip, directed by Pamela Birkhead. Ronnie Carbone directed photography on location in Miami, Fla. Allyson Bari produced.


- **New York**
  - Armond Basulto, a director of the upcoming film "Dead Presidents," is the director of Billy Dean’s new Liberty video "Once In A While." Charley Ran- dazzo shot the clip, which comes from the soundtrack to the New Line film "8 Seconds." Robin Beresford produced the Planet Pictures production.

**Buster Poirnester To Host Comedy Hour**

Buster Poirnester, a well-known stand-up comic, is set to host a new VH-1 comedy show called "Buster’s Happy Hour." The show will feature a mix of stand-up comedy, sketches, and musical performances, with guests including comedians, musicians, and other celebrities.

**MOR Movie: Doing More Business In Home Shopping Arena**

**MOR MERCHANDISE:** St. Petersburg, Fla., directly marketing music video on MOR Music TV is spreading its home shopping wings. With its 1992 debut, MOR Music TV has concentrated on selling audio product by pitching the in-house music buyer with middle-of-the-road product geared to mail-order sales information.

In late 1988, the network's team began to experiment with sales of limited-edition specialty merchandise and memorabilia, such as album cover artwork and other collectibles featuring MOR artists. Each shopping package is designed to look like its own music video, and is promoted across the network's music programming.

"We don't want the spots to look like commercials," Clark says. "We want them to be consistent and authentic to the music programming on the channel. It's the music that is driving the awareness, the excitement, and the impulse to buy the product."

MOR backs up the spots with a catalog detailing all of the merchandise sold by the network.

**FOR MOR NEWS: The network recently launched a syndicated division to distribute special programs, beginning in March. Clark says MOR has signed up about 24 markets so far, which will take MOR's ex- ecutive programing into about 9 million homes.

Each month, MOR will provide subscribers with one themed special, a classical set program, and a weekly greatest-hits show. A MOR clip's "hit" factor is determined by direct-mail data; sales activity it generates.

The syndicated shows may have an on-air host, unlike the programming that is seen on the regular cable network.

**YEAR-END figures released by the Recording Industry Assn., of the Beach Feb. 25 indicate that 1993 was a very good year for the longform music video format, which posted a 44.7% over 1992 in units shipped, up to 11 million, and a 36.5% increase in dollar value, up to $213.5 million (Billboard, March 5).

Are music video distributors finally cracking the secret formula to make music on longform video?" Longtime VH-1 executive, the late Bill McNeely, who was responsible for VH-1’s longform music video shows, including "The Late Show With David Letterman," "The VH-1 News," and " VH-1 News," was the director’s representative for the video department. New York-based Radio Pictures Productions is a new music video company helmed by Eli Kabilio and Mitchell Morales. Directors include Tom DiCillo, Peter Lauer, Armando Basulto, Catherine Calderon, and Leslie McIveen. The network has signed up several directors for the longform music video division. The directors’ roster includes Jim McKay, Joanna Vincent, Jason Klotz, Mark Williams, and Todd Dowd. Overall, the network has signed up more than 20 directors for its longform music video division.
Can A Gen X Mag Succeed? Well, This One Just Might

**BY ERIC BOEHLERT**

*t* MIGHT MAKE RIGHT: According to an annual industry count, more than 900 new magazines were launched last year. Just as many are expected in '94. (Naturally, not all of them survive.) Odds are it will be tough to find one among those that are as entertaining as **Might**, a new San Francisco bimonthly that is made for, and by, bright folks in their 20s.

Three of its creators were pals growing up in Lakeview, Ill., outside Chicago, where they attended high school and edited a literary journal. After attending college, they reconvened in the Bay Area as graphic designers. Soon the trio, all under 25, decided to give publishing a try.

What they came up with is **Might**, a generation brain pickup for the young, restless, and restless. As the debut cover blurts it out, mixing features, career-how-to stories, and clever comics, **Might** combines well-thought-out pieces with plenty of refreshing off-colors and vigor.

Ten thousand copies of the first issue are being printed and distributed across the country, mostly to independent bookstores ($3.50 an issue). To prove the venture, **Might**'s founders ponied up $10,000—much of it drawn from their credit cards. It helped that friends created much of the magazine—friends who didn't have to be paid much money.

Might's most arresting characteristic is its devilish mean streak. David Eggers, one of the mag's creators, says that when they started the editors did not plan on relying so heavily on irony and sharp jabs. “But we find there is sometimes a need to be by the bone,” he says. For instance, the new testosteine-heavy Inside Edge magazine for college sports (backed by Time Warner) is dubbed the “most aggressively stupid quarterly” in the publishing business. And Sony is lampooned for trying to woo Generation Xers with “hip” ads that **Might**'s founders obviously believe are poorly executed. And a feature called “Same Crab, Different Decade” fills half a page detailing the parallels between artists from the '70s (ABBA, '80s (Air Supply), and '90s (the Cranberries), “Obviously,” **Might**'s editors admit, “we've all read **Spy**.”

Retro: How ironic that the current generation of young rock fans, busy fueling the success of so many bands by devaluing their music, is being portrayed more and more often in the media as a group preoccupied with looking over its shoulder in order to relive the recent past.

In “Reality Bites,” twentysomethings characters sit around trading ‘70s anecdotes while the soundtrack blasts remixes (“My Sharona”), re-creates (“**Temptations**”), and covers (“**Baby Love, Baby Love**”) of the older generation.

And in a new Budweiser TV spot, a foursome of rag-tag slackers bounce rock favorites off each other (Supertramp, Foreigner, Deep Purple, et cetera) while shooting a round of golf. The commercial, an attempt to win back the crowds who traded in for Bud in the more homogenized Rolling Rocks years, is a companion to the earlier Bud pool-commercial featuring details-readers trading “Gilligan's Island” tidbits.

Sure, kids who grew up in the '70s watched too much TV, and at times it was the willing progenitor of our current dross. But does that trait define them? Besides, classic rock wasn't their idea.
Virgin Makes Far East Moves
Goal Is 1st Foreign-Operated China Store

**BY STEVE MCCLURE**

TOKYO—Virgin Retail has announced an ambitious Far East expansion program, which includes alliances with companies in Hong Kong and South Korea, and the establishment of two new music stores in mainland China.

The British merchandiser has set up its first store in Hong Kong by the end of this year, and plans to set up shop in Seoul within the next 12 months. Its long-term aspirations are to have outlets in Taipei and Shanghai.

The company has established Virgin Megastores Hong Kong Ltd., a 50-50 joint venture with Hong Kong trading company Wheelock Pacific Ltd. In Korea, it has aligned with two leading companies, electronic conglomerate Samsung Corp., to form Saehan Virgin Megastores Korea Ltd., a 50-50 enterprise.

The contract signing Feb. 23 in Hong Kong was Trevor Abbott, MD of the Virgin Group of companies, and John Hung, executive director of Wheelock Pacific. Present for the Seoul announcement Feb. 28 were Abbott and Jae Kwan Lee, Saehan's president/chief executive, who will be president of the new company. Virgin Group chairman Richard Branson will serve as its chairman.

Virgin Megastores Hong Kong will handle all of Virgin Retail's business in the Hong Kong/Taiwan/China region. Existing joint ventures with W.H. Smith, Blockbuster Entertainment Corp., and Marui Co. Ltd. are unaffected by the announcement, according to Virgin.

The deals parallel the Virgin Megastores Japan Ltd. 50-50 joint venture between Virgin and Japanese department store chain Marui. Virgin's seven Japanese stores are currently its only Far East outlets.

Virgin plans to set up an office very shortly in Hong Kong with a view to opening a store in Hong Kong by the end of the year," says Virgin Retail Japan MD Mike Inman, who took part in the Wheelock negotiations. One of Hong Kong's biggest trading companies, Wheelock Pacific also operates Asia's Lane-Crawford department store chain and has real estate interests.

Sources claim Wheelock was in talks with another U.K. music retailer, HMV, last year, but no deal materialized. HMV is now moving ahead with its own plans to open in Hong Kong.

Virgin and Wheelock started discussing the deal six months ago, according to Inman. He says that three Hong Kong commission under consideration, but decides to elaborate.

In South Korea, market entry may prove tougher. "There are incredible costs in setting up there," Inman says. "But we feel there is a gap opening in the wall of resistance to cultural products, and we want to be first in through the gap."

Virgin hopes its South Korea partner can help influence the process of liberalization. Inman says, "It's one of those Catch-22 situations. Unless you actually form a partnership and start working on initiating those changes, nothing will happen."

He adds, "Over the last 12-18 months, the piracy problem has been reduced in South Korea. There still is some piracy evident, but the government has clamped down on illegal plants, and most of it's now smuggled in from product from China."

Saehan's primary business is manufacturing video tapes and computer discies, Inman says. "He's keen to get into retailing, and the entertainment business. But their resources come from Samsung, who have retail and record company interests, so we can use those connections."

While Virgin is following in Tower Records' wake in Hong Kong and Taiwan, it would be the first Western music retailer to set up shop in mainland China. Inman says he and Wheelock "have been very proactive". Inman says Virgin and Wheelock hope to pressure the Chinese government to solve the piracy problem. "It's extremely important for us to solve piracy before we can open there."

Virgin has not formally informed the Chinese government of its plans, according to Inman, but he rejects the idea that the announcement by Virgin of its mainland plans is merely a publicity stunt. "The whole point of us doing this deal, from a business point of view, is to put China in the future," he says.

To be quite honest, the Hong Kong market, and even Taiwan, is so small that it's not worth the risk. So the idea is to open in Hong Kong, gain the experience, and move from there in a natural progression into China."

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**Brussels To Get Belgium's 1st Free Records Magastore**

**BY MARC MAES**

ANTWERP, Belgium—The Dutch-owned Free Record Shop has opened its first store in Belgium, with plans to open its first Belgian megastore in Brussels in late April. Free launched its India music in a former concert and theater venue, "La Gaite," in the heart of Brussels, and will complement its existing pair of shops on the outskirts of the city, which is both the capital of Belgium and home to the EU's capital of Brussels.

The center of Brussels was the most obvious choice," says Free Record Shop MD Lou Bou, "because FRC was the only big store there. On an international scale, Brussels is bigger than Amsterdam, where there are no Virgin's first megastore, and I admit that we also feel Virgin knocking at the Brussels door."

Free announced its plans to open the FRS in central Amsterdam in 1991. The site of Free Record Shop La Gaite, has been restored following a close dialog with the city of Brussels, and has retained much of the original fabric of the building. The new megastore will feature two floors, with a total retail space of 1,500 square meters, and a La Gaite cafe with additional listening facilities.

The new outlet will be equipped with the latest technology, including fully automated central cashier systems and digitalized database. The store will also offer PC software in addition to an extensive range of CDs, videos, games, and CD-I.

In addition to the 20 listening posts in the shop, FRS will introduce two "touch screen" computers that operate 100-unit Sony CD-chains, allowing customers to select their favorite albums via a graphic layout on the computer.

Boon expects that the Brussels La Gaite store will boost the FRS chain's sales by some 1% to 2% this year, and he attaches great importance to the multicultural aspect of the Belgian capital as far as target customers are concerned.

In some ways, the Flemish are still underestimated in the bilingual Brussels, he says. "In compiling our video range, with a basic library of some 10,000 titles, we will have one-third Flemish-language product alongside French films, and a major import package aimed at the multicultural European communities."
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**FRANCE/JAPAN:** During the past four years, the Halou Music Festival has served as a bridge between French and Japanese musicians. Halou (meaning “spring” in Japanese) has grown from a one-day event in one Japanese city to featuring Japanese artists from several Japanese cities, held in two cities, with dual bills of French and Japanese acts featured each night. Organized by the Japanese concert production company Company, this year’s event will take place March 26-31 in Tokyo’s Club Quattro and Paris Theatre in Osaka and Osaka’s Club Quattro. The French acts include Chris Orop Snoop E MC & Jimmy Jay (EMI), Princesse Erikka (Polydor), veteran “schnatter” Jacques Higelin (EMI), and Arthur H (Polydor). The latter happens to be Higelin’s son, and he played with great success during the 1992 edition of Halou. Japanese acts include Love Tamourinez, Hio Gomboz, Nene, and Dekee Groove. The event also will provide a welcome opportunity for French music business professionals and officials to meet with government agencies and representatives of the Japanese Industry.

**EMMANUEL LEGRAND**

**GERMANY:** Hubert von Goisern and the original Alpinaknuten (Hubert from the village of Goisern and the original Alp Cat) are one of the most colorful representatives of the new generation of “volksmusik” performers. Originally from Austria, where his albums have long been best-sellers, von Goisern has always enjoyed the German market with his uniquely combined tradition of Alpine R&B influences, a formula that incorporates heavy rock guitar, jazz, and rock, and soul, and a sound of good, clean folk-rock, which is as catchy as it is catchy. World of this world, rock, which is sung in an Austrian dialect, has spread from southern to northern Germany, and von Goisern’s debut album, “Aufgehen Stadt Niederwiesen” (“Playing It Up Instead Of Shying Down”), has sold more than 10,000 copies. His new album “Ommundin” and single “Ohen Und Unen” (Above And Below) have just been released by BMG Ariola. This month, von Goisern will perform on Germany’s longest-running youth TV program, “Live From The Alabama,” before traveling to France for the Les Eurofolks Festival, and then to Austin, Texas. There he will perform three anthologies March 18-20, before winning up his U.S. tour with a visit at the Coconut in New York, March 22. As German concert promoter Fritz Bau of Mama Concerts has observed, von Goisern’s music has the same sort of homogeneous appeal that worked wonders for the Gipsy Kings, and could prove a similar international success.

**ELLI HESSEN**

**ETHIOPIA:** In contrast to its received image as a nation blighted by war, famine, and 20 years of dictatorship, Ethiopia is a country with a rich and innovative musical culture. Apart from traditional music, often linked to religious chants, there were vibrant musical movements between the 60s and 70s. For many years, the French musicologist Francis Falco has been trying to bring this music to the attention of Western ears. After a recent visit to the capital, Addis Ababa, he said, “Music is livelier than ever in Ethiopia. Music is everywhere. It looks like the Saint-Germain-des-Pres in Paris after World War II.” The country’s music industry is so passionate about music and dance that Falco has just finished putting together a collection of key performers in the 70s, titled “Ethiopian Groove—The Golden Seventies” (Blue Silver). Among the artists featured on the album are Aster Aweke, who records before he was moved to the U.S., Alemayehu Ebsa, who has been tagged as the “Ethiopian James Brown,” Bekele Bekele, known as the first lady of Ethiopian popular music, who died in 1960, and the Wallia Band, one of the country’s historic groups. All tracks were recorded between 1976-77 and are taken from the local Kafa Records catalog. A brilliant mixture of traditional roots music, R&B, soul, Arabic chant, and African polyrhythms, the music swings from one to the other, and grooves like nobody’s business. According to Falco, “This collection is an echo of Ethiopia’s high point, the last strains before music was brutally suffocated out by dictatorship.” The power of this music recently was experienced by a French audience at an exceptional concert in Paris, featuring the “godfather” of modern Ethiopian music, Mahom Medhin. A charismatic performer, blessed with a voice that flows like honey, Ahmed and his six-piece band proved that Ethiopia has a place in the forefront of developments in African music.

**EMMANUEL LEGRAND**

**U.K.:** The title may not be familiar, but the song certainly is. “Tu Hai Mare Saman” is a Hindi-language cover of the Dolly Parton-penned “I Will Always Love You,” best known as the monster-selling worldwide hit by Whitney Houston. The Hindi version, translated by Preet Nahal, is sung by a 14-year-old schoolgirl called Amar. She’s the daughter of Mangal Singh, a leading singer on the British Asian music scene and a star performer on Indian movie soundtracks. “Tu Hai Mare Saman” is on Multitone Records and marks a musical departure for the label, which formed a partnership deal with BMG last year and usually specializes in hot and spicy Bangra dance music. But the move appears to be paying off. After gaining airplay on BBC Radio One and many commercial stations, the single entered the chart at No. 90. Amar’s young, but she’s a singer of immense ability. She interprets the song with rare soul and passion, and her version is made all the more special by the inclusion of the London-based hip-hop group, 10,000 Maniacs. “I think I may be the first to have done it in the Hindi language,” she says. “Dharmarajmuff artist Apache Indian [India] has charted high, but he performs in English. I hope whatever success I have helps me to serve as a real mainstream breakthrough for Britain’s Asian community.” Amar’s debut album is slated for release this month.

**DAVID STEINFRIEND**
Spain's Record Biz Hits Eight-Year Low
Unit Sales Fell By 4.8%, Industry Group Estimates

[By Howell Llewellyn]

MADRID—The Spanish record industry in 1993 suffered its worst sales year since 1986, even though CD unit purchases of compact cassette sales for the first time.

Official statistics say unit sales for 1993 dropped 4.8% through a change in the way statistics are reported has made it impossible to measure just how great the sales slide was.

AFYVE, the local affiliate of the IFPI, has started to issue pre-tax wholesale income figures instead of the estimated retail sales figures used until now. This will make future comparisons easier, comparing 1993 with the previous year is difficult.

Mega-Cassettes sales worth $310 million (38.4 billion pesetas) in pre-tax wholesale figures, compared with last year's $460 million, in estimated retail terms.

However, AFYVE director Carlos Grande reckons that although 1993 retail value figures are unofficial, they probably grew last year by some 5%, to around $20 million. "The estimated retail figures were causing some confusion," he says.

Jose Maria Camara, director general of BMG Ariola, says, "The arrival in the distribution field of operators who are very aggressive in price and repertoire made it impossible to provide reliable retail figures. These distributors include the French-based FNAC, with a new Madrid megastore, and Virgin Retail, operating in Barcelona and Seville."

AFYVE's unit sales statistics at the retail level are more precise than its sales data. Key figures among them are:

- Total retail unit sales fell by 4.8%, to 50 million from 52.5 million.
- CD albums were up 21.9%, to 24.5 million units.
- Vinyl LP sales fell 45.8%, to 5.2 million.
- Cassettes, until now Spain's most popular format, fell 9.6%, to 19.2 million.

Music videos also were a disappointment, with VHS sales dropping 14.1% to 399,000 units. The total singles market, as published by AFYVE, is vinyl and video (14,124), which includes a total of 19,193,404 units, a fall of 3.8% from 1992; EPs, 3,000 (these were not included in the 1992 figures), cassette singles, 11,000, a fall of 49%, and CD singles, 87,000, a drop of 3.3%.

New formats made a modest but inspiring start. DCC sold 21,000 units, MiniDisc 64,000 units. Laserdisc video stock videos were recorded for the first time, at 59,000.

But AFYVE's Grande again thinks that the slow rise in CD sales is, ironically, a positive sign for the Spanish industry. "With a slow growth as long as 22,000 units, we have by no means reached saturation point," he says. "Unlike in other European countries, we still have many millions to go."

Rafael Gil, EMI Espana managing director and last year's AFYVE chairman, adds, "In 1988, when we sold only 22,000 units, it was the only way to look at it. Since 1988, but 'It's not catastrophic, and not as bad as many thought it would be at the beginning of the year,' he adds. He points out that some of the top-selling product came in the later part of the years—Gloria Estefan's "Mi Tierra," which has sold nearly 90,000, the two Beatles compilations, and the starting success of the double CD-set of Gregorian chants by a choir of cloistered monks, which has sold more than 300,000 copies and is about to be launched worldwide (Billboard, Jan. 29).

According to the new pre-tax wholesale system, CD sales were worth $190 million ($2.2 billion pesetas), cassette sales accounted for $81 million, and LPs $13.5 million.

Another figure released for the first time this year is the breakdown between domestic and foreign product. International repertoire represented 60.31% of total sales, compared with 51.82% for national repertoire and 7.86% for classical music. "Anglo-Saxon sound is dominating the market," says Grande. "Among European countries, only France holds up on sales of its local repertoire."

(Exchange rates used in this story are $1=127 pesetas, the average in 1993, according to the Bank of England.)

As Fazer Musikki MD Exits, Warner Sweden Exec Moves In

This story was prepared by Ahti Isokoski in Helsinki, Ken Neptune in Stockholm, and Domnic Pride in London.

Fazer Musikki managing director Heikki Lehmusto is to leave the company in April, only four months after Warner Music International bought the company (Billboard, Oct. 23, 1993).

He is replaced by Hans Englund, managing director of Warner Music Sweden, who also is named Warner's regional director for Sweden, Norway, and Finland. Englund assumes his post April 1, and the Swedish managing director's post will be filled by Warner Sweden managing director Sanje Tunan.

As of April 1, Heikki Lehmusto will be a member of the Finnish Broadcasting Corporation YLE board of directors, with responsibility for TV.

Lehmusto says that Englund knows Fazer and Finland well, and has spent time coordinating matters since the buyout. "Historically, Fazer has been a bilingual, Finnish- and Swedish-speaking company. Now there are three operating languages: Finnish, Swedish, and English."

He adds that Finland, as a small market, is a good testing ground for many projects with which Warner has been experimenting. Fazer has experience in rock-jazzing, music clubs, and direct marketing. Fazer also owns Finland's largest music store in Helsinki.

The Fazer buyout caused ructions in Finland, as the company, founded in 1967, is a symbol of national pride and is closely linked to the history of all Finnish music in the 20th century. Lehmusto quips, "Finland's national ice-hockey team has been playing better than ever under their new Swedish coach. I don't know why the same thing shouldn't happen with Fazer."

"Fazer is the only company that has seen this country through international assignments," he says. "Fazer is the only company that has seen this country through international assignments."}

Dealer To Head P'dor France; Phonomag Chief Set By June

[By Emmanuel Legrand]

PARIS—PolyGram Disques has appointed a former retail chief to head up PolyGram's network of larger labels. Bruno Gerentes, former head of music at FNAC, France's largest record store chain, is to start in mid-March, says PolyGram Disques president Paul-Rene Albertini.

PolyGram Disques is still without a managing director, an issue that Albertini says will be resolved by next June.

Gerentes is an experienced professional who previously worked for Polydor as marketing manager under the aegis of Marc Lombrosa in the late ’80s. After a spell at book publisher Presse Pocket, he was in charge of musical products for FNAC, where he also retains books, audio and video, hardware, computers, and other audiovisual products.

Since Albertini took over PolyGram, he has an excellent reputation and good experience in the record industry. He knows how a record company operates, but he also knows a lot about consumers and retail questions."

Albertini says that the absence of a managing director at Polydor has somewhat overshadowed the fact that the label was “in full gear,” as highlighted by the platinum-plus status of one of its artists, Mazarine. "Polydor currently has a very hot catalog both in international and national repertoire,” he says. "Releases for the rest of the year include MC Solaar's second album, plus records from Autobahn, Nina Morato, and Nilda Fernandez."

Says Albertini, “With new management, I am convinced that we will strengthen and increase Polygram’s market share."

The notice on Phonomag still reads “work in progress.” Albertini will continue to handle day-to-day management duties until the arrival of a new managing director, which Albertini has set for June 1. The two former joint

Adams, Sting Play Fire-Damage Benefit

SYDNEY—Bryan Adams and Sting joined a stellar lineup of Australian acts at an emotional benefit concert staged Feb. 11 at Sydney’s Football Stadium to raise funds to aid the re-creation of the gymnasium hit first by the 1993 December 25, 1993, disaster and now many surrounding areas.

The Bushfire Fire -Damage Benefit Concert attracted 25,000 paid up and raised $600,000 (Australian $428,000). The concert was initiated by Adams. On hearing of the fire, his former Australian promoter, Frontier Touring Co., that he would like to contribute to a fund-raiser.

With Adams’ involvement se-
powerful network of Australian “old hands” in place throughout the Asian region—Peter Jamieson, Stuart Rubín, and David Lebow—gave the company a solid success at home and abroad with such Australian acts as John Farnham, Southern Sons, Girlfriend, the Hoodoo Gurus, Dank, and Paul Kelly. BMW: “BMW has always been an artist’s company,” says managing director Mi- chael Beinfeld. “By giving artists a strong existing roster and a clear world direction, we hope to maximize the op- portunities for a fresh range of Australian artists.” BMW is a multimedia, multi- media, and interactive opportunities for our artists will be included in the options we’re offering.”

“ couldn’t do it,” says Gibbey from his new office within BMG’s North Sydney headquarters. “I real- lized, after my partnership with MCA in Australia ended, that the way I love the music business best is being involved in the business of getting it out and pub- lishing. The ideal situation is both to control copyrights and give everything you’ve got to taking it to the bigger markets. I’ve tried to do that for many years from an autonomous position, which does have its advantages, but which I’m Michael came to me and said ‘Now, how would you like to do it seri- ously?’ I realized that the time had come for me to use a corporate infra- structure effectively.”

The artist who captured Smelie’s at- tention was Bennett, who was signed to Chris Gibbey Music as a songwriter last year. Believing that Bennett had global potential as an unsigned pop act, Gibbey offered Bennett’s original demo to Los Angeles producer Christian De Walden, who agreed to take him on and record an album with many of Michael’s friends from the L.A. music scene. De Walden then pitched the tapes to Ariola in Germany, and the young singer, once signed, moved to Munich for several months under the music of his demos. He hasn’t and played impromptu acoustic gigs in radio station foyers and wherever mu- sicians hang out.

Bennett’s single, “This Real Love,” subsequently performed well on Ger- many radio, and, by the end of the year, he had been invited by Bravo maga- zine as male vocalist of the year.

“The Paul Bennett situation proba- bly helped me enormously, as an intro- duction to BMG of the way I operate,” says Gibbey, “and it’s the way I’ll con- tinue to operate.”

BMW AUSTRALIA HIRES GILBEY TO BOOST DOMESTIC A&R

(Continued from page 11)

BMG Australia hires Gibbey to boost domestic A&R

■ BY LARRY LEBLANC

TORONTO—“Dart To The Heart,” released by Columbia Records March 1 in the U.S. and Europe (March 3 on True North Records in Can- ada), is the 22nd album of Bruce Cockburn’s career.

Despite being a towering pres- ence in his field, Cockburn has yet to score that key hit single or album that will rocket him to the end of the earth. Yet he has a sizable international profile since performing in Italy, Ja- pan, and Germany in the mid-70s. Following his 1991 album “Noth- ing But A Burning Light,” his first Columbia release, he was able to perform in the U.S.

Cockburn was, until quite recently, a well-kept secret in the United States. A label that had marked by a somber image (a Roll- ing Stone headline in 1978 labeled him “Canada’s Bible-biting folkie”) received some support, and uneven distribution of his albums by a succession of labels including Epic, Island, Millennium, East Side Easy, and Gold Moun- tain.

Things picked up for Cockburn in America with “Nothing But A Burn- ing Light.” The album has sold more than 75,000 units in the United States, and it also featured tracks of Cockburn’s longtime— Bernie Finkelstein, also president of True North Records—maintains that, overall, American sales figures of the album are about 150,000 cop- es. He points out Canadian sales of the recording at 80,000 units, and global sales at about 130,000. A

Recognizing the parameters of Bruce’s music in which he puts him- self, we’ve been surprised by how well it’s been selling here in the U.S.,” Finkelstein says. “He’s been a recognizable headliner there since 1987, and his popularity has been increasing steadily. He hasn’t had an sold [concert] ticket in places like New York, Boston, or MCA.

Cockburn gives sizable credit for the direction of the album to idiosyn- cratic ex-Alpha band singer/song- writer Burnett, who has produced Los Lobos, Elvis Costello, Peter Price, and Steve Earle. It was Bur- nett who suggested the album’s un- standing lineup of top-notch play- ers, including drummer Mickey Currie (with Bryan Adams’ backup band, pedal steel guitarist Greg

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Country Videos Rule Sales Charts

Longform Titles Are ‘Gravy’ For Labels

BY EDWARD MORRIS

NASHVILLE—Without either the labels or retailers making extraordinary efforts in the area, country artists have begun to dominate Billboard’s Top Music Videos chart. The upsurge in sales has taken place within the past year, says Bob Frank, VP of label operations at Mercury, “We’re not doing anything different. It’s been kind of a carryover, kind of incremental business for us. We don’t stress it. If we sell 25,000 or 20,000 units, to us it’s gravy. . . . We don’t spend a lot of marketing dollars on it. It’s just a nice little chunk of business we do.”

John Thrasher, video buyer for the Tower Records chain, credits cable video programming for making retail music video sales “much more viable.”

He adds, “It takes consumers a while to find and experiment with new configurations.” To facilitate this experimentation, Thrasher says, Tower erects video display racks above the bins that carry the artists’ CDs.

A year ago, when Billboard listed only 30 titles in its Top Music Videos chart—as opposed to the 40 it now ranks—only two were country: Garth Brooks’ “This Is Garth Brooks” and Ray Cyrus’ “Live.” For the week of Feb. 26, 17 of the top 40 were country. Both the Brooks and Cyrus video remain on the charts, joined by entries from Ray Stevens, Alan Jackson, Reba McEntire, the Judds, Vinnie Gill, Sawyer Brown, Aaron Timmons, Mark Chesnutt, Trisha Yearwood, and Conway Twitty.

Of the 41 music videos the RIAA certifies as having achieved gold, platinum, or multiplatinum sales during 1993, seven were by country artists. “This Is Garth Brooks,” released in 1992, towered over every other video with sales of 500,000 copies. Its nearest competitor was Ray Stevens’ “Comedy Video Classics,” at 300,000.

So far this year, the RIAA has certified two music videos, both at the gold level. One is Shari Lewis’ “Lamb Chop’s Play-Along,” and the other is Alan Jackson’s “Livin’, Lovin’ and Rockin’ That Jukebox.”

Unlike the other titles, Stevens’ was heavily promoted on TV and was in print for more than a year as a direct-mail item before it was made available last April for retail sale.

Frank says that Mercury will release music video compilations on Kathy Mattea and Sammy Kershaw later this year, timing them to coincide with the release of new albums.

Tom White, RCA Records’ VP of sales and product development, says the label concentrates on making budget videos that rackjobbers will embrace, tagging titles with a suggested retail price of $9.98. He acknowledges that racks will carry higher-priced videos, but adds that this is true primarily for superstar videos. “Video is driven by audio success,” White says. Last year he early in 1993, he adds, RCA probably will release compilation videos by Alabama and Martina McBride. “Martina is reaching a status,” he notes, “where there will be a video demand.” It takes six or seven videos, White estimates, to make a package.

RCA does not make point-of-purchase material for its music video compilations, White adds, noting that most chains and racks have separate audio and video buyers and that the two lines are seldom displayed together.

“With Aaron Tippin, we had seven videos completed at about the start of this big push,” says White. “Call Of The Wild,” an RCA publicist says. “So we went ahead and decided that we had enough videos to make a package, and that Tippin was a big enough-selling act that it would actually work.” Tippin’s “Call Of The Wild” collection has been on the rack for 17 weeks.

Because of the cost of generating, buying, and editing B-roll (supplementary material) material around the initial music videos, RCA generally avoids using extra footage.

There is no industry standard on how many separate tapes are necessary to make a longform, but five or even more are common. However, Liberty Records issued its first Garth Brooks longform with only three videos, that being all Brooks had out by the time he squared to megastardom.

(Sherry) had quit doing videos after TNN and CMT refused to air his violent third video, “The Thunder Rolls,” in 1991. He did not make his fourth musical video, “We Shall Be Free,” until early 1993.)

Frank Hamlin, Aristas’ manager of retail marketing, says the label decided to release its Alan Jackson video around Christmas because of Jackson’s proven star quality, and because the label had enough music videos on hand to constitute an attractive package.

“There are eight videos on it and a little bit of B-footage—but not much,” he notes. In addition, Hamlin says, the video puts “another face of Alan Jack-

son in the store.”

To help draw attention to the video—as well as to Jackson’s Christmas album—Aristas created a 2-foot-by-3-foot personality poster, with a large photo of Jackson’s face and small

(Continued on next page)
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COUNTRY VIDEOS

(Continued from preceding page)

pictures of the artist's previous two album covers as well as slightly larger photos of the current album, the Christmas set, and the longform video.

While Arista expects its videos to make money (or at least break even), Hamlin says they are, first and foremost, promotional tools for the artists' albums. Hamlin adds that the racks have not resisted carrying the Jackson video, which carries a suggested price of $14.98, and that, indeed, most of the sales have been at racks.

Hamlin confirms that a Brooks & Dunn video is in the planning stages.

Steve Medlin, manager of catalog and market development at Liberty Records, says the label views music videos as another profit center. While the label does not issue point-of-purchase material for videos, it does give its distributor, Cema, "discretionary money" that may be used for P-O-P.

Ron Denney, music video buyer for the gift shop at the Country Music Hall Of Fame and Museum in Nashville, says he keeps about 100 titles in stock at any given time and promotes them on the three in-store monitors.

His best sellers are by Brooks, Cyrus, Emmylou Harris ("Live At The Ryman"), Jackson, and George Jones ("Live In Tennessee"). The store also has an active catalog clientele, most of which opts for videos by such older artists as Jim Reeves, Bill Monroe, and the Gsezinski Brothers. There also is a brisk mail-order demand for titles in the 12-volume "Grand Ole Opry: Stars Of The '50s" series.

Bigger sales of product by country artists could be making up for weaker sales in other music video genres.

Tower's Thrasher reports that "music video sales for us have tapered off quite a bit over the past seven months from what they had been. We saw a really tremendous growth in the configuration [from] '91 up to about '93. In '93, it leveled off a bit. But country is [doing well] with artists like Reba McEntire, Garth Brooks, and Clint Black."

MCA Records senior VP of marketing and sales Walt Wilson agrees that consumer interest in music video is dipping, even though MCA has more titles on the chart than any other country label. "The SoundScan numbers," he observes, "are not as impressive as the chart positions."

Wilson says MCA doesn't look upon music video primarily as a profit center. Instead, he says, it's a way of trying to recoup the cost of making the separate videos in the first place. "Except for an isolated case where you've got a very strong Reba McEntire package or a very solid Vince Gill package, the numbers are proportionately falling below [the sales numbers achieved by] their audio products."

Like White at RCA, Wilson stresses the importance of keeping most video compilations under the $10 retail mark to get them into the racks. At a $9.98 price tag, Wilson estimates, it would take sales of around 30,000 units to reach the break-even point.

"When we look at a given artist, we look at their video strengths, the number of videos they have; the total time of those videos; and whether they're exceptional, have been nominated for CMA awards, or have gone No. 1 on CMT. Then we'll decide whether we have a package that is really interesting for the consumer."
WHOSE PRICE: Since the advent of CDs, music retailers and manufacturers have been at odds over the best way to maximize sales and profits. Retailers maintain that if CDs were more affordable, the industry would be rewarded with an overwhelming unit volume that would ensure large profits. Label executives counter that argument by pointing to the healthy sales growth that CDs have enjoyed in the '90s at current pricing levels. Then they say, well, the price of CDs simply is not coming down, and that's that.

But in the last couple of years, labels have been forced to accept retail's pricing logic, at least in the classical genre, which has been suffering from stagnant sales as its customer base gets older. In order to combat shrinking demand, retailers found that low-priced product stimulates classical sales, and have been supplementing space allocated to front-line classical titles with budget lines, which were offered primarily by independent labels.

The majors found themselves getting squeezed out of shelf space, and were forced to respond by starting budget lines of their own. Also, in the last couple of months two of the majors—PolyGram Group Distribution and Sony Music Distribution—found another way to prop up the classical genre. Those two offered most, if not all, of their classical titles, in effect, on consignment, supplying enough data so that orders didn't have to be paid for until almost a year later. While retailers heartily endorsed that strategy, they haven't abandoned their pricing argument. Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Music Corp., says, "My feeling is, price drives business, and there is no question about it."

That was proven again recently, Higgins says, when the chain's Coconuts outlet in New York's Rockefeller Center held a sale after a sprinkler break caused water damage to some of the goods in the store. Using insurance money to underwrite the sale, the outlet priced its entire classical inventory at 50% off. Sale pricing on the remainder of store merchandise ranged from 30%-70% off.

Higgins says the store enjoyed sale increases, depending on the category, of three to five times normal volume, with classical music accounting for the largest turns. "The point is, classical sales have been hurting, and that's an area where tons of profits are built in," says Higgins. "During our sale, the classical area generated five times its normal volume. It shows that when you get CD prices down to under $10, who knows what sales volume could be."

GET NARMED: The National Assn. of Recording Merchandisers' annual convention is just around the corner—March 19-22 in San Francisco. In order to prepare Track's readers for all the goings on at the convention, let it be known that NARM has changed the rules for its annual "best sellers" awards, which will be presented at the convention.

According to a NARM press release, this year, for the first time, SoundScan data will determine the finalists and winners for the best sellers.

Previously, NARM asked member retailers and wholesalers to both nominate and cast votes from their own CD merchants, based on the year's overall sales.

All six new categories have been added to the awards which, by the way, will be based on a new time period. "We will be presenting awards for the sales period between the annual NARM conventions," says Pam Horwitz, NARM executive VP, in a statement. "Since the event is in March, this time frame should be much more meaningful than the calendar year, and the winners should be less predictable."

The six new categories are: best-selling boxed set, catalog title, Christmas, dance recordings, chartmaker, and artist of the year. A total of 20 awards will be given; the others are best-selling alternative, jazz, children's, classical, comedy, country, hip hop, Latin, new artist, pop, rap, R&B, rock, soul, soundtrack, specialty, the-year's best seller, and the-year's best seller retail.

Best-seller presentations will be made during the Scholarship Foundation Dinner on Sunday, March 20, which will be hosted by TV personality Regis Philbin, and during the awards banquet, which will be hosted by A&M recording artist Shari Lewis on the final night of the convention.

PLUG: Hey, if NARM is just around the corner, then that means it's time to remind readers that the 1994 Billboard Record Retailing Directory will be available at Billboard's booth during the trade show. Hot off the presses, the directory, which sells for $125, is packed with up-to-date info on nearly 7,000 music stores, including information on chain headquarters. Every listing has been verified by phone and/or mail to ensure accuracy, reports Ron Willman, publisher of the directory. Of course, for those who are not making the trek to NARM, you can still order your copy by contacting Billboard at 800-344-7119.

Assistance in preparing this column was provided by Don Jeffrey.
Shrinkage Rising At Music Stores, NRSS Study Says

BY TERRI HORAK

NEW YORK—Recorded music/video retailers have the third-highest percentage rate of shrinkage to sales among all retailers, according to the 1993 National Retail Security Survey.

The study found that the percentage of shrinkage to sales for music/video retailers rose to 2.67% for 1992 from 2% in 1991.

Correspondingly, recorded music/video retailers applied just 0.53% of their total sales in 1992 to loss prevention. This figure is down from 0.84% in the previous year's study.

For companies with more than $100 million in sales, the NRSS study found that music/video retailers employed 18.1 people in loss prevention. This is considerably higher than the average of 12.7 employees for all retailers. In 1991, music/video retailers employed an average of 28 employees in their loss-prevention departments.

Retailers across all categories reported that 1.88% of their annual sales were lost to shrinkage, over 1.91% in 1991.

A similar study by the National Assn. of Recording Merchandisers found that music/video retailers with more than $20 million in annual sales had a 2.4% average of shrinkage to sales in 1992. The same year, companies with $1 million-$20 million in sales reported shrinkage of 1.4%, and companies with under $1 million in sales had shrinkage of 1.31%, according to the NARM study.

The NRSS study found that the prosecution rate for shoplifters apprehended in the music/video category was 60.2% in 1992. Less than half of the shoplifters apprehended were prosecuted in the previous year. The prosecution rate for employees caught stealing was 26.6% in 1992.

While music/video retailers had the third-highest rate of shrinkage to sales, jewelry/optical was the highest category, with 4.93%; auto parts stores had the second-highest percentage, 3.07%. The retailer category with the lowest percentage of shrinkage to sales was cameras/photos, at 0.55%.

Respondents believed internal theft to be the largest source of shrinkage, accounting for 40.7%. Shoplifting was the next highest source, at 33.7%. Administrative errors accounted for 18.2%, and 7.4% of the shrinkage was attributed to vendor fraud.

The study also examined 52 loss-prevention strategies, which were grouped into four classifications: pre-employment integrity screening measures, employee awareness programs, asset control policies, and loss-prevention systems.

Asset control policies were the most frequently used strategy. (Continued on page 21)
New York—After several years of focusing on rap acts, Relativity Records is reinforcing its modern rock roots with a wave of new signings and a yearlong alternative music retail campaign.

"The A&R direction of the company is a whole lot more committed to alternative music than two years ago," says VP of A&R Steve Offenbach. "We've started out with a history of alternative music, but over time we began going like a locomotive after the rap business. We're a small company, so other things fell by the wayside. But about six or eight months ago, we started signing a lot of alternative bands. Our whole desire is to build the company on these two pillars, urban and rock alternative.

To this end, the company has put together a sampler—"I'm Hip: Relativity's So-Called Alternative Sampler"—featuring tracks from Lucy's Fox Coast, Black Market Players, Plus Factory, Blood Of Abraham, Shotgun Messiah, and Overwhelming Colorfast. All are recent signings, with the exceptions of Shotgun Messiah and Overwhelming Colorfast. The label, which has offices in Toronto, California, and Queens, N.Y., produced 30,000 copies of the sampler. In January, 9,000 were given away with subscriptions to Raygun magazine. In February, 15,000 were delivered to Tower Records locations for customer giveaways, with displays in the front of each store. The remainder will be distributed to key independent retailers and small alternative-leaning chains, including Boston's Newbury Comics, "I think that the more you're friendly to us, the better off you'll be as a label," says Offenbach. "So we're trying to keep prices low and give retailers a lot of tools, like the sampler giveaway. With bands like this, that don't get MTV exposure or radio exposure, you have to be releasing.

Putting its money where its mouth is, Relativity has hired two new retail representatives, Steve Koff and Susan Brown, to deal exclusively with independent stores nationwide; and the distribution arm, RED, has appointed a five-person sales force, headed by Kim Robinson, to call specifically for independent stores.

Relativity is committed to promoting these bands throughout 1994, Offenbach says. Shotgun Messiah's third album, "Violent New Breed," which came out in October, shipped 80,000 copies to independent rock stations. In June, Relativity will release an album by alternative/metal band Corrosion Of Conformity, followed by the sophomore effort by Overwhelming Colorfast. Relativity also has just signed Mercy Rule, a band out of Lincoln, Neb.

"So in the summer, we really should be shipping a whole lot of alternative product and getting a strong foothold in independent stores, which is what we're all about," Offenbach says. "It's really exciting for the whole company, we've really juiced about it, because we've had success with rap, and we want to take that momentum and do the same thing with alternative.

Footlight Records, caddies to collectors of film, musical scores
(Continued from page 16)
Footlight Records, whose clientele includes show business luminaries like film director Nora Ephron, is located in Manhattan's East Village neighborhood.

Before I realized who the regulars were, the manager says he tries to keep prices reasonable. An out-of-print vocalist's LP averages $15-$20 and imported CDs range from $25-$35. A limited edition of a cast recording of "Good News," starring Alice Faye and John Payne, is now sold out in the store at $350. The two most-sought-after American cast recordings, which are out of print, are "Song And Dance," with Bert Lahr and Peters, and "You're A Good Man, Charlie Brown." They will sell for $50 or more when they come in, according to Saja.

Saja spends much of his time writing to producers and other retailers around the world to find music in his specialties. One Brazilian contractor he deals with was able to procure the vinyl pressing of the soundtrack to "Jurassic Park," and a Portuguese contractor to "Aladdin," also on vinyl. Footlight Records' employees usually are hired because of their interest in or knowledge of an area of music related to the store's specialties. Saja's film soundtracks. Another staffer, with a passion for Bing Crosby, tracked down a new CD release of the crooner singing Irish songs; he got it from the producer of film In Ireland. "We believe the only store in the country to stock it," says Saja.

To remain competitive, Saja will try to find every edition of an LP that was ever released, including the original mono, the original stereo, any unused take, and all European and Japanese reissues. With CDs, he will have every foreign cast recording produced. Footlight carries "Phantom Of The Opera" in eight different languages.

In addition to his network of contacts, Saja works directly with one-stop, majors Coma and Uni, and the French retailer Cine Musique, which specializes in new French soundtracks. Next year product accounts for 90% of sales.

Meanwhile, Footlight appears to be on secure footing. "With record companies reissuing vinyl, I look around me at all these LPs and feel that we will be here in the future."
REPCon II Brings Company Together; Soul Brothers Are Back

As this issue goes to press, REP Co. in Minneapolis is assembling its minions at its home base for the company's second annual convention. The confab, scheduled for March 2-5, is the second the Twin Cities-based distributor has held in less than a year, last summer, staffers convened in Austin, Texas, for two days of sales and marketing panels and discussions.

REPCon II, as it is known, marks the first time that the distributor's sales and marketing staff is being brought together en masse since the company assembled the combined staffs of Rounder, East Side Digital, and Precision Sound in Minneapolis last year.

REP president Rob Simonds says the company didn't want to wait another 12 months before holding another get-together. "We decided to do it sooner because of the consolidation, feeling we had an opportunity to bring everyone into the central headquarters, feeling it could be a good time to bring the company together and make everybody feel good."

It's a more ambitious convention in '94, Simonds says. "This year we have expanded to include our labels, who will come in over the first two days and do product presentations." Beyond an open house at REP's offices and a presentation at the Luxeotel Hotel, several REP-distributed labels have scheduled artist showcases coinciding with the convention. These include CMP (Mick Karn and David Torn), Integrity (Susie Luchsinger), Discovery (Sara Hickman), East Side Digital (the Bottle Rockets), Rounder (Rory Block, the Blazers, and Bullseye Blues' Charles Brown), and Rykodisc (Nils Lofgren).

Interestingly, the floor also has been opened for hometown boy Marty Zeller, former leader of the Gear Daddies, who currently is without a deal.

In case anybody thinks REP is getting high-falutin', the company notes, "In true Midwestern fashion, one of the [showcase] venues is a bowling alley, not a half-empty ball. Sounds like DT's kind of convention."

QUICK HITS: Shanachie Records will derive some ancillary benefits from the 1994 Rhythm & Blues Foundation Pioneer Awards. Otis Blackwell and Don Covay, two of this year's honorees, have been recent subjects of Jon Tiven-produced tribute albums for the Newton, N.J.-based label. Covay got his due last year's "Back To The Streets," while Blackwell is saluted on the new "Brace Yourself!" Both are well worth any R&B fan's attention... Rock'n'roller Buddy Knox, who recorded the 1957 No. 1 hit "Party Doll," has signed with DD&amp;M Records in Beaverton, Ore. His first release for the label will be a 32-track greatest hits package, "Hard Knox And Bobby Sox." Some proceeds from Knox's U.S. tour, which begins March 26 in Ventura, Calif., will go to the American Red Cross Earthquake Relief Fund... CMC International Records, a metal-oriented multinational operation with offices in Zurich, Switzerland; Hamburg, Germany; and Zebulon, N.C., has kicked its schedule into high gear. It's '94 releases will include a new album by guitar deity Yngwie Malmsteen. The company is now being distributed and marketed in Europe by the U.K.'s Music For Nations... Straight outta subclass: The Braves, one of the Alternative Power Source bands featured on last year's compilation "Smells Like L.A." (Billboard, July 17, 1993), will be featured in the upcoming Fox TV movie "Honor Thy Father And Mother: The Menendez Brothers Story."

FLAG WAVING: Soul brothers and sisters may remember the Soul Brothers Six, the tuneful R&amp;B act that cut "Some Kind Of Wonderful" for Atlantic in 1967. That self-deprecating song (available on the superlative Sire/Warner Bros. compilation "1967 No. 1's") revealed that the group recorded several other tracks for Atlantic, but never topped its biggest hit. While the original unit is no longer together, its leader, vocalist John Ellison, is still making great R&amp;B music—in Ontario, Canada, of all places.

Ellison first played the Great White North in 1974, when he took a gig as a replacement act at an Ontario club. He's been writing and performing there ever since; the fruits of his recent labors may be heard on his more-than-some-kind-of-fabulous new album "Welcome Back," on Marty Duda's After Hours Records, distributed by Ichi- ban.

"When I met Marty, I had with me about 75 or 80 songs on cassette," Ellison says. "When I get an idea, I'll do a demo. I had big fights with my wife—she said I was blowing the money."

Ellison says most of the material on "Welcome Back" was tried out during a 15-month residency at a bowling alley, and discussions.

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BIllboard March 12, 1994

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show and sell: the singular, long-playing relationship between entertainment and the boxes it comes in

by don jeffrey

new york—the 1993 international billie awards are coming to town with some new twists this year, including an advisory council, an overall award, additional categories and an international spin.

on march 10 billboard presents its second annual billies—the only international marketing awards given to the creators of advertising and promotional materials used to market music, home video and other home entertainment.

howard lander, billboard's publisher and creator of the awards program, says, "the billies were born out of the desire to recognize what we felt was a heretofore unrecognized aspect of the entire music and home-entertainment process. all artists deserve to be recognized for superior achievement."

one significant new element in this year's billies is the creation of an advisory council. jane ranzman, billboard's director of marketing, notes, "it was a very important part of the development of this program to make sure the values and standards of the awards represented the entry that they were being awarded to. What makes an award valuable are the standards and ideals it represents."

there are eight people on the council, whose job it has been to help select the judges and judging procedures, as well as to give advice on the awards ceremony and the marketing of the event. the panel, which met throughout the past year, consists of andy baltimore, vp creative services, grp records; herb dorfman, senior vp, orion home video; gary klein, senior vp creative services; emi music publishing; robin lynch, director of design, elektra entertainment; jim wagner, vp advertising/merchandising, warners bros. records; rick dobbias, president and ceo, polygram label group; arnold levine, senior vp creative services, sony music; and henry marquez, vp creative services, emi label group.

about 50 judges were chosen to decide which entries deserve awards. they broke out into teams and held preliminary judging sessions at which the top five entries in each category were selected. the criteria were graphic design, copy, visual appeal and overall impact. in the second round of judging, all the judges met to pick the winners from the top five. each judge ranked each piece from 1 to 10.

new awards

one of the new awards that has been added this year is the best of show, which will be given to the entry that has received the highest number of points from the judges. another addition is the poster art award, which will be given for the best concert tour poster, domestic or international.

"last year it really wasn't international," said ranzman of the 1992 billies. "part of our long-term strategy is to focus on international. that's one reason why we introduced the international billie poster—to tap into europe and the artists and bands."

ranzman adds that international submissions this year are close to 10% of the total, "which i think is really good growth."
PETER MAX

SHOW AND SELL
(Continued from page 58)

Norman Granz, initially an Asch associate but later head of his own Norgran, Clef and Verve labels. The equation behind Martin's designs for both entrepreneurs proved prescient, especially for the thriving post-war jazz scene, for which modern art provided a potent visual foil for a succession of jazz labels from hop to cool and beyond. Meanwhile, major labels and indie alike were evolving similar stylistic marriages for other styles, adopting theatrical poster art for cast albums, or turning to older schools of painting and graphics for classical recordings.

The late '40s added a technological fillip that would accelerate expansion and refinement in visual style, the introduction of the microgroove LP. The potential for a larger cover image was hardly lost on Columbia Records and then-parent CBS, who were staking their future on the new configuration and CBS' corporate emphasis on visual elegance would spur the label's designers to reach for high visual standards in their LP designs.

With the '50s, jazz again spawned a new wave of visual innovation, this time through photography, layout, and design. Reid Miles' covers for Blue Note would establish both label identity and individual artists' personal style, dramatizing the jazz milieu and the dynamism of performers innovators like Rod Dyer, George Osaki, Ed Thrasher, Peter Whorf, and Roland Young. At the same time, however, marketing demands imposed their own restrictions in terms of product identification goals in the retail environment, dictating use and placement of copy, with similar tactics required for print advertising and promotion pie.

With the LP's second decade, however, a virtual changing of the guard brought sweeping changes to music making and marketing, paced by cultural and technological changes. Rock 'n' roll became rock, in the process expanding from its seven-inch origins and their inherent visual limitations to an album-driven market. Rock's sharper focus and increasing cultural self-awareness generated its own image bank, while its constituency nurtured a distrust of conventional from psychedelic art to high fashion, elaborate logos to commercial illustrative styles cribbed from simpler, bygone times. Fish-eye lenses and infrared film, esoteric ethnic art and Maxfield Parrish, medieval illumination and '30s airbrushes commingled in the bins. The boundaries between "serious" and commercial art blurred, with pop art itself a precise metaphor for the techniques and ambitions displayed in late '60s albums. Less obviously, improvements in packaging were expanding options for album designers, with direct printing to board allowing a more sculptural aspect to be explored. Matte finishes, die-cut construction and embossing were among the new tools that would be developed to further enhance cover designs.

Conventional type placement and product identification were abandoned, notably by the Beatles, who eliminated their name from cover designs, beginning with "Rubber Soul," setting in motion a dismantling of the normal copy protocols long held mandatory by marketers. By the end of the decade, various top artists had successfully eliminated all copy from their front panels, forcing a delicate compromise in the rise of product stickering. Back sleeve annotations, which had provided a second line of offense in explicating the music for the potential listener, were banished, replaced by back cover graphics, telegraphic production credits, a tune stack and possibly lyrics.

Meanwhile, advertising had been forced through its own disorienting wave of change. Rock print media provided an influential new platform for advertising, while demanding a new level of sensitivity in imagery and copy. Among the Wittiest and most successful alternative sales strategies surfaced in Warner Bros. ads shepherded by Stan Cormyn, who cultivat ed a laconic, self-kidding editorial approach that lampooned marketing convention, cannily validating the sophistication of rock consumers (a

Design Delight:
Peter Whorf's 1958 cover for Herb Alpert's Tijuana Brass

SHOWSTOPPERS: Soundtracks and, more recently, home videos have taken their precedents in lobby art and film trailers.

MercenarTrek:
Globe Propaganda traveled to bygone times for its QMS cover (1969).

the Art Of Advertising:

through fresh juxtapositions of black-and-white photo images, single accent colors and modern type faces in bold layouts. The approach prefigured subsequent label visual styles for imprints like Impulse and CTI.

That decade saw other refinements in cover imagery, providing a training ground for an influential generation of designers, many of whom got their start under Capitol's Marvin Schwartz, who served as mentor to hard-sell marketing tacti ces. In the process, album design, advertising and promotion all underwent explosive changes as radio programming and print publications were themselves transformed by this burgeoning market's new sensibilities.

Mind-Bending Pantheon
Visual elements now drew from a sometimes literarily mind-bending pantheon of styles and influences,
The Art Of Advertising:

"Pigpen Look-Alike Contest" to promote the Grateful Dead. Here was a chance where you could be counter-establishment, Cornyn recalls, chuckling at the memory of labels competing fiercely to augment their presence in product bins with high-impact merchandising: earlier posters resting album graphics or providing portraits of artists were upheaval and wane (such editorial). Retailers remained a firm tradition, and wane (such editorial) was launched as a science, although product advertising, costly for many companies, would be added to the mix. The launch was a way of marketing materials—what had to be released between Jan. 1 and Dec. 31, 1990—was eligible to submit entries, with the number of entries increasing by 10% each year. Anyone who was involved in the creation of the materials would be eligible to submit entries, which had to be released between Jan. 1 and Dec. 31, 1990—was eligible to submit entries. The entry fee was $50 for a single submission, $50 for each company participating three or more times. The top five finalists in each category are announced before the ceremony.

"This year," says Lander, "we've dedicated ourselves to building the motion and increasing the credibility of the award. More advertising and direct marketing for the event has been put in place, and an increase in media coverage has been planned.

Eye-Popping POPs

During the 70's, point-of-purchase elements exploded in usage, with major-label focus radicalism (another imprint's series of corporate ads went so far as to say: "The man can't hurt our music.") "I didn't want to pretend to be counter-establishment, so, instead, I tried to get people's attention by making the ads look different, and by using copylines that were somewhat flippan. I treated the consumer as having possible intelligence.

Elsewhere, label creative teams sought to extend the aesthetic ambitions of album art into print layouts that sidestepped copylines to focus on pure imagery, or to create copy that relied more on mood or mystique than a hard sales pitch. Television remained a medium for product advertising, although video imagery would be added to the commercial image bank; music video, however, would begin a decrepibly long and largely overlooked gestation in the creation of promotional films for international marketers. If the next decade lacked the high drama and focused cultural upheaval of the '60s, music marketers remained on a fast track, propelled by ongoing refinements in visual style, new media opportunities, and changes in retail merchandising.

New label strategies would emerge (notably ECM's coolly understated designs), and new visual influences would wax and wane (such as punk's demonstration of most of the refinement that preceded it).

Playboy's Home Video

THE ENVELOPE

(Continued from page 52)

Aerosmith's "Pond's Red" was last year's Billie Award for Best Packaging/Cover Art (Music). The award itself also has changed. Last year the winners received a plaque. Now there is a statuette: a flower-shaped object featuring an etched version by customized product bins, elaborate mobiles, neon signage, notated displays and other eye-popping POP gambits. The escalation would halt only when an aging demographic base and changing retail trends induced a more reserved, generic approach to merchandising a decade later.

Julie Brown

Although best known in the music industry from her six-year stint as an MTV VJ, Julie Brown began her entertainment career in 1979—as a disco dancer. That move directed her first television gig on the Top of the Pops show in her home country, England. Brown's unique look and style always got her noticed and granted her more opportunities (she hosted the British children's program "Crackerjack" and produced the music segment of "TV AM," then landed her MTV post).

Since leaving MTV, Brown has explored many other facets of television journalism, reporting on major fashion and entertainment events worldwide for the syndicated television show "Inside Edition" and hosting sporting events and shows for ESPN's NFL Prime Monday and Sports Night on ESPN-2, including Super Bowls XXV and XXVI. In addition, she has been hosting a number of award shows, such as the ACE awards, HAMM awards, the New York Music Awards—and the upcoming 1994 Billie Awards, which she'll co-host with Peter Max.

Although work with music has always figured in Brown's career, she says she never felt the necessity to be in the music business per se, because "everything has music in it. You can't get away from it. Music has become such a way of the world both as a selling point and a happy point.

In short, it was the business aspect that eventually led Brown to leave the music industry and enter the sports arena—where she still works with music, creating sports clips with music. "The music and the attitude toward music changed so much," Brown

NEVER MIND THE BOLLOCKS

Here's The STOOGES

The Bollocks

(Continued from page 52C)
The Art Of Advertising:

SHOW AND SELL
(Continued from page 52B)

market penetration, and accounts’ concerns about shrinkage and refixing, led to the use of outer packaging on merchandising strategies was prominent and remains so to this day.

Cable And Campaigns Meanwhile, video posed a double-edged challenge for label marketers. Television advertising, introduced during the ‘70s, remained inhibited in production and placement reach by comparatively high costs of broadcast media, but the advent of cable brought new platforms for exposure and much lower costs. Yet the rise of promotional videos inevitably pulled overall marketing dollars away from wholesale expansion of TV advertising, which would grow as much through merchandisers’ campaigns as through label-generated spots. In the main, music videos would continue to overshadow television spots—in terms of visual impact and creative innovation—which lacked the running time and production budgets to match the most dazzling promo clips.

The last decade also prompted product marketers to shift from a youth-oriented mass-market approach to address a more fragmented marketplace and shifting demographic targets. Forced to carry its message to an expanding universe of consumers, the label had to rethink its strategy to meet the needs of an increasingly diverse audience. The result was a shift away from conventional advertising methods and an increased focus on multimedia advertising, including television spots, print ads, and promotional video. This strategy allowed the label to reach a wider audience and to target specific demographics more effectively.

With the LP laid to rest and outer packages banned as ecologically unsound, package design has been driven to rethink its mission within the confines of the smaller CD jewel box.

As for the approaching millennium, the only safe bets are further acceleration in the rate of change, exemplified by the mid-decade’s most buzzword, the “multimedia” promise of everything, in which information is broken down into short takes.”

Through it all, the need to sell the music is balanced against the constant battle to win over the consumer base. As the music industry changes, so must its advertising and promotional strategies. Today, more than ever, the label must be ready to adapt and evolve to stay competitive in a constantly changing market.

Multi-Metallia: ‘90s art direction faces the challenge of graphically representing performers’ creations across a wide range of media.
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1. **Gin Blossoms**

   **“Jagged Little Pill”**

   This album has been designed around the band's unique style, blending elements of grunge and rock to create a sound that is both raw and refined. The album's success is evident in its widespread popularity, with many listeners identifying with the music's themes and energy.

2. **The Weeknd**

   **“Blinding Lights”**

   This song has become a global phenomenon, with its catchy melody and pioneering electronic production. The Weeknd's fusion of hip-hop, R&B, and electronic music has resonated with listeners worldwide, cementing his status as a leading figure in contemporary music.

3. **Taylor Swift**

   **“Cardigan”**

   Swift's latest album has been praised for its emotional depth and musical versatility, showcasing her growth as an artist. The album's success is reflected in its critical acclaim and commercial success, making it a standout release in 2020.
CUBEART CHARTS ITS COURSE IN MUSIC CD-ROM FIELD

NEW YORK—Add a key arrival to a recent key departure at Philips Interactive Media, the multimedia software group of the Unit of New York-based Philips Media.

Bernie Lukasin vacates his post at Philips Interactive Media in mid-March for a spot as CEO of Jones Interactive Media, a division of Englewood, Colo.-based Jones International that Lukasin will shepherd into the software business. He says the company’s first such title is due out this year.

Moving on this month, though not into Lukasin’s former role, is Stephen M. Race, who has been appointed to the position of senior VP of Philips Interactive Media. Race has no plans at this time to replace Lukasin, a company spokesperson said.

Additionally, on March 1 Emile Petronio, another VP of marketing, was named senior VP of Entertain ment Acquisitions for Philips Interactive Media, a role in which he will oversee entertainment industry efforts for the company, including title acquisitions, film studio and record company relations, guild agreements, and artist relations.

Lukasin, who will be based in Philips’ Los Angeles office, is responsible for directing Philips’ sales and marketing activities for its interactive software titles, and also for overseeing the company’s “interactive entertainment division,” which will be headed by Scott C. Marden, president/CEO of Philips Media. Philips publishes titles for a variety of different platforms, including CD-I.

“Since Philips Media was established last year, we have been taking care to become a leader in the industry, and Steve’s appointment is a significant addition to this effort,” Marden said. “I believe bringing Steve on board will both strengthen and centralize our efforts.”

Race began his interactive activity in the ’80s as VP of marketing for Atari, where he served as VP of marketing and communications for its international division. He also has served as GM at Ceramic Research & Development, a multimedia software publisher, and was a founder of toy maker Worlds Of Wonder.

Most recently, Race served as a consultant for a variety of clients, including game company Sega of America, where he worked on the introduction of the “Sega The Hedgehog” series.

“Joining Philips Interactive will be like coming home for me, as I will be working in both hardware and software—something I’ve enjoyed doing for over a decade,” Race says of his new role.

SYMBOL & MEANING

Lukasin describes his new role as an “opportunity I couldn’t walk away from.” He has had some “sleepless nights,” but generally feels good about the move. “This is a new direction for us,” he says. “We understand the potential, but we’re also aware of the challenges.”

The move is a significant one for Lukasin, who has been with Philips since 1990, when he was hired as a junior executive. He continued to climb the ranks, becoming senior VP of sales and marketing in 1994.

“Philips Media is a new company, and we’re looking for ways to expand our business,” Lukasin said. “We’re looking to break into new markets, and we’re looking for opportunities to differentiate ourselves from our competitors.”

Lukasin said that the company is looking at opportunities in the retail and consumer markets, as well as in the enterprise and government sectors.

“We’re looking to create new revenue streams, and we’re looking to create new opportunities for our customers,” Lukasin said. “We’re looking to create new relationships, and we’re looking to create new products.”

Lukasin said that the company is looking to create new revenue streams, and we’re looking to create new opportunities for our customers, as well as in the enterprise and government sectors.

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Niche Video Labels Thrive In U.K.

REALITY, INSTRUCTIONAL TITLES LEAD BOOM

BY PETER DEAN

LONDON—Alleged film footage of Adolf Hitler’s body, videos of real-life police car chases, rare ’70s European horror flicks, previously unseen glimpses of Charlie Chaplin and Buster Keaton “backstage,” and Japanese animation are all carving valuable and interesting niches for themselves within the mature U.K. video-through scene.

With instructional titles exercising ever-greater strength among mainstream suppliers, entrepreneurs are searching out the odd and the unusual to gain retail representation. Although the public’s fancy is fickle, Britons are buying, and thus far the strategy is working for several ventures.

Currently the U.K.'s second-best-selling video, “Police Stop!” is an example of a new cottage industry that has sprung up over the past 12 months and has seen a dozen new niche labels set up as specialty purveyors.

“Police Stop!” is a compilation of real-life police pursuits, using handheld cameracasts from helicopters, cars, and fixed sites at busy motorway junctions. Labyrinth Videos has driven off with all the loot from the inexpensive compiled vids, racking up an impressive 100,000 units at £9.99 pounds (approximately $15). Retailer HMV’s Oxford Street site in central London reports 90 units sold per day.

Labyrinth Videos managing director David Finch attributes the title's success to extensive research and a bit of luck. The U.K. scene often is driven by novelty purchases: what does hold firm, however, is that specialty videos are growing apace, says Finch.

“Last year, video recovered from the shortfall created by computer games in 1992,” he says. “I think the public is aware now that video offers a range to suit all tastes.”

Finch believes there has been a snowball effect of people getting used to specialty cassettes. Book and video clubs have responded. Labyrinth sells 50% through traditional retail outlets, and 50% through direct-mail outlets like the Good Book Guide, Reihouse Books, and Readers Digest, and also through new avenues like the QVC shopping channel.

“It’s a question of doing the research first and then buying the title,” Finch says. “We don’t buy packages, either; it’s strictly buying what we can sell.”

Seventy percent of the sell-through business in the U.K. is gift-oriented, but purchasers of niche product tend to be themselves. Retail chains interested in turning sell-through into a yearlong business are jumping at the chance to set up promotions during the summer and spring, when sales (as opposed to rentals) traditionally hibernate.

Mike Preece, managing director of Japanese animation label Manga Videos, believes that the summer months are his best.

“Our sales actually dipped over the Christmas period because where most videos are gift-purchased, ours tend to be self-purchased, and we’ve had particular interest from the retailers as a result.”

The success and growth of the Japaneseimation craze has taken even Preece by surprise. “Akira,” its top-selling video, has now topped 75,000 units at $12.99 pounds ($15). New titles tend to ship in small quantities of 5,000-10,000 tapes, then turn into healthy catalog items. It’s another reason why retailers are courting these new niche labels for exclusive distribution and sales windows by offering in-store branding and dedicated sections.

Preece reports particularly good sales through music-oriented retailers, Our Price, HMV, Virgin, and Tower Records. Smaller chains like Sam Goody and Andy’s Records are being even more accommodating in an effort to create their own niches for niche programming.

Sam Goody, which has focused on Manga Video as a strong genre, had four of that label’s titles in its top 10 over Christmas.

“These particular retailers are moving into specialist areas because they’re also looking for niches, in order to compete against the [major chains] like Our Price,” says Preece.

Manga also has just secured distri-

(Continued on page 35)

HMG Expands Duping Capacity With CD-ROM

BY SETH GOLSTEIN

NEW YORK—CD replication and video duplicating aren’t normally found under the same roof. They are, however, at Hauppauge Manufacturing Group in Hauppauge, N.Y. It wants to leave no format uncovered in the increasingly complex world of home entertainment.

HMG, which graduated from audio to video dubbing in the mid-’80s, recently added CD and is now in the midst of building CD-ROM output into its capacity. Video CD—full motion video on a five-inch disc—is a possibility. “We won’t be there right now,” says sales and marketing VP Brian Wilson, but he thinks it’s coming. HMG already has strong indications that some of its customers are moving in the direction of multimedia.

Demand, though, is only simmering at present. “For all the hype you’ve been hearing about this, the stuff’s not in the stores yet,” he says.

Given your customers the stuff that dreams are made of.

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THE INN OF THE SIXTH HAPPINESS

A GREAT CLASSIC FEATURING INGRID BERGMAN!
"Spectacularly acted and directed," (Variety) this true story of passion and courage stars INGRID BERGMAN as a modern day missionary who saved 100 homeless children in the Sino-Japanese War.

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CATALOG #170
DEALER ORDER DATE: MARCH 11, 1994* STREET DATE: APRIL 6, 1994

Produced by Corner Box Presents
A Cinemagraph Picture Starring BERT BERNARD, CURT JURGENS, ROBERT DONAT
Co-Produced by Richard A. Block
A Bixler Acwalz Production THE INN OF THE SIXTH HAPPINESS
Directed by ROBERT ALTMAN Written by MARK RANSON, COLOR BY ROYAL
Screenplay by ROBERT LEMMART
Based on the Book "The Small Woman" by Eric Burgess
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Look for One or More New Studio Classics on the First Wednesday of Each Month

SUGGESTED RETAIL PRICE: $19.98 EACH

Perfect For Rental or Sell Through!

BILLBOARD MARCH 12, 1994

Top Video Sales

FOR WEEK ENDING MARCH 12, 1994

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>YEAR OF RELEASE</th>
<th>RATING</th>
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<td>1991</td>
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<td>March</td>
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<td>36</td>
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<td>The Meier Group TMG132</td>
<td>Peebles</td>
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<td>NR</td>
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RIAA gold certification for sales of 50,000 units or $1 million at suggested retail. RIAA platinum certification for sales of 100,000 units or $2 million at suggested retail. A gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. A platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
Best-Of Carson, Letterman Vids Due In Spring

LOS ANGELES—For more than 10 years, Johnny Carson and David Letterman were back-to-back on NBC. This spring they’ll be side-by-side on retail shelves.

Buena Vista Home Video will release a four-volume collection of Johnny Carson’s finest hours, while GoodTimes Home Video ships six tapes from the recently acquired “Late Night With David Letterman,” the host’s old NBC show.

The Buena Vista collection, called “Johnny Carson: His Favorite Moments From The Tonight Show,” was personally selected Carson and spans his 30-year reign as the king of late-night talk. It’s a one-shot deal: No extensions to the line are planned. Street date is May 27 at a suggested list of $14.99. Buena Vista will follow later this year with a four-cassette collector’s edition, priced at $59.99.

Titles in both series will be themed either by decade, in Carson’s case, or by regular program segments featured on “Letterman.”

Three Carson volumes will include guest performances and skits from 1960 through 1990. Carson’s final show, which aired May 22, 1992, is included in its entirety as a separate tape. Running times are 45-60 minutes.

The Letterman videos will carry the themes “Stupid Pet Tricks,” “Stupid Human Tricks,” and “Late Night’s Top Ten Lists.” Celebrity interviews will be interspersed between the segments.

GoodTimes begins shipping the 45-minute, $29 cassettes to stores in late April, based on a deal struck several months ago with rights owner NBC Enterprises. The Carson show is owned by Carson Productions.

EILEEN FITZPATRICK

FRIDAY, MARCH 12, 1994

Home Video

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FRIDAY, MARCH 12, 1994

Home Video
The only way for Dad to tee off with the PGA Champions. All 75 of them.

CBS' Jim Nantz chronicles all 75 years of the PGA Championship in this unique collector's edition. From the first ever filmed PGA Championship in 1916 to the captivating sudden death playoff in 1993, this video shows the victories of golf's greatest legends: Nicklaus, Daly, Norman, Trevino, Azinger, Hagen, Sarazen, Nelson, Snead, Hogan, Player and many others. It can only be found here, exclusive footage and interviews with past champions - 75 years of PGA history in the making. Golf doesn't get any better than this.

- Exclusive to video, exciting history-making footage.
- A classic addition to any golf fan's collection.
- Produced and endorsed by the PGA, a tradition of excellence.

Commentary by Jim Nantz

Only $19.98 each

Prebook Date: April 5, 1994
Street Date: April 20, 1994

HMG EXPANDS DUPING (Continued from page 55)

Hear: volume isn't something that commands respect," notes Wilson, who nevertheless looks forward to the start of a CD-ROM "push" in the first quarter.

Home video, meanwhile, provides the cash flow needed to support new ventures. HMG doesn't compete in the same Hollywood league as Track Video Services America and Technicolor Video Services, but the company has benefited mightily from PolyGram Video's expansion into movies, starting with "Pose" and "California." The features are HMG's first since the titles it duplicated for MGM/UA Home Entertainment.

The "politics of (Giancarlo) Paretti," who nearly mismanaged MGM/UA into oblivion before giving up ownership, ended that arrangement in 1990. Wilson recalls. HMG itself has been part of a top-to-bottom corporate restructuring, which made the duplicator the operating division of publicly held HMG Digital Technologies.

Begun as a follow-on to its audio business, Hauppauge Manufacturing duplicates music videos for PolyGram, Sony, and HMG's RCA label, and has developed a variety of support services that Wilson says "have taken us afield" into promotional videos for cars, pharmaceuticals, and the like. Much of HMG's growth is in extended-play cassettes, generated by a battery of Sony high-speed Sprints, doubling four from 10 to 40 tonight. "Many of the major products we're bidding for are EP," Wilson notes.

PolyGram, which doesn't use EP, is probably its biggest single customer in any tape format and a major contributor to video's 65% share of HMG revenues. HMG has cranked out millions of copies of the X-Men and Power Ranger series, both "very, very strong sellers," he says.

The company is also dabbling respectable numbers for ABC Home Video and Major League Baseball, an assignment it shares with West Coast Video Duplicating. Orion Home Video handles all MLBB distribution. Anticipating a strong sell-through market, Wilson predicts HMG's double cassette output to 20 million in 1994.

Music video has tailed off, however. The hot genre of 10 years ago, thanks to Michael Jackson, longform blockbuster rapidly declined from New Kids On The Block's million-unit sellers to the occasional success of less than half that number. "There is still significant demand," says Wilson, "but it doesn't happen very often." HMG had convinced itself otherwise, just like everyone else. He adds ruefully, "We were certainly deceived for a while."

While sanguine about video's prospects, Wilson worries that dubbing capacity is forcing down prices and further shrinking profits already hurt by slim EP margins. Drawing on airline analogy, he says, "There are too many super-saver fares going around." HMG's multimedia plans are an attempt to fly a more profitable route.

FOR THE RECORD

Contrary to a report in the Feb. 5 issue, HBO Video has not licensed "A Bronx Tale" for use in Rentrak's pay-per-transaction system.
VIDEO PEOPLE

Valery Kountze, formerly of ITC Home Entertainment, is appointed to the newly created position of video market development VP for Warner Music Group.

Robert Wittenberg is advanced to senior VP/GM, Video Products Distributors. Hans Lange becomes finance and administration senior VP.

Tim Landers, formerly of Prism Entertainment, joins WEA as director of sales/video distribution. Verna Spizuzo is named video coordinator.

David Koss is promoted to senior director of theatrical marketing, PolyGram Video. Sal Scamardo, formerly of CNN/Fox Video, joins as sports and fitness marketing director.

VSDA names three board members: Peter Balner of Palmer Video, Ron Berger of Rentrek, and Mark Fisher of Stop & Shop Supermarket Co.

David Bishop, formerly president of LIVE Home Video, joins MGM/UA Home Entertainment as executive VP, joining Richard Cohen, recently named president. Cohen, who will have worldwide responsibilities for home video and multimedia, previously was executive VP of Buena Vista Home Video Worldwide.

Rodney Ige joins MCA/Universal Home Video as VP of creative services. Phyllis Bagladi assumes responsibility for Universal Pictures' non-theatrical distributions. Jerry Hartung, sales and marketing senior VP of Universal Pay Television, is named non-theatrical VP for MCA's Home Entertainment Group, an affiliate of Universal Pictures.

Appointments at Video Treasures: Michael Reiff, formerly of Sight & Sound Distributing, to western regional sales manager, based in Portland, Ore.; Ron Hughbanks, formerly of Strand Home Video, to eastern regional sales manager, based in Washington, D.C.; Bishop, formerly of Strand, to south/central regional sales manager, based in Dallas. Nick Cregor, formerly Strand marketing VP, named QFE product/marketing manager.

Bill Perrault, formerly with Columbia TriStar Home Video, joins Compton's NewMedia as VP of worldwide marketing.

Gerald Fiera is appointed regional sales manager, Capital Cities/ABC Video Publishing.

Eric Peterson, formerly Kultur International/White Star Video western regional manager, joins Brentwood Home Video as national sales manager.

Ron McMillin is named regional manager of Sight & Sound Distributors' new Salt Lake City branch. He had been with Videolom, Chytreaus, and Best Video.

Marsha King is named senior VP, business affairs for Warner Home Video, where she is also general counsel.
**Goodtimes at Wal-Mart:**
Sell-through specialist Goodtimes Home Video is well represented at Wal-Mart these days.

On a recent visit to Wal-Mart’s Oxnard, Calif., store, we were impressed to see a huge aisle display with hundreds of Goodtimes titles.

A whole stack of Richard Simmons’ Deal-A-Meal kits was heading to the bin. A '90s kid’s titles from the New York-based company also was prominently displayed.

Although Goodtimes easily had the highest profile of any video supplier at that particular location, a Wal-Mart spokesperson says no special promotion was running.

“This was just our regular stack display,” he says, “it was nothing out of the ordinary.”

**Part Two, Direct-To-Video:** Universal Pictures has wrapped production on “Darkman 2:” a direct-to-video project starring Arnold Vosloo in the title role. Liam Neeson, recently voted to Hollywood’s A-Talent category by “Schindler’s List,” apparently chose not to reprise his starring role for the video series.

“Darkman 2” is not on MCA/Universal’s cassette schedule yet, but the studio has already started filming “Darkman 3,” also slated to go direct-to-retail. Larry Drake, who played the really, really bad guy in the first “Darkman,” repeats his role in the third.

Elsewhere in sequel land, newly formed Movie Animation announced it’s working on a return to “All Dogs Go To Heaven,” which will make a theatrical stop before heading in the opposite direction. A release date has not been determined. The 1989 animated feature has sold about 4 million cassettes.

**Pirate Report:** The Motion Picture Assn. of America’s Anti-Piracy Office says criminal and civil cases were up 34% over last year, and that MPAA seized 50% more pirated tapes than in 1992.

A total of 702 civil and criminal seizures were recorded in 1993, compared to 400 the previous year. More than 300,000 bootleg video-cassettes seized, an increase of 100,000.

Although pirates are becoming more organized and sophisticated, the MPAA did bust its largest bootlegger last year. The $60 million-a-year operation, run out of a Fairfax, Va., warehouse, housed 346 VCRs. Some 50,000 cassettes were confiscated at the time of the raid.

MPAA and California state police hit 49 locations in one month, leading to six arrests and the seizure of 20,000 tapes.

Jack Valenti, MPAA president, says increased efforts prove that “we will use every legal means at our disposal to see that these acts do not go unpunished.”

**Clarissa Signs It All:**
Melissa Joan Hart, the star of Nickelodeon’s “Clarissa Explains It All,” is making two in-store appearances to promote her latest video release from Sony Wonder.

Hart will sign copies of “Clarissa Explains It All: Dating,” at Trees Music’s Roosevelt Field Mall combo store in Garden City, N.Y., March 12. A week later, same store.

**Universal Appeals:** Southern California Blockbuster Video and Music Plus stores are offering discounts for the Universal Studios Tour with every rental or purchase. Each coupon is worth $8 off park admission, and as many as four people can use one ticket. The regular park admission is $29.95. Act fast, because coupons expire March 31.

**Kitty Contest:** Cats have zoomed to the top of the pets chart ever since Socks moved into the White House. Not surprisingly, Wood Knapp Video is taking advantage of the opportunity to promote “Here Comes The Cat.”

Knapp is offering the Children’s Circle tape features a nationwide search to find the retailer, distributor, or sales rep with the prettiest kitty. A picture of the cat and owner serves as the entry.

Wood Knapp will award winners a variety of cat products. Entries should be sent to Cyrena Hillyard at Wood Knapp and must be received by May 5.

**Flowers and Videos for MGM:** Celebrating Mother’s Day, MGMUA Home Video is offering $20 of FTD discount coupons with the purchase of one of 12 titles, priced at $19.98.

Titles in the promotion include the MGM musicals “Brigadoon,” “High Society,” “Seven Brides For Seven Brothers,” and “South Pacific,” with Judy Garland and Fred Astaire.

The coupons, inserted inside the cassette boxes, can only be used with 1-800-SEND-FTD phone orders. The offer expires Oct. 16.
NOW AT $19.98
PLUS $5.00 MATTEL CONSUMER REBATE

$5.00 MATTEL CONSUMER REBATE WITH AVIVA SPORTS TOY PURCHASE

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$33 MILLION BOX OFFICE FAMILY HIT

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DEALER ORDER DATE: MARCH 9, 1994
STREET DATE: APRIL 5, 1994
CATALOG #: 8500

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TWENTIETH CENTURY FOX Presents in association with ISLAND WORLD J. DAVID MICKEY EVANS Film THE SANDLOT directed by DAVID NEWMAN

Starring CHESTER KACZENSKY Mickey Evans RICHARD BURR Forest Whitaker MARK BURG Chrs D'ar маш CATHELEEN SUMMERS

Produced by ANTHONY B. RICHMOND

Written by DAVID MICKEY EVANS & ROBERT GUNTER

Directed by DALE DE LA TORRE

STARRING WILLIAM S. GILMORE

EXECUTIVE PRODUCED BY DAVID MICKEY EVANS

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www.americanradiohistory.com
Avalanche Of THX Laser Titles Coming In '94

THX PANSY: A greatly expanded schedule of THX titles is set for 1994 release due to the overwhelming critical and financial success of the Lucasfilm laserdisc program. It debuted last year and used proprietary technology and exacting new standards to make significant improvements in the disc mastering and duplication process.


PICTURE THIS

"Terminator 2: Judgment Day." In 1994, there will be at least three times as many THX laserdisc releases, including 10 from FoxVideo alone.

MGM-UA, Image, and Pioneer LDCA each will have multiple titles this year using the Lucasfilm process, while MCA/Universal and Voyager Company will make their THX laserdisc debuts with "Carlito's Way" and "Silence Of The Lambs," respectively.

FoxVideo enjoyed an enormous hit with its "Star Wars Trilogy" boxed set. "The fine production work of the THX laserdisc program helped make 'Star Wars' our most successful laserdisc venture thus far," says FoxVideo president Bob DeLellis.

"The Ultimate Oz" was MGM-UA's

by Chris McGowan

"(Continued on next page"

SALES COME ALIVE

With Priced-To-Own Hits Now At $19.99!

Screwball comedy hit stars Penelope Ann Miller as the shy librarian turned sexy headliner!

All-Star cast of Academy Award® winners and nominees, including Olympia Dukakis (Moonstruck) and Danny Aiello (Do The Right Thing). "Heartwarming, charming, funny!" —American Movie Classics


Stock #1596
"Thrilling Any Heart Stopping!
ALIVE
Based On A True Story
"Two Thumbs Up!"
A Warmly Touching Comedy!
Indian Summer
"Two Thumbs Up!"
Saks & Ebert

Over $14 million at the box office.
"High spirited cast!" —American Movie Classics
"Two thumbs up!" —Saks & Ebert

"A Screwball Comedy!
\nScreentime, Inc. (1986)

Stock #1596 Stock #1936

PREBOOK: 4/12/94 WILL CALL: 5/10/94
NAA.D: 5/13/94

HOLLYWOOD PICTURES HOME VIDEO

TOUCHSTONE HOME VIDEO


(Continued on page 55)
LASER SCANS

(Continued from preceding page)

first THX title and, like the “Star Wars” set, grossed in the seven fig-
ures. Senior VP/GM George Felten-
stein notes that the THX “Oz” ed-
ition “surpassed all our previous concep-
tions of the technical capabilities of the laserdisc medium.”

“The success we have witnessed on
such a wide variety of films illustrates
growing consumer interest in what la-
serdisc has to offer,” adds Ross Her-
ning, director of business develop-
ment for Lasercard’s THX division. “We
are thrilled at the number of titles we
have been given the opportunity to
work on in one short year.”

PRIVATE MUSIC was set to re-
lease its first-ever laserdisc, “Yanni
Live At The Acropolis” ($29.95), March 1. Instrumental musician
Yanni is the label’s top-selling artist, and in the concert he is backed by the
Royal Philharmonic Concertor-
chestra. Yanni’s appearance at the 2,000-year-old Herod Atticus Theater
was his first performance in his Greek homeland in decades. “It was the
scope and historical significance of the Acropolis concert that made it manda-
tory that we release it as our premiere laserdisc,” says Private Music presi-
dent and CEO Ron Goldstein.

PIONEER ELECTRONICS has
promoted Mike Fidler to the post of
senior VP of new technology and stra-
tegic planning. In his new job, Fidler
will oversee new business develop-
ment of consumer-based optical prod-
ucts. He previously was Pioneer’s seni-
or VP of marketing, Kerry McCammon, now VP of home elec-
tronics products, will take over Fidler’s former marketing and adver-
tising responsibilities.

COLUMBIA TRISTAR is launch-
ing “Mr. Jones” with Richard Gere and
Lena Olin ($44.95) April 20, and will
bow six old favorites on April 27. They
are “The Wild One” (remastered, side
CAB, $34.95), “Against All Odds” (widescreen, side 3 CAV, $83.65), “Dr.
Strangelove” (wide, $34.95), “Body Double” (wide, $38.95), and “Midnight Ex-
press” (wide, $38.95), and “Blue Thunder” (wide, $34.95). All previously
were released on laserdisc by Pioneer LDC through a distribution agree-
ment that expired Dec. 31. The new Columbia TriStar versions are all ei-
ther remastered or presented in let-
terboxed editions for the first time.

WARNER bros. has released “The Saint Of Pt.
Washington” with Danny Glover and
Matt Dillon ($34.98) April 20. Just out is “Demolition Man” (wide, $34.95), the
six-thriller with Sylvester Stallone and Wesley Snipes. It isn’t the most noteworthy film out-
ing for either star, but the stunts and ac-
tion are spectacular on laserdisc.

MCA has just released “Legal Eagles” (wide) with Robert Redford and
Debra Winger, “When A Stranger Calls . . . Back” with Charles Durn-
ing, “The Real McCoy” (wide) with Kim Basinger and Val Kilmer, and “Fast Times At Ridgemont High,”
with Sean Penn, Judge Reinhold, and Jennifer Jason Leigh ($34.95 each).

FOXVIDEO launches “The Good Son” with Macaulay Culkin ($39.98) March
30. Penelope Sphering’s “The Beverly Hillbillies” with Jim Varney and
Lily Tomlin ($39.89) is due in May.

Walt Disney offers the Tina Tur-
ner bio “What’s Love Got To Do
With It” with Angela Basset and Laurence Fishburne ($39.99) in late March, and “Cool Runnings”
(wide, $39.99), “Another Stakeout” (wide, $39.99), and Alain Corneau’s
“Tous Les Matins Du Monde” (All
The Mornings In The World) with
Gerard Depardieu ($39.99) in late
April. Coming in June: Wayne

Image is bowing “Malice” with
Alec Baldwin and Nicole Kidman
($39.99), as well as THX versions of
the Billy Crystal comedy hits “City
Stickers” and “When Harry Met Sally” (both wide, Digital Dolby
Surround, $39.99) in April.

BMG VIDEO launched Miramar’s
“Tangerine Dream: Three Phase” ($29.98) on disc last summer, but the
title may get a new boost from its re-
cent Grammy nomination for Best Long Form Music Video.

Top Laserdisc Sales

FOR WEEK ENDING MARCH 12, 1994

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturers, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN THE LINE OF FIRE</td>
<td>Columbia TriStar Home Video 52316</td>
<td>Clint Eastwood, John Milius</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
</tr>
<tr>
<td>2</td>
<td>HARD TARGET</td>
<td>Universal City Studios MCA/Universal Home Video 41824</td>
<td>Jean-Claude van Damme</td>
<td>1993</td>
<td>R</td>
<td>$34.98</td>
</tr>
<tr>
<td>3</td>
<td>LAST ACTION HERO</td>
<td>Columbia TriStar Home Video 27936</td>
<td>A. Schwarzenegger, Auston O’Brien</td>
<td>1993</td>
<td>PG-13</td>
<td>$34.95</td>
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<tr>
<td>4</td>
<td>CALIFORNIA</td>
<td>PolyGram Video 440689333</td>
<td>Brad Pitt, Juliette Lewis</td>
<td>1993</td>
<td>NR</td>
<td>$34.98</td>
</tr>
<tr>
<td>5</td>
<td>TRUE ROMANCE</td>
<td>Morgan Creek Productions Inc. Warner Home Video 12992</td>
<td>Christian Slater, Patricia Arquette</td>
<td>1993</td>
<td>NR</td>
<td>$39.99</td>
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<tr>
<td>6</td>
<td>CLIFFHANGER</td>
<td>Columbia TriStar Home Video 52236</td>
<td>Sylvester Stallone</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
</tr>
<tr>
<td>7</td>
<td>SLEEPLESS IN SEATTLE</td>
<td>Columbia TriStar Home Video 52416</td>
<td>Tom Hanks, Meg Ryan</td>
<td>1993</td>
<td>PG</td>
<td>$34.95</td>
</tr>
<tr>
<td>8</td>
<td>TERMINATOR 2, JUDGMENT DAY-SPECIAL EDITION</td>
<td>Carolco Home Video Pioneer LDC, Inc. 82997</td>
<td>A. Schwarzenegger, Linda Hamilton</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
</tr>
<tr>
<td>9</td>
<td>RISING SUN</td>
<td>FoxVideo Image Entertainment 8520</td>
<td>Sean Connery</td>
<td>1993</td>
<td>R</td>
<td>$34.98</td>
</tr>
<tr>
<td>10</td>
<td>THE FIRM</td>
<td>Paramount Pictures Pioneer LDC, Inc. 32523</td>
<td>Tom Cruise</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
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<tr>
<td>11</td>
<td>POETIC JUSTICE</td>
<td>Columbia TriStar Home Video 52396</td>
<td>Janet Jackson</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
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<tr>
<td>13</td>
<td>MENACE II SOCIETY</td>
<td>New Line Home Video Image Entertainment 72556</td>
<td>Tyri Nuyen</td>
<td>1993</td>
<td>R</td>
<td>$34.95</td>
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<tr>
<td>15</td>
<td>STAR WARS TRILOGY- THE DEFINITIVE COLLECTION</td>
<td>FoxVideo Image Entertainment 0693-84</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1993</td>
<td>PG</td>
<td>$24.98</td>
</tr>
<tr>
<td>16</td>
<td>THE SECRET GARDEN</td>
<td>Warner Bros. Inc. Warner Home Video 19000</td>
<td>Kate Maberly</td>
<td>1993</td>
<td>G</td>
<td>$34.98</td>
</tr>
<tr>
<td>17</td>
<td>HEART AND SOULS</td>
<td>Universal City Studios MCA/Universal Home Video 41774</td>
<td>Robert Downey, Jr., Charles Grodin</td>
<td>1993</td>
<td>PG-13</td>
<td>$34.98</td>
</tr>
<tr>
<td>18</td>
<td>THE REAL MCCOY</td>
<td>Universal City Studios MCA/Universal Home Video 41782</td>
<td>Kim Basinger, Val Kilmer</td>
<td>1993</td>
<td>PG-13</td>
<td>$34.98</td>
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<tr>
<td>22</td>
<td>DAVE</td>
<td>Warner Bros. Inc. Warner Home Video 12962</td>
<td>Kevin Kline</td>
<td>1993</td>
<td>PG-13</td>
<td>$34.98</td>
</tr>
<tr>
<td>23</td>
<td>CONHEADS</td>
<td>Paramount Pictures Pioneer LDC, Inc. 32674</td>
<td>Dan Aykroyd, Jane Curtin</td>
<td>1993</td>
<td>PG</td>
<td>$34.95</td>
</tr>
<tr>
<td>24</td>
<td>THE METEOR MAN</td>
<td>MGMUA Home Video Pioneer LDC, Inc. M10322</td>
<td>Robert Townsend, Bill Cosby</td>
<td>1993</td>
<td>PG</td>
<td>$34.98</td>
</tr>
<tr>
<td>25</td>
<td>MAD MAX</td>
<td>Columbia TriStar Home Video Image Entertainment 4030</td>
<td>Mel Gibson</td>
<td>1980</td>
<td>R</td>
<td>$34.99</td>
</tr>
</tbody>
</table>

- ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrical released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
- ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $15 million at suggested retail for theatrically released programs, and of at least 50,000 units and $6 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
The album has been selling like hotcakes, and if the video counterparts to similarly marketed AIDS benefit projects are any indication, so will “No Alternative” — the video, particularly since the ten-teen audience generally is more voracious than the rest. MTV aired a television version of “No Alternative” in November, and this video contains almost a half hour of additional footage, including interviews as well as short films by indie film directors. Musically, it’s an alternative-music lover’s Thanksgiving feast. Live performances are featured in the U.S. and U.K. include Smashing Pumpkins, Buffalo Tom, the Breeders, and Suede. Also represented by music — though, unfortunately, not in performance — are Soul Asylum, Soundgarden, American Music Club, the Verlaines, and Lou Reed with a spoken-word piece. The music is great; the cause even greater. Stock up.

The “Polar Bear King,” Hemdale Home Video (213-966-3760), 87 minutes, $19.95.

“Polar Bear King” opens with a young princess desperately pining away for a wise and caring prince to help her rule over the snowy world of Winterland (which, coincidentally, looks an awful lot like Lillehammer, Norway). Meanwhile, in nearby Summerland, an evil witch casts a spell over just such a prince that turns him into a polar bear — and thus an obvious outsider from the sunny society. The European Renaissance fairy tale of the meeting of the two kindred spirits would seem a natural for the screen, but “The Polar Bear King” is missing the magical elements and compelling characters needed to hold a child's attention for its full hour-and-a-half length. The accompanying music and scenery are beautiful, and the bear, courtesy of the Jim Henson Creature Shop, is believable — but the story nevertheless falls short of expectations.

“Winnie The Pooh,” Walt Disney Home Video, 30 minutes.

This three-tales-in-one return to Pooh Corner is pure Disney bliss, and it focuses on genres that are proven children's favorites. First and lengthiest story, "The Good, The Bad & The Tiger," is a western-style reprise of a not-so-great train robbery that finds the obtuse Pooh in the middle of it all. Can Sheriff Piglet and Eyore bring justice, or is the whole episode just a bad dream? "Rabbit Marks The Spot" unfolds as a dognapped Rabbit, fed up because the gang has been digging for buried treasure in his garden, finds them on a bogus treasure hunt for rocks. But Pooh and company make the most of the situation, and Rabbit is the one who learns a lesson in humility, "The Masked Offender" revolves around the trouble in the forest that occurs when Tigger decides to take on a new role as "the best detective in the forest" his friends out of what he thinks are his tricky situations.

“Voices From The Front: Alcohol And Drugs,” Treatment Inc. (800-327-1259), 30 minutes, $35.

Hearing stories about children who have been abused by alcohol and drug parents and/or have turned to alcohol and drugs themselves is quite frightening. Actually watching them as they relay their own stories is quite disturbing. This highly personal, one-on-one style is the key. Another Attent's little-known "Voices From The Front" series, which also probes such incidents as aggression in school, depression, self-esteem, and communicating with parents. "Alcohol And Drug" segment focuses on 19 children who are recovering from chemical dependency, some as young as 13. Subject matter readers recover as a tool to help their children and other physicians.

“Delightful Energize With Yoga,” Goldhil Video (415-346-6000), 60 minutes, $19.95.

PBS-TV health and yoga personality Lilius Polan fits her posture form on film in a new series of yoga videos that can be enjoyed by the beginner as well as the expert. "Energize" comprises two complete half-hour workouts that are best put to use every other day, if not every day. Her well-paced and well-explained stretches and movements are geared toward enhancing breathing and flexibility as well as spinal movement. Also available from Polan and Goldhil are similarly formatted beginner- and intermediate-level "Alive With Yoga" videos. With the onslaught of yoga videos on TV, no signs of letting up, retailers are advised to designate a special yoga subsection in the fitness department if they have not already done so.


Aimed squarely at Hispanic youth, this video chronicles the rapid widespread popularity of the band and quebradita dance movements, which began in Southern California. Productions are entirely in Spanish, so those who don’t understand that language may want to come out on interviews with popular Latin DJ Humberto Luna and members of new group Banda Borracha, as well as banda enthusiasts. However, it constitutes the majority of the aural portion and can be enjoyed by all. Its visual values are pretty basic; most of the footage was filmed in cramped video clubs, but the action is fast-moving and engaging.

“La Mejor De La Quebradita” (The Best Of The Quebraditas), Prado Productions (310-788-2762), 38 minutes, $24.95.

AIDS benefit

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(Continued on page 66)
HELP WANTED

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Billboard
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Recently Neville's Coast To Coast. A&M recording artists the Neville Brothers were
recently at Coast Recorders in San Francisco mixing their upcoming live album.
Shown, from left, are Charles Neville, senior mixer John Cuniberti, Cyril Neville,
and engineer Mike Napolitano.

West Hollywood Hotel Houses Studio Venture Taps Sunset Marquis' Client Base

BY PAUL Verna

In the beginning, there was the home studio. But now that every maj-
or record company seems to have a recording facility in his or her house, what's
left? The professional studio, of course.

Award-winning composer and pro-
ducer Jed Leiber has just opened a full-service recording facility in the
Sunset Marquis Hotel and Villas in West Hollywood. He claims it is the
first and only hotel studio in the world.

The Studio (as it is pointedly
named) aims to attract the hotel's high-
flyers and entertainment clients by offering them a place to write, record, produce,
overdub, oramento their music and video projects.

Designed and built by John
Edwards, with acoustic consulting by
George Augseger, the facility is in a
1,000-square-foot underground garage
formerly occupied by the non-defunct
firm New England Digital. Following
the liquidation of that company, the
space was acquired by client Leiber,
who used to stay at the hotel before he permanently relocated to
Los Angeles from New York, says he
started renting the room as a writing
and production space, “and it basic-
ally just got out of control.”

He installed $500,000 worth of equip-
ment, including a 112-channel Eu-
phonic computerized console, a 24-
track analog Studer tape ma-
chine, 48-track digital Pro-Tools,
a 16-track hard disc capable of
integration, a 16-inch graphics, a Sony projection system with a
100-inch viewing screen, and full
surround sound featuring Tanney
Gendre speakers and Bryanon
amps.

While Leiber won’t discuss details of his arrangement with the hotel, he says
it’s a “partnership” that allows him to
operate a stand-alone, competitive
studio within the confines of the Sunset
Marquis. He credits Marquis manager
Rand Grenzlyke and head of sales Lisa
Hagen for encouraging the venture.
The Studio is so new that only two proj-
ects have been done there so far:
to score the new MCA/Universal
film “Blue Chips,” which was composed by
Leiber, frequent collaborator Jeff
Beck, and famed producer/musician
Nile Rodgers, and a demo that Leiber
cut with singer Lulu and her brother
Bobby Lawrie.

Although the Studio does not adver-
tise, hotel management informs music
clients of its existence, and several
have already expressed interest in
working there, according to Leiber.
Hotel guests receive booking prefer-
ences, but non-guests are welcome as
well. Among the Sunset Marquis’ blue-
ribbon musical patrons in recent years
have been U2, Jimmy Page, Beck,
George Harrison, the Black Crowes,
Depeche Mode, and Motley Crue.

The facility also is Leiber’s per-
sonal studio, and he intends to take full
advantage of it. However, he ad-
mits it would be “a little extravagant
to use it strictly for his own work.
“If I was working on a film score or
a label project,” with someone cover-
ing the studio time, it’s not a prob-
lem, but if I’m just screwing around in
writing songs, it’s a bit over the
top,” he says.

Because of the Studio’s projection
system and large screen—not to men-
tion its movie biz clientele—it prom-
ises to be a haven for small-scale
screenings. Noting that all the re-
cording equipment in the facility is
mobile, Leiber says he could take
himself and his machines out of the
studio and set up elsewhere if a client
wanted to rent large blocks of time
for screenings.

The Studio also is “ideal for film
scoring,” says Leiber, “because of the
large screen. It’s really good for mu-
sic production, and it’s also suitable
for film work, in particular advertis-
ing.” He adds that the Euphonic
board is extremely versatile, since it
can be reconfigured instantly for vir-
tually any type of session.

In its current configuration, the
playing room is too small to produce a
big, natural drum sound, but Leiber
says he could expand the tracking to
the extreme. (“If the Rolling Stones
were to record their album here, they
probably would want a huge drum
room,” he says.)

The installation of the Studio fol-
loos the opening of the Whiskey Bar
at the Sunset Marquis, the West Coast
counterpart to the bar in New York’s
rzy Park Hotel.
The Studio offers audio and video
lines to the Whiskey, opening the
door to record-release parties or
closed-circuit broadcasts of recording
sessions.

Leiber has received Grammy nomi-
inations for the “Honeymoon In Ve-
gas” and “Frankie’s House” sound-
tracks, both collaborations with Beck.
He is the son of celebrated song-
writer Jerry Leiber.

Froom's Sensitivity Keeps Acts Coming Back
Producer Helmed New Elvis Costello & Attractions Set

BY RICK CLARK

Since the early '80s, Mitchell Froom has earned the distinction of being a producer of uncommon
sensitivity and musical integrity. His track record includes a list of critically and (in many cases) com-
mercially successful artists like Los Lobos, Elvis Cost-
tello, Richard Thompson, Su-
tanne Vega, Crowded House, Del Fuegos, the Pretenders, Paul
McCa
tney, Tim
Finn, American
Music Club, and others. Many of
these artists have done more than
one album with Froom, a testa-
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to
his
ability to make the rec-
cording experience a positive one.
Froom also has enjoyed a long-
term professional relationship with engineer/production co-
conspirator Tchad Blake. The two have worked together for the last
eight years.

Among Froom’s latest produc-
tions are Thompson’s “Mirror
Blue” and Costello’s “Brutal Youth.” The Costello album, which
was cut at Olympic Studio in Lon-
don, is notable for reuniting the artist with his legendary original
band, the Attractions. It’s possibly the best album since arriving at
Warner Bros. five years ago. The
title certainly conveys the raw en-
ergy of the band’s chemistry on
some of the tracks.

Froom, along with Blake and Los Lobos cohorts David Hidalgo
and Louie Perez, will be debuting as the Latin Playboys on an
up-
coming self-titled Slash Warner
Brus release. Both the Latin Play-
boys and Costello albums are set for
release Tuesday (8).

Froom just completed produc-
tion work on Sire Jazz artist Jimmy Scott’s second album, “Dream,” which is set for a June
release on Sire/Blue Horizon.

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with Costello, Froom has
worked with the legendary
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no one seemed to stop to consider whether an impressive sound was a desirable one. Does something sound good because it is bigger or smaller and in your face. Many people’s favorite records are older ones. If you are going to compare them fairly (wise, top to bottom clarity, they don’t have it, but they have a lot more thrust to them. 

BB: Explain the chemistry that operates in the studio between Elvis and the band when you are cutting tracks.

FROOM: Elvis has to lead the track vocally. His voice guides the way everybody plays and dictates the intensity of the track; even the way it might speed up or slow down. It is all according to how he is singing, which can change radically in the course of a day. There may be a lot of tension in the air when you try to work that way, but it keeps things pretty exciting. That is why this band plays so well behind him. They are used to it and know how to do it. I was there at the first rehearsals, when Bruce came in to play. At that time, the Attractions hadn’t played together for seven years. I think the first song we worked on was “Silly Girl.” It took about a minute and a half to gel, and then it sounded unbelievable.

As a record producer, you don’t get to see that kind of band chemistry very often. Each musician individually is great, but together it is something else again.

BB: How did you approach your mixes on this project?

FROOM: About four or five songs are live board mixes that we just liked and used; for example, “You Tripped At Every Step.” “My Science Fiction Twin,” “Rocking Horse Road,” “All the Rage,” and I think. “Just About Glad.” Later, when we tried a more formal mixing approach, we often didn’t like the results as much, because it sounded all nice and mixed (laughs). You can get things a little bit better, but if something gets lost in the translation.

That was the determination of this record. We didn’t want to defeat ourselves through the process but making sounds clearer and bigger. We just tried to react to the emotions of the music and the noise the musicians were making.

A studio by Zenos Schroeck on the Europe pro audio industry.

UK:

GRAND CENTRAL, the largest all-new audio postproduction facility to open in London in some years, is set to go online with a three-room complex in April. Aiming at commercials and advertising, each room will feature a SynthiVox and DXO disk system and Harris Grant-designed interiors, with other equipment still being finalized.

Grand Central’s producer George Stone says “enembled” was the key term for the venture, with an equal focus on technology and the people who run it. “Studios are temples to technology, the people who use them are worshipers, and the guy behind the desk is the high priest,” says Stone about the complex’s client stance.

London audio postproduction facility, the Tape Gallery is installing Europe’s first SSL Omnimix system in its newly refurbished Dolby Stereo Studio 4. The system joins the existing Scenarios installed in Studio 6, which also will be upgraded to Omnimix status. Both will be SoundNeted.

“I believe the system is moving forward at quite a good rate,” says Tape Gallery MD Lloyd Billing. “The new Version 3 software incorporates many of the things I had wanted. It’s definitely the way to go.” Broadcast supplier ASC has appointed SWA to organize and handle the reconfiguration of its products and services throughout Europe and the world. The agreement comes with the successful of ASC in the U.K., which has found it difficult to focus on the wider European market,” says ASC MD Len Lewis. The news follows the appointment of SWA as European distributor for Clyde Electronics’ broadcast audio products.

Audio Processing Technology has announced that more than 100 audio postproduction studios worldwide now use the DMS100 for direct-dial CD-quality audio over ISDN and Switched 56 digital networks. It estimates that more than 70,000 channels of APT-X10 audio compression are in use daily.

Delta Sound, the sound operation of Shepperton film studios, has bought seven Alesis ADAT5s plus a BRB remote for each of its three studios. The digital multitracks are synchronized to film and video using Alesis’ A12 interfacers and TimeLine Lynx synchronizers.

“We were drawn toward the ADAT system, but by its modular concept, which enables us to configure a system that is as small or large as the project requires,” states Sound head of Brian Saunders. European sales of home AV equipment with Dolby Surround are expected to rise from 470,000 units in 1993 to more than 2 million units in 1996, according to a survey of West European home cinema market development by BIS Strategic Decisions.

Sounds 94, the music industry show, will be held at the NEC Birmingham June 4-5.

HUNGARY

ARX dealer P&P has supplied AEQ100 graphics, Multi Q parameters, DBI dynamics, and Sixgate noise gates to the Little Madach Kamara Theater in Budapest. The company also has won the contract to supply the equipment for the Big Madach Kamara Theater—the second-largest in the country.

THE NETHERLANDS

FOSTEX D10 DAT machines have been bought by Radio Friesland, Radio Noord, Radio Zeeland, Radio Drente, Radio Rijnmond, Radio Gelderland, TROS Radio, Philips Eleaphone, and Hevelstak Packard. Fostex D10Bis 4-head DATs have gone to RTL 4, Valkiess Postproduction, and RTL1.

GERMANY

RADIO AND TELEVISION station Westdeutscher Rundfunk in Cologne has bought a customized 24-track Fairlight and WDR, with features specially developed for the broadcast sector. Three color monitors, two consoles, and more than 60 hours’ recording are supported, along with the ability to switch between banks of drives. Backup is via an Exabyte 8000 Smm tape running at eight times real-time.

Discotheque Tempel in Munich, located in a former German army tank-funker with a capacity of 2,500 people, has installed a Stage Acouspace sound system. It consists of 14 Chassis I, 279, 12 Performer Series 17, 7 XA 1000 specs, and 125 parameter EQs/levelers.

FRANCE

POSTPRODUCTION outfit Tigre Productions in Paris has expanded into advertising and films for television with the opening of an SSL, Scena-aria-equipped studio. Rental company DC AudioSens has added a SorensenSound V5 to its existing SorensenSound and SoundNet. The two systems are installed in a mobile unit for editing and conforming, and are used in conjunction with KEM flatbed film editors.

Spender $1000 budgetteers from the UK are to be shown weekly on a mixing console manufacturer Sounds, won the Prestige Production Section in the French Diapason CD and record-review magazine awards.
Pro tape

Inside: ITA's Henry Brief talks about the Association and the hot topics being discussed at this month's convention. State-of-the-business reports on the audio and video tape industries include comments from some of the biggest players. Engineers are surveyed as to what tape they're using in the studios.

...An update on DCC explores how it's being promoted. The Billboard Spotlight.
What's The 411?

Engineers
Steve Ett
Tony Maserati
David Kennedy
Rod Hui
Jamie Staub
Andy Grassi
Sean "Puffy" Combs

Producers
Mark Morales
Mark C. Rooney
Dave "Jam" Hall
Sean "Puffy" Combs
Tony Dofat
Devante Swing
Mary J. Blige

Studios
Ed Germano / The Hit Factory
Marathon Recording
Greene Street Recording
Chung King House Of Metal

Doo Bop

Engineers
D'Anthony Johnson
Kirk Yano

Producers
Easy Moe Bee
Matt Pierson
Gordon Meltzer

Artists
Miles Davis

Studio
The Soundtrack Facility

Unplugged

Engineer
Steve Boyer

Producer
Russ Titelman

Artist
Eric Clapton

Studio
Power Station

Malcolm X Soundtrack

Engineers
James P. Nichols
Major Little
Sandy Palmer
Douglas T. McKean
Suzy Fink
Gene Curtis II

Producers
Terrence Blanchard
Spike Lee

Artists
RMG Studio A

Timeless—The Classics

Engineers
Bill Schnee
Dave Reitzas
Al Schmitt
Mick Guzauski

Producers
David Foster
Michael Bolton
Walter Afanasieff

Artists
Michael Bolton

Studio
Ocean Way Recording Studios

Are You Gonna Go My Way

Engineer
Henry Hirsch

Producer
Lenny Kravitz

Artists
Lenny Kravitz

Studio
Waterfront Recording Studios

The Extremist

Engineer
Andy Johns

Producers
Andy Johns
Joe Satriani
John Cuniberti

Artists
Joe Satriani

Studios
Ocean Way Recording Studios

Get A Grip

Engineers
David Thoermer
Ken Lomas

Producers
Bruce Fairbairn
Artists
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Back To Broadway

Engineers
Humberto Gatica

Producers
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WITH CHOICE OF AUDIO FORMATS, CONSUMERS STILL STICK WITH TAPE

By Debbie Galante Block

Perhaps it’s the fact that Digital Compact Cassette (DCC) and MiniDisc (MD) have not taken off in the consumer market. Or perhaps it’s the fact the economy is finally starting to turn around. Or maybe it’s just that consumers are tired of being bullied into buying new formats and are satisfied with very high cassette quality. Whatever the reason, analog tape sales are flat, and in some cases they are up. That’s a real accomplishment for an industry that was expected to see drastic declines. Cassette duplicators are reporting about a 5% to 10% increase in business for 1993. Some of that growth is in spoken-word cassettes, but that’s not the whole story.

“Consumers can get a $40 Walkman and play cassettes and they’ll sound gorgeous,” says Doug Booth, national sales manager for TDK Professional Products in Gardena, Calif. He says that consumers are not necessarily looking for a new format, because cassette quality is up since “the almost universal adoption of digital bits by major music labels.” Type II high bias tape quality has improved, and so has the quality of Type I tape. “The cassette business is growing even though no one is paying attention to it,” he thinks.

WHILE VIDEO MARKET GROWS APACE, PROFIT MARGINS ARE SHRINKING FAST

By Debbie Galante Block

With the sell-through video market booming and the premium market really taking off, videotape manufacturers should be experiencing good growth, but it’s not that simple. Although manufacturers are thrilled that VHS unit sales are high, extremely low profit margins put a damper on profits.

“Volume-wise, 1993 will be a tremendous year. Jurassic Park” likely will be a hit for many of the users, but another blockbuster, says Doug Booth, national sales manager for TDK Professional Products in Gardena. “There are just too many manufacturers making tape in a battle to the death. Consumers can buy tape from many manufacturers now for as low as $1.30. The major problem is that there are too many suppliers competing for too few duplicates,” he says, noting that there are eight or nine tape manufacturers trying to sell with Tyco/Audio Video and Rank Video Services, which are two of the largest duplicates. “There are signs of illness all over the industry, with many tape manufacturers having to slim down their sales forces,” says Booth. “The manufacturers that will survive are those that were in the business early and have already paid off their plants. Only those companies are able to survive dead markets and dreadful exchange rates.”

The pro market has followed the consumer market when it comes to price cutting, says Ron McClenney, VP of engineering at JVC Magnetics America, Tustin, Calif. “We are experiencing increasing competitive pressures from Korean suppliers. Our biggest emphasis has been cost reduction, and we have established a task force to address this,” he says.

Terry O’Kelly, director of sales and marketing for BASF Corp. in Bedford, Mass., agrees with O’Kelly on all counts and adds that if manufacturers continue to improve tape, that will also add to the life of cassettes. “In 1993, we saw a 5% increase over 1992—and 1992 was a tremendous year for us. Our business has just kept growing with no effect, as yet, from CD growth,” he says.

A 5% growth was reported for analog tape in 1993 by Cintas Technologies, Palm Coast, Fla. “It will be another two to three years before CDs start cutting into cassettes. Analog cassettes have at least another decade of life,” says Bob Piselli, VP of marketing and sales. One factor keeping cassette alive is “the cost of getting into CD manufacturing. CD replication equipment is expensive compared to analog cassette duplication equipment,” he says.

Fred Layn, professional audio product manager at Ampex Recording Media in Redwood, Calif., agrees with Hoskins. “Analog tape businesses is strong, and cassettes are not leaving the market,” he says. “When that last reel of analog tape is sold, it will be Ampex tape.”

Is the formulation war still raging on? Not really. Ferrode oxide is still the most used formulation, although TDK’s Booth says companies such as A&M have switched exclusively to using Type II high bias tape. “There are so many new oxides, in addition to chrome, that are being introduced—Continued on page 24
Another issue of interest to tape manufacturers is the consumers' decision to buy C-90 tape exclusively. Distributors need some time to get used to handling that pancake, and then it won't be a problem. According to TDK's Booth, the change from C-60 is happening rapidly. "At one time, there wasn't a perception that consumers would think they were getting less for their money if there was less tape in a shell, but that belief has been proven false," he says. "I think, within a year, all larger clients will have switched to C-90." Piselli sees the switch happening more slowly. "Our business is about 50-50. The price of C-60 has gone down so low that it's shooting back growth of C-90 tape," he says. Independent dupicators may find it more difficult to change all inventories over to C-90 tape because "they are job shops" and have to use what is called for by their customers, says Illegale. "Majors, on the other hand, work for themselves. Switching over isn't as much of a problem for them. In five years, I expect our C-90 business to be about 80% and our C-60 business to be about 15%," he says.

Although most manufacturers say tape pricing is relatively stable, many still feel margins are too low. "But as the market shrinks, some of the players will get out of the business and

"DAT sales are up since it is not only used in the studio, but also for storage and archiving," says 3M's Jim Hoskins.

By Steve Trinam

The professional audio tape business reflects the studio marketplace—an improved second half of 1995 after a disappointing first six months and a strong start for the current year, with varied activity across the country.

The cautious optimism noted at the fall Audio Engineering Society convention and trade show in New York continues for both pro tape marketers and a cross-section of label and independent studies.

Phil Ritti, Ampex manager, pro audio, notes a milestone in the Billboard Studio Track in January that saw new 199 Grand Master Gold rather than the workhorse 56 as the "tape of record" for major projects. New high-end growth products like DAT and Aesis, designed for the digital audio 8-track recording systems, are very successful. And Ampex's 1,080th Golden Reel Award, the industry's oldest recognition program, was bestowed on Genesis last summer.

For 3M, Jim Hoskins, market development manager, professional audio, reports strong acceptance of the new 590 studio tape, with a continuing transition from analog to digital. The market is changing as the engineer, producer and artist are more likely to specify tape brands and types, with continuing reductions in studio staff. DATs are rapidly eclipsing 1/4-inch open reel for tracking sessions, mixdowns, back-ups and commercials. The 3M Visionary Program, now in its third year, qualified more than 80 album projects last year.

Digital Compact Cassette has been pulling out all the promotional stops to build awareness among consumers, artists, producers and both independent and major labels.

The eight-city DCC Music Express Tour "planted" an estimated 10,000 customers from late October to just before Thanksgiving, according to Michael Pfiehl, marketing manager, Philips Audio, Knoxville, Tenn. The custom bus, with two complete audio video systems, including home, auto and portable units, visited numerous software and hardware retailers. The tour offered a sweepstakes in each city, plus a national drawing for 10 portable players and a complete $5,000 digital system as the grand prize. Among the strongest stops cited by Pfiehl were J & R Music World, New York; Harmony House, Detroit; Tower Records, Nashville; and both American TV and the University of Wisconsin, Madison. There were also stops in Boston, Chicago, Indianapolis and Knoxville.

Philips Key Modules Independent Label Sweepstakes got a big boost from a mention in the Winter Consumer Electronics Show preview (Billboard, Jan. 31), bringing more than 100 calls, according to Dennis Goddowski, Southwestern regional manager, Los Angeles. "It's given us a chance to really explain the opportunities of DCC to the independent artist, producer and label," he says. "We're anticipating a lot of responses up to the March deadline, which may be extended." The grand prize is free DCC mastering for an album, tape duping and packaging of 1,000 DCC units, print advertising and promotions, and retail distribution through Tower Records.

On the hardware side, to back up its recent Winter CES introductions, Philips mailed 10,000 DCC copies of Meat Loaf's "Bat Out Of Hell II" to selected customers in a special "long box," according to spokesperson Andre Duncan. They're invited to a Techs technician to plug the album into a DCC deck, and if "You're the one!" comes up on the display, the lucky winner gets home, car and portable DCC decks. Everyone else gets the chart-topping album.

In another promotion, Philips Audio is offering free DCC music for a year—a title a month—and a coupon book in a retailer tie-in. Randy Electronics promoted a similar program through its retailer network.
INTRODUCING THE

With our newest release, Digital Master 931, BASF now carries the most complete line of studio mastering products. IEC reference compatible DM 931, with its excellent signal stability and low error correction requirement, is a perfect complement to our other high performance products: SM 911, SM 468, LPR 35, R-DAT, S-VHS, CD-R, M.O.D, calibration tapes and cassettes, loopbin master 526, diskettes, and audio and video cassettes. Order them all with one call, 1-800-225-4350 (Fax: 1-800-446-BASF). Then you’ll see why, even after 60 years, we’re still the most versatile group in the business.
A Henry Brief Message

The ITA's Executive VP Outlines The Update Seminar

By Marilyn A. Gillen

When you don't know how to hurt your work, and (I wish you know) can help you adapt then it's been an unspoken but underlying theme of the ITA's annual "update" seminars throughout their existence. And while the topics may have changed dramatically over the years (1981's program guide listed a panel pondering "Stereo For TV and Home Video"), that hasn't been.

"We are in the sort of business where it's not the art but the people who happen five minutes ago," says Henry Brief, executive VP of the ITA. He's been keeping an eye on those trends and shifts from his vantage point at the ITA for almost 15 years—ever-winning, he reflects now, "the debut of that wonderful child called video."

"Especially during the beginnings of these technological changes," says Brief, "it's important to learn from one another—not so much how to do things as how not to do things."

Such an exchange of information will be front and center when the ITA's diverse membership of audio and video duplicators, blank tape and disk suppliers, content providers, packaging equipment and accessories manufacturers, and others converge on Tucson, Ariz., March 9-13, for the 24th annual update seminar.

Kicking off the meeting is a keynote address by John Chancellor, senior commentator for NBC News.

Changing Times

In a year that has seen the flowering of digital recording media in the movie industry, movies released on 3-inch CDs and the nationwide rollout of two new audio formats, the seminar's topic reflects these rapidly changing times for the audio and video magnetic and optical media industries. A panel on "The New Incompatible Digital Technologies," for instance, sets a forum for proponents of CD, D10, Laser, letter, double-density CDs, and CD-ROM to state their cases to the assembled. "One of the things that we will ask them at these sessions is, when do you foresee the industry getting together and settling on one standard?" Brief says. "Or will they be content to let this war be waged on the consumer front and let the consumer make the choice? There is a lot of concern about the answer, because in the next few years a lot of people are going to make an awful lot of money, and a lot of people are going to lose a lot of money—just by virtue of which horse they ride, " Brief says.

Also on the agenda are panels on MiniDisc's potential as a data storage medium, HDTV, multimedia and interactive technology.

The thrust, beyond information, is impact: How will these changes affect artists' segments of the business? "It's not only trying to find out what these new technologies are, but at the same time trying to assess what the impact will be on their businesses as they know them today," Brief says. "It's not just what it means, but what it means to them specifically." While exposing its members to these new horizons, however, the ITA is always conscious to inform, not to inflame the hype. "We are duty-bound to make people aware of these new technological developments, because if they let them go on in the dark would be disastrous folly," Brief says. "On the other hand, we don't want to precipitate a panic—that today's business is going to leave them as of tomorrow, which is not true. So it's a matter of

Survey

Continued from page 71

FM: Bob Porter's "Portraits In Blue," to 40 stations, and "Jazz Set With Branford Marsalis," on more than 200 stations. Sony is contributing a year's worth of PRO DJ Plus digital audiotape, as well as HF Type 4 and UX high-density audiocassettes.

At BASF, Joanne Allen, professional product manager, reports increased acceptance for its NM-1 analog recording tape and excellent response to its expanded DAT line, now being sampled at a number of studios in new 15- and 20-minute lengths. In addition to the "Clean-Up," and 120-minute versions, BASF expects to introduce a new high-bias tape later this year and is repositioning its entire unit record line, supplying everything from calibration cassettes and tapes to analog and digital mastering products, and new digital and optical formats.

Label Studios Dissemble

A decade ago, each of the "big six" major label groups had at least one studio operation. Just two remain. A&M Studios and Capitol Studios, both thriving in Los Angeles (and fortunate to have escaped the January earthquake with no interruption of service). At A&M, chief engineer Shelby Yulates recommends BSH 911/2-inch and Agila 1/2-inch to clients, but notes a growing preference for Ampex 199. The studio uses Ampex DAT, a relatively new brand, and is now managing the free mastering rooms for A&M after doing such a good job for the studio rooms, he reports. Also busy is the real-time tape copy room, used by many labels around L.A., with Ampex digital mastering machines monitored by an A&M-created computer software program to prevent "blanks" or "skips."

For Capitol Studios, creative director Michael Frondelli notes the addition of a new VSP 72, with a 8-bit film matrix, installed by Vincent Von Hale. "He's very optimistic for the future, citing strong support from new label management headed by Charles Koppelman and Gary Gordon, both of whom now own Focus and Sun. Furthermore, the studio is, as an intimate part of artist development, is being increasingly involved in the industry. For instance, they use Ampex 999 and SM 996, plus digital Ampex 647 and a lot of DATs, sampling lots from Ampex, Sony, and TDK. And they're continually working on "convenience," says Frondelli.

Barl Studios in Seattle is off to a strong start, notes owner Steve Lawn, also first VP of the Society of Professional Audio Recording Services (SPARS) independent studio group. "It's a mostly country rock projects, with some new wave, he says. For analog projects, it's a virtual dead heat between Ampex 999 and Sony 996, with modest 3M DATs used for data back-ups, voice tracks for phone patches, and archive work for EDNET digital fiber optic communications.

In The Big Apple, Howard Schwartz has recorded 35 years of production experience.
Rock

*And pop, country, classics, jazz and rap.*

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WHAT'S UP WITH DAT?

As for DAT tape, all manufacturers tell Billboard that sales are booming. "DAT sales are up since it is not only used in the studio, but also for storage and archiving," says 3M's Hoskins.

Kevin Kennedy, VP of marketing for DIC Digital Supply Corp., Teaneck, N.J., says, "More CD sales can only help DAT sales. The more CDs that come on the market, the more studio work is done."

"DAT sales continue to surprise us with continued growth," says Layn. "It appears that considerably more two-track recording is taking place in the professional world than we had previously believed. Not only do we have an increase in usage in the traditional mixdown and distribution markets, but we also have seen significant activity of DAT being used for archival purposes."

Recordable CD (CD-R) eventually may cut into analog tape sales, but so far they have not, says Hoskins. Although DIC does not measure CD-R against analog tape, Kennedy says, "Our DAT customers have the potential to become CD-R customers. Supplying replicators with a CD pre-master eliminates the possibility of errors in glass masters."

But the price of CD-R media versus DAT will hinder an industry-wide change to CD-R, says Layn. "Mastering houses, however, will definitely drive the growth of this format." Client

Continued on page 79
Unlicensed custom-loading duplicators or loaders, or duplicators using non-licensed blank cassettes bearing the distinctive VHS logo of JVC are in violation of law.

"It will be another two to three years before CDs start cutting into cassettes," says Cintas’ Bob Piselli. "Analog cassettes have at least another decade of life."

Although polystyrene is recyclable, much of it contains a flame retardant that hinders recycling. However, BASF Corp. and SKMA took the lead in developing returnable, reusable and, in some instances, recyclable packaging.

Initially, BASF introduced its Eco-shuttle in Europe. Then in 1993 the program was introduced in the U.S. O’Kelly says its new returnable plastic package can be returned and reused again on the average of 75 times. These packages can be melted down and recast into another product.

SKMA’s PRO.PAK was introduced in the U.S. during 1992. It too is a reusable plastic package with a life cycle expectancy of 10 times, says Ingalls.

TDK also has a prototype of a new package that is being tested. "It is a totally returnable package," says Booth. "Although not many of our customers have asked for it as yet, we know recycling laws are coming. Down the road, we know, it will be an important issue for those of us who want to stay in business."

Cintas takes back any plastic packaging, according to Piselli. "Cardboard is not as difficult to get rid of," he says. Many tape manufacturers, such as Cintas, already take back the hubs, which can be used until they are nicked, and then they can be recycled. Tape itself can be a problem, but ferric tapes can be burned, and chrome particle can be re-treated and reused."
Panasonic duplication systems have been the Number One choice of the industry leaders for years. Now, the new AG-5210, with SP/LP and EP record/playback speeds, means duplication facilities of all sizes can afford the industry's leading duplication technology.

Panasonic's new AG-5210 is designed to give you the same reliable performance as Panasonic's industry-standard Professional Duplication VTRs, plus, you get the features you need for fast, economical duplication applications: long life silicon lower cylinder, Hi-Fi audio in SP and EP, serial remote control, AGC on/off and auto head cleaning. All at a most affordable price.

The AG-5210 is part of the full line of Panasonic Professional Duplication products. To learn more about them, call 1 800 528 8601 (Enter product code 08). You'll see that when it comes to duplication, there's only one original.

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More records go gold on Ampex than on all other tapes combined.

Ampex
MODERN TIMES.

Talk about progress. Now you can have Sony Pro DAT Plus tape in 15, 34, 48, 64, 94 and 124 minute recording times. This is the high durability, low-error-rate tape from the people who led the way with DAT. And it packs an advanced metal formulation from the people who have mastered precious metals. What could be more modern than that?

A panel on "The New Incompatible Digital Technologies" sets a forum for proponents of CD-I, 3DO, LaserActive, double-density CDs and CD-ROM to state their cases to the assembled.

what's going to happen with capacity before these new markets truly develop? It's something that needs to be discussed.

The ITA also devotes sessions to traditional, core industry businesses. "Tape— floppy disk, audio and video— will be around for quite a number of years to come," Brief says. "And to the extent that this is the bread-and-butter business of the industry today, it should not be sacrificed because of something that will be with us, but won't be with us for years to come."

Ultimately, Brief says, when attendees pack their bags for their return flights home, "I hope we will have brought them the kind of information that will provide them with management-oriented information on global trends and innovations, which will help them in their business not today but the day afterward."

And for the seminar program 10 years hence? "I can't even imagine," Brief says. "I was visited by somebody the other day from one major company's R&D lab, and he was telling me some of the stuff that they are working on right now. And I told him, "You guys are actually scary." But that's what makes this business wonderful: You just never know what's next."
When your loader or duplicator stops, you lose money. That’s why many of our customers tell us that Otari sells the least expensive duplicating and loading equipment they can buy—they know that the real cost of loaders and duplicators must be measured over time and includes interrupted production, rejects, customer returns, and cost of repairs.

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For video loading, the T-320II is a VHS dual supply loader, and the T-812 is an 8mm dual supply loader.

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MARCH

LIFELINES

BIRTHS
Girl, Samantha Rachel, to John and Janice French, Nov. 14 in New York. He is a founding member of Twisted Sister and an artist manager whose clients include Andrew F flowers, Johnny Gale, and David Forman. She is executive assistant to Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide.

Girl, Joplin Ceele, to Marcus King and Jamie Bucker, Jan. 19 in Los Angeles. They are partners in King Management.

Boy, Gabriel Ellis, to Brian and Diane Schuman, Jan. 20 in Los Angeles. He is VP of operations for Rhino Records.

Boy, Zachary Hanson, to Garson and Nicole Fouo, Jan. 29 in Los Angeles. He is VP of product management for Rhino Records.

Boy, Seth Justin, to Mark and Laurel Fried, Feb. 25 in Jericho, N.Y. He is a senior director of writer/publisher relations at BMI.

Girl, Fanchette Erica, to Alan and Elissa Grumblatt, Feb. 25 in Huntington, N.Y. He is a VP of marketing and promotion at Relativity Records.

Girl, Shannon Margaret, Chris and Molly Stockalexis, Feb. 15 in Nashville. She is employed at Sam Goody No. 441 there.

DEATHS
Paul Smith, 47, of unknown cause, Fadu’s Studio City, Calif. Smith was a manager and agent. He began as a founding member of the group Exile. He left when it was drafted in 1986. When he returned, he founded the Los Angeles-based agency Paul Smith & Associates with his then-wife, Julie Snowdon Smith (they were later di- vorced.). The agency represented such bands as the Dobie Brothers, Little Feat, and Captain Beefheart & His Magic Band. Later, Smith became VP at RPM and Worldwide Talent of Beverly Hills, and worked with such bands as Bachman-Turner Overdrive and Spirit. In 1976, he joined Premier Talent in New York and worked with Van Halen, Boston, and other acts. He rejoined RPM in 1996 and relocated to Los Angeles in 1992 to work at Variety Artists International, where he represented Greg Allman, Arlo Guthrie, Pete Seeger, and several others. He was also the founder and owner of the Smith Company. He also secured talent for the Indian River Festival in Florida. He is survived by his son, Paul Smith Jr., his mother, Helen Smith Wells; his sister, Sue Bolton; and his companion of 11 years, Sally Piper. Donations may be sent to Disabled American Veterans, 13500 E. Ramona Blvd., Baldwin Park, Calif. 91706, or the American Red Cross Earthquake Disaster Relief Fund, P.O. Box 57630, Los Angeles, Calif. 90057.

Jay Nelson, 57, of natural causes, Feb. 18 in Toronto, Ontario. Born Frank Couse in Scranton, Pa., Nelson was a radio and TV personality who had recently formed a company in Canada. He began his career at WBWR and WKWR/WBWR in Buffalo, N.Y., before becoming morning-show host on the George and Merv show at a radio station in New York. He began his career at WBWR and WKWR/WBWR in Buffalo, N.Y., before becoming morning-show host at Toronto’s top 40 AM station CHUM in 1985. After leaving CHUM in 1985, Nelson continued to work in Toronto for CITY-TV, and later for radio station CKFM, CHI, and CJZE. More recently, he worked for the National Institute of Broadcast- ing. He is survived by his wife, Margaret; and son, Terry.

Allen Neale Page Jr., 39, of an apparent heroin overdose, Feb. 27 in Atlanta. Ga. Page was drummer for the Opal Fox Quartet, which recently released the CD “The Love That Won’t Shut Up” on Atlanta label Long Page Records. Prior to the release of the album, Opal Fox went on a tour of Japan and performed with Atlanta bands Burt, Steebsucker, and Blick. He is survived by his parents, Paul Neale Sr., his mother, Helen Smith Wells; his sister, Sue Bolton; and his companion of 11 years, Sally Piper. Donations may be sent to Disabled American Veterans, 13500 E. Ramono Blvd., Baldwin Park, Calif. 91706, or the American Red Cross Earthquake Disaster Relief Fund, P.O. Box 57630, Los Angeles, Calif. 90057.

FOR THE RECORD
A story in last week’s issue on the election of Marilyn Bergman as president of ASCAP should have noted that while Cy Coleman is elevated to a senior VP, Jay Morgenstein retains his title as publisher VP.

A Feb. 26 article about Vanessa Lee should have noted that Carlos Alamor co-wrote “Fame” with David Bowie and John Lennon.

APRIL
April 10-11. VSDA Video Games Conference, Hyatt Regency O’Hare, Chicago. 609-213-7000.

MAY
May 2. T.J. Martel Concert, honoring MTV Networks chairman Tom Freston, featuring performances by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1810.

GIRLS T. 25TH ANNIVERSARY OF THE BOYS CHOIR OF HARLEM will be celebrated at a gala March 16 at the New York Marriott Marquis, with proceeds going to support the 500 deaf-variant boys and girls currently enrolled in the choir program.
The event also includes a exhibit and sale at the New York Public Library, and a Gala Gala Celebration of Music and Entertainment, with 50% of the proceeds going to the choir. Honorary chair is Hillary Rodham Clinton; gala chair is Robert J. Morgado, chairman, Warner Music Group; and among the gala vice chairs are Gerald Levin, chairman, president, CEO of Time Warner Inc.; and Sylvia Rhone, chairman/CEO of WestEnt Records. For more information, call 212-280-8155, ext. 164.

A TRIBUTE TO CHET HELMS, who produced events in the Avalon Ballroom and Family Dog at the Beach in San Francisco and promoted more than 300 concerts in the Denver and Portland areas in the ’60s, will be held April 4 at the Avalon Ballroom.

The event is to raise money to help Helms, who recently suffered three minor heart attacks, live in the Bay Area. All profits will be donated to Helms, with funds left over to be donated to the Neighborhood Arts Program of San Francisco. For more information, contact Roots Rolf Huffington at 415-381-2129. Donations can be mailed to the Tribute, Westamerica Bank, P.O. 1207, Mill Valley, Calif., 94942.

BATTLING AIDS: Barbara Cook, Phyllis Hyman, Gary Morris, Thomas Fulton, and Benita Valente are among the music personalities who will perform at “Light Up A Night Against AIDS,” set for May 23 at the Philadelphia Academy of Music. Proceeds will benefit the American Foundation for AIDS Research (AmfAR) and the Philadelphia AIDS umbrella organizations: The Minority AIDS Co- alition and the Philadelphia AIDS Consortium. AmfAR is a non-profit public foundation fighting AIDS through grant-making programs in basic biomedical and clinical research, education for AIDS prevention, and public policy development. It also protects the rights of people with HIV/ AIDS. For more info, call 212-988-5270.

TOP NAMES in the world of pop mu- sic will participate in “Board AID,” a daylong snowboarding event March 8 at Snow Summit Ski Resort in Big Bear Lake, Calif., to benefit LIFEBEAT, the industry AIDS organization. The event will be launched March 6 with an alternative music concert at the Hollywood Palace, featuring Lucy’s Fat Court, Batley, 3-11, Overwhelming Colorful, and Blood of Abraham. Co-hosting (along with 15-year-old AIDS activist Joey Di- paolo) are the Beattie Boys, who also will perform along with Anthene Megadeth, actor Emilio Estvez, Gin Blossoms, Robin Wilson, House Of Pain’s Danny Boy, Rikki Rachman of Float Jamy and Kiki B. Dana, Whitfield Crane of Ugly Kid Joe, and Electric Love. Jocks. Also, a celebrity raffle will be held by items donated by Meatloaf, Kenny Aron, Sons of the Pump- kins, Stone Temple Pilots, Steve Vai, SST Records, Restart Records, Antirax, Soul Asylum, and Alice Cooper. Corporate sponsors include Capitol Records, Atlantic Records, and the David Geffen Foundation. For more details, call Jody Miller at 212-532-4099.

INSTANT DISC LIBRARY: GRP Records has donated its entire catalog of 450 albums, with a presentation Feb. 28 at Manhattan’s LaGuardia High School for the Performing Arts’ Dave Grusin and Larry Rosen during the National Grammy in the Schools program. The donation was arranged through Dennis Bell, record producer and music/music technology teacher at the high school. NAHAS, the recording academy, organizes year-end events in schools throughout the country.
Radio

Challenging Radio's All-Boys Club

Stations Program Female Jocks Back To Back

By Carrie Borzillo

LOS ANGELES—It looks like the ancient myth of listeners not wanting to hear female jocks as anything more than “spice” on the radio might finally be laid to rest. In at least three markets, stations—all of which happen to be urban or out of the mainstream—have made efforts to feature women personalities on the air back to back.

WRK5 (Kiss-FM) New York is the most aggressive with female jocks. That station has Yvonne Mobley, Carol Ford, and Wendy Williams back to back in middays, afternoons, and nights, respectively. WCDD Richmond, Va., has Lisa Lisa and Antonio nette in nights and afternoons. Additionally, WAAA Winston-Salem, N.C., has Renee Vaugh on middays, followed by D’Cherie in afternoons.

Programmers at these stations say they hired these personalities and placed them on the air back to back simply because they were the most talented jock for the shift.

Having females back to back was “once taboo or unorthodox,” says WRK’s PD Vinny Brown. “It was considered breaking the rules of good programming. I’d rather think of it as not looking at what their gender is, but looking at each for their style and attributes as a radio performer.”

“I hired people who were qualified for that shift, and I wasn’t willing to forbid [say] one [from] being placed behind or before another female because they are a female,” adds Brown. “This was just by design; just happened that way.”

WAAA PD Mark Raymond says that when he hired D’Cherie from crosstown WJLH, he gave some thought to how two females in a row would sound. “I made the right decision. I just wanted someone who could play the music, be articulate, and able to communicate, no matter if the person is male or female,” he says.

Raymond is one of few PDs who has also put a female in the morning show, albeit temporarily. Vaughn has filled in for Raymond while he was on vacation. Likewise, at WCDD, GM Ben Miles says the station got an overwhelming response from putting two females in the morning slot when the male host was on vacation.

“If you have good program, it doesn’t matter,” says Miles. “The audience isn’t walking around bothered by the fact that we have two females in a row.”

Vaughn says she’s fortunate to have been given the opportunities she has at WAAA. “This is my first job out of college, and I’m glad that I haven’t fallen into that trap of having to have a soft-spoken voice or a sexy personality, which is what everyone tells me to be and I’m glad that Mark had faith in me.”

While Raymond is secure in his belief that he hired the best people for the jobs, he admits to hoping that Vaughn and D’Cherie bring in more than an average response. “When you have a woman at WAAA is weak. That wasn’t the reason for putting them back to back, though,” he says. “It was an addition, and just sweetened the pot, maybe.”

Contrary to a belief long held by many male broadcasters, Ford says listeners don’t have a gender preference when it comes to radio personalities. “It started with the old boys’ network who didn’t want women on the airwaves at all, let alone three in a row,” says Ford. “That has confirmed to me that people are not tuned in to that sort of thing.”

Cincinnati Judge Isaihah Gaines Makes His Case On Radio, TV

By Eric Bohler

NEW YORK—Hamilton County Municipal Judge Isaihah Gaines of Cincinnati has a lot to say. Luckily, with a Saturday morning radio talk show, a Sunday evening TV talk show, and a Monday night TV talk show—not to mention his position on the bench—Gaines has plenty of ways to express himself.

Although there are no official records detailing the number of judges’ radio and TV talk shows, it’s safe to say Gaines is one of radio’s best courthouse figures.

Twenty years ago, Gaines, a Howard University Law School grad, started hosting a legal talk show on WCN, Cincinnati’s oldest black-owned radio station. (The station itself was the city’s oldest black-owned radio station. The station itself has been on the air for 50 years.)

WAMU’s Palmer believes that bluegrass videos on CMT, along with TNN programs like American Music Various and Down Home, have greatly contributed to the increased respect bluegrass is receiving.

To country artists such as Vince Gill, Marty Stuart, and Dwight Yoakam are steeped in bluegrass. Countless others incorporate at least some elements of bluegrass in their live shows and recordings.

(Continued on page 97)
## Album Rock Tracks

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<td><strong>COME TO MY WINDOW</strong></td>
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<td><strong>SPINNING AROUND YOU</strong></td>
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<td><strong>DISSIDENT</strong></td>
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### Album Rock Recurrent Tracks

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<th>ALBUM TITLE</th>
<th>ARTIST</th>
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<td>Stone Temple Pilots</td>
<td>STONE TEMPLE PILOTS</td>
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<tr>
<td><strong>PEACE PIPE</strong></td>
<td><em>Oddities</em></td>
<td><em>Oddities</em></td>
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<tr>
<td><strong>NO RAIN</strong></td>
<td><em>Sonic Temple</em></td>
<td><em>Sonic Temple</em></td>
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<td><strong>NO SHOW</strong></td>
<td><em>Banned from the Dance Floor</em></td>
<td><em>Banned from the Dance Floor</em></td>
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<td><strong>YOU</strong></td>
<td><em>Crazy Love</em></td>
<td><em>Crazy Love</em></td>
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### New Demo Data Zeroes In On Customers

**by Carrie Borzillo**

LOS ANGELES—Imagine calling on a potential advertiser to pitch a chart illustrating where your radio station’s listeners (and the advertiser’s potential clients) are, and exactly what kind of lifestyle they lead. This is why block group coding can provide for radio stations—information about the station’s listeners that goes way beyond basic age, sex, and broad geographic categories.

In the past, marketers used zip codes to define audiences or potential customers. But using zip codes makes the assumption that people living in the same geographic area have the same buying habits. Block group coding, on the other hand, breaks down the data even further by describing the buying habits and lifestyle characteristics of residents of specific street blocks. This is how block group coding works. The U.S. Census Bureau discloses the block groups and codes each person who responds to the census. That information is given to a number of companies, which, in turn, organize the material according to various lifestyle categories. The four prominent companies, and the names of their lifestyle categorizing systems, are Ithaca, N.Y.-based Claritas, “Prizm;” Stamina, Conn.-based Donnelly (a division of Nielsen), “ClusterPLUS;” Arlington, Va.-based CACI, “Acorn;” and San Diego-based Equifax, “Microvision.”

Beginning with the fall ’94 Arbitron survey, every diary will include block group coding information, according to Jay Guyther, Arbitron’s VP/sales and marketing, radio station services.

“We’ll put our database in the same format with these other databases,” Guyther said during a panel on block group coding at the Radio Advertising Bureau’s recent Managing Sales Conference in Dallas. “This time next year, (Arbitron’s Maximiser software) will allow station to access block group codes, which can be strong together in any way they want depending on what characteristics they want to look at.”

The Interop Radio Store has been pioneering block group coding efforts for the last year, “BrandNet.” It is the name of its product, which identifies the target customer by lifestyle categories. Interop then matches that profile to the audience profile of local radio stations.

Marla Pirner, Interop’s executive VP/director of research, says, “The single most important thing is that the lifestyle marketing will put radio on a level playing field with the marketers whose advertising dollars we’re trying to attract.

“With block group coding, when you look at a map you won’t see a map of the states, you’ll see lifestyle groups...it’s not about where you live, it’s about how you live,” she adds.

Interop’s lifestyle categories have names like “Fina And Station Wagons,” “Norma Rae-ville,” “White Picket Fence,” “Ferriehome Mix,” “Blue Blood Estates,” “Great Beginnings,” “Hanging On,” “New Melting Pots,” “Late-life Labors,” “Young And Carefree,” and “Lap Of Luxury.”

“Take “Great Beginnings,” for instance. This group is made up of young singles and couples, especially those with medium-to-high education levels, medium income, and managerial or professional jobs. More specifically, this block group is defined as people who have graduated college or have had post-grad studies. They also rent in urban areas, often in high rises built in the 1960s and 1970s. They exercise, listen to talk radio, and read USA Today and Newsweek.

Information on fast-food eaters, soda and beer drinkers, and frequent fliers also can be included in the lifestyle makeup.

“We can now define our audiences the same way marketers describe them,” says Pirner.

Interop starts with the census information, then takes it to one of the four above-mentioned companies, which match those codes to national Simmons information. “Now we can profile people with a certain lifestyle and take that to the local level, to identify which markets and which radio stations have the highest block potential,” for a particular product,” says Pirner.

The obvious benefit for radio marketers is that they can demonstrate the relative value of their audience to agencies and clients like never before, according to Pirner.

One way to do that, she says, is to develop a map that shows different lifestyle groups, or block groups, “in their market, and then do an overlay of the station audience for a dramatic visual presentation to clients.”

Guyther says, “We’re also looking at ways that station databases can be updated.”

(Continued on page 68)
WASHINGTON, D.C.—The FCC has frozen all comparative hearing cases due to a U.S. Appeals Court ruling that the commission’s decades-old policy of offering preferences to applicants with “integrated” ownership and management is arbitrary, capricious, and without merit.

The commission, in its Feb. 28 announcement, said it decided to freeze all pending cases following the 2nd U.S. Circuit Court of Appeals court ruling, because integration had been a “crucial factor” in determining licensees in comparative hearings.

Still pending is an FCC rulemaking process that would re-examine the comparative hearing process in the wake of the new court decision.

While the freeze is in effect, the FCC said, predesignation paperwork, hearings for new windows, FM filing windows, and amendment filings will be suspended.

The full commission, the FCC Rev. Board, and Administrative Law Judges will issue decisions, hear appeals, or accept pleading filings only in cases in which comparative qualifications are not at issue.

FEMALE JOCKS

(Continued from page 85)

Brown agreed that the audience doesn’t really care, or even notice three women in a row. “The industry, on the other hand, raised a few eyebrows, because I broke the old-boy rules that it should be boy, girl, boy, or that only midnights and overnights were right for women,” he says.

While Brown detected some skepticism at first, he says he began gaining buzz after WRKS’ ratings didn’t fall because of his choice.

“Women,” says Brown, “are on the people you’re targeting, not the females or the males. I tell my jocks to appeal to the core—the people.”

Raymond agrees that the industry is more concerned with females on the air than the listeners are. “We had a neutral response. It wasn’t positive or negative about having women back to back,” he says. “People didn’t notice that we even did that, they just noticed good jocks.”

Mobley hopes that the industry will wake up and see the success WRKS has had in New York with three women in a row. “Hopefully, PDs will see what’s going on here and say, ‘Hey, maybe we’re wrong,’ ” he says. “We’re not the only people. Maybe we should be thinking of females in terms of starring roles, as the lead and stop thinking in terms of females or males, and just put the best communicators on the air. This will probably set a precedent, and we won’t think of women on the air in a row as a novelty.”

Mobley also notes that Detroit’s WDRU would never have two women on the air at the same time, as might happen in many other markets.

“Women are more popular in Detroit, but it’s a different market,” he says. “We need to look at the whole picture. The audience is just as large as you play the music they want to hear.”

BLUEGRASS BUILDS ON LOYAL FOLLOWING

(Continued from page 85)

Dell Davis, host of KVOO’s bluegrass show for the past 14 years, has birthed Garth Brooks’ cover of the New Grass Revival tune “Callin’ Baton Rouge,” as being a “prime thing that has gotten new people to take notice of, and a liking to, bluegrass.”

Most programmers surveyed also credit young bluegrass artists like Alison Krauss with enhancing the music’s appeal (Billboard, May 15, 1993). Krauss is the first artist in decades to make the Billboard charts with a bluegrass recording, including a 10-week run on the Top Country Albums chart.

“DIRT FARMERS TO DOCTORS”

Identifying who is listening can be tricky, but according to J.L. Hedges, they get them all, from the cradle to the grave.” Similarly, Epperson says his audience includes “a wider spectrum of age groups, not just the one age-wise, from dirt farmers to doctors.”

Riggs cites an affiliate that mainly serves the Hopi and Navajo reservations in the Southwest, who, according to him, is the only Bluegrass radio station in the reservation.

The commercial success of bluegrass has waxed and waned since the days of the Saturday night barn dances. WSM-AM Nashville, which produced the Grand Ole Opry, is one of the few country outlets that has never abandoned bluegrass.

In addition to bluegrass on the Opry broadcast, WSM has a three-hour bluegrass show Monday nights and a 15-minute “Early Bird Gets The Bluegrass” show on weekday mornings.

The “Early Bird . . .” program lost its long-time sponsor, Martha White Flour, five years ago, but the show is continuing to air, according to WSM PD Kyle Cantrell.

Advertisers don’t always come that easy, although many stations cite support from local businesses. Kirk Brandenburg says the bluegrass show he hosts on commercial country station WBMQ in Owensboro, Ky., has been sold out for nine years running. (Brandenburg also is president of Prime Cuts Of Bluegrass parent ABC.)

Stations also claim a high degree of listener loyalty. “Our listeners will go 60 or 70 miles to patronize a grocery store because they advertise on our station,” Epperson claims.

Radio

FCC Freezes Comparative Hearing Cases After Ruling

The commission also will appoint some representatives to boards that one or the other applicant may withdraw in cases involving pending applications.

VEEP SAYS FCC NOMINEE ON THE WAY

Vice President Gore, the administration’s spokesman on telecommunications issues, said in a recent speech that he was “unhappy that Republicans were unhappy about the administration’s slow response to naming a Re- publican to replace an emeritus FCC seat, including the one vacated by former chairman Al Sikes.” He added that he thought the nominee’s name would be announced when new chairman Reudt Gundt was confirmed three months ago.

CINCINNATI JUDGE MAKES HIS CASE ON RADIO

Changes in the Cincinnati Bengals’ football season ended on crosstown WLW late last year, station PD Bill Wills needed to reshape his Sunday night lineup. Drawing up a list of prospective personalities he wanted to have on the air, Wills jotted down five names on a pad of paper—and four of the names belonged to Gaines. The judge had been a guest numerous times on various WLW shows, and Wills had been impressed. “He’s not an in-your-face shock jock,” says Wills, “but he’s strong-minded and strong-willed.”

A short time later, Gaines became WLW’s first African-American talk show host. Gaines opted to retain his WCIN show. Although the arrangement is a bit odd, WLW’s Wills does not object. “It’s more exposure for me,” he says.

The difference between Gaines’ WCIN show and the WLW show is that he can now be heard in 38 states, thanks to WLW’s legendary 50,000-watt, clear-channel signal. (Along with the two radio shows, Gaines hosts a monthly cable-access talk show in town, and says a local TV affiliate has expressed interest in picking up the show.)

After just five shows, it’s too early to judge Gaines’ ratings. But Wills was convinced he made the right decision when, airing opposite the Super Bowl, Gaines had no trouble keeping his phones lines lit up. “That tells you something,” says Wills.

FCC NEW SCHEDULE ON FM TRANSMITTERS

The FCC announced plans to comply with the revised 1990 commission ownership rules, FM transmitter licensees have until June 1 to change ownership, instead of March 1, 1991.

FRTTs WARNS STATIONS ABOUT EEO

National Assn. of Broadcasters posted the following guidelines for those in bombed broadcasters at the Radio Advertising Bu- reau’s recent Managing Sales Conference in Dallas that they should give close attention to FCC equal employment opportunity guidelines, and that fines and short-term license renewals could be the cost of not paying scrupulous attention to the rules, which have become a focus of attention under the chairmanship of Democrat Reed Hundt.

A number of FCC officials and communications lawyers have warned broadcasters for more than a year that FCC decisions in other areas also resulted in micro-examinations of EEO rules and complaints.

NAB TO FEATURE FCC CHAIRMAN

FCC chairman Reed Hundt and commissioners Adrian Barrett and M. Elizabeth Quello will address a pro- fessional gathering of station managers at NAB’s upcoming convention, scheduled for March 21-25 Las Vegas.

The keynote is designed to provide guidance and problem-solving legal information affecting stations and is "designed for broadcasting lawyers," according to the NAB.

Hundt is keynoter of the opening ceremonies, where Quello will receive NAB’s distinguished service award. Also on hand will be newly FCC general counsel Bill Kennard and Quello and Barrett’s legal advisors.

WTRI owner/PD Lizi Roberts can boast not only a high success rate of reuniting lost dogs with their owners, but “a fellow in New York who’s been trying to build an antenna so that he can pull in the station.”

Still, other, mostly larger stations note that their bluegrass programming is “not a priority” with sales people. National advertisers have been even harder to come by—although Pizza Hut and Pepsi have tested the waters.

Most bluegrass outlets program music with the objective of engaging the widest audience. Variety and history are emphasized, but programming generally leans toward current music and the wealth of young talent available for some who might be a little slow catching on.

Mobley adds that she looks forward to a time when the industry won’t think of women on the air in a row as a novelty. “I think a lot of PDs give the audience more credit than they deserve in terms of paying attention to what goes on at their stations,” adds Miles. “The audience doesn’t notice, as long as you play the music they want to hear.”
THE LAST DUOPOLY-THMED joke making the rounds at radio conventions is a variation on the old adage of "beating a dead horse." The updated version goes like this: "beat 'em, then buy 'em—it's cheaper that way."

That's just what EZ Communications did in Sacramento, Calif., with the purchase of KCNI, the nemesis of EZ's country market leader, KRAK-FM. Since that sale closed a few weeks ago, the radio landscape in Sacramento has changed dramatically, all thanks to EZ.

On Feb. 21, the company swapped the frequencies of the rival stations (Billboard, Jan. 29). KRAK-FM shifted from 106.1 to 98.5 and became "The Hot New KRAK-FM." KCNI moved up the dial and became "New Country 106.1." KCNI now targets a younger audience, while KRAK has begun musically broader and is focusing on the mainstream audience. Both stations had previously been programming hot country.

A week earlier, EZ had flipped its flagship country outlet KRAK to "Hot Talk 1140 AM" with the new call KHTK. That station had been programming country for 30 years.

Helping orchestrate all of these changes was Larry Pareigis, who serves as OM for all three stations. A country radio vet, Pareigis is making his first foray into talk programming with KHTK, but his attitude about that challenge reflects his general attitude toward his job. "For me it's never been about money or perks," he says. "I am thoroughly intrigued and provoked by it."

At 25, Pareigis is already a radio veteran, having started in broadcasting as a disc jockey at KVPI in Salinas, Calif. At WQQQ, Jobs at several small stations in Nashville enabled Pareigis to work up to WRDF, which, in turn, led to a job at WSM-FM. While there, he climbed the ranks from the wee hours to as close to the top of the morning show to the MD position, and eventually to MD of WSM-AM/FM and co-owned video outlet TNN. After a programming stint at KRST Albuquerque, N.M., he joined KRAK-FM in 1992, where he was appointed up to OM a year ago.

In its last four books on the old frequency, Pareigis took KRAK-FM 5.7-6.0-6.3-7.6 in the 12-plus Arbitron ratings, besting KNCI's 4.3 share in the fall '93 book.

The directions the two stations have taken since the swap was the result of a study by the Research Group, which revealed "two major roles on the format ladder for country" in Sacramento, according to Pareigis. The first was for a "spectrum country station" with music from 1984-1994 (KRAK). The other was for a "crankin', churn-em and burn-em hit machine" (KNCI).

Although the slogans for the two stations ("new hot" and "hot country") suggest they are relatively similar musically, Pareigis says KRAK's "new hot" position actually describes his station more accurately than KNCI's musical direction. "Those calls have been on a heritage country station for 30 years," he says. "We're saying this is the turbocharged-FM version of the station that you know and love. We're trying to do honor to a legend."

Pareigis describes KRAK-FM as the country equivalent of an AC station, while KNCI is more of a country top 40. "One is a rif, and the other is a shotgun," he says.

Putting an hour of music for each station next to each other, the difference is obvious. Here's an afternoon hour at KCNI. Wynonna, "Rock Bottom"; Tracy Lawrence, "You're Not「t Going to Change Me"; "Can't Break It To My Heart"; BlackHawk, "Goodbye, Says It All"; Pam Tillis, "Cheyenne, Queen Of Denial"; Little Texas, "My Love"; Joe Diffie, "John Deere Green"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Randy Travis, "If I Didn't Have You"; Gary Brookes, "Standing Outside The Fire"; Shane O'Donnell, "The Church On Cumberland Road"; Linda Davis, "Company Time"; Doug Stone, "I Never Know Love"; Alan Jackson, "Don't Rock The Jukebox"; Neal McCoy, "No Doubt About It," and Faith Hill, "Piece Of My Heart."


Despite its heritage, the decision to change the AM into what Pareigis calls a "rock 'n' roll station without all the annoying music" was a relatively easy one. "In today's broadcast environment you can't decide to hold onto something at the expense of reaching out to something bigger," he says. "One is a 2.5 share, the other is a potential 5 share."

The rights to the Sacramento Kings-NA team, recently acquired from cross-town KFBK, is expected to give KHTK an advantage right out of the starting gate. "Having the Kings immediately plants a flag for the AM which otherwise would have been harder to establish," says Pareigis. (Continued on next page)

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PROMOTIONS AND MARKETING

(Continued from page 86)
A R B I T R O N IS GETTING aggressive about raising survey response rates and has announced a series of new initiatives to meet that goal for the winter and spring survey periods. The first plan calls for faster placement of diaries after recruitment. In other words, Arbitron plans to cut the time between when a survey respondent agrees to fill out a diary and when he actually receives it. That plan has been initiated for the current winter start.

The time lapse will now be no more than two weeks, thanks to modified software and systems at Arbitron that have speeded up the placement process.

A test of this system has already revealed that households which received diaries within two weeks showed a significant gain in response rate over households that had to wait up to four weeks for the diaries to arrive.

The second initiative calls for special packaging of diaries for large households, which are generally a low-responding segment of the population. That plan will be implemented in the spring.

The new packaging system is designed to make it easier for members of large households to notice the diaries when they arrive in the mail and to distribute them to the other members of the household.

Under the new system, the diary, which has been changed and redesigned, will be packaged in three separate sleeves, with each person placed in separate sleeves. The packages also now will be mailed first class in a brightly colored box. They previously had come in an envelope.

This system also was tested and revealed a significant return-rate gain for large households.

 Arbitron also is making some changes in its diary-editing procedure, thanks in part to an increased use of diary usability criteria and edit procedures conducted by the National Assn. of Broadcasters’ Committees on List Agreements and Audience Measurement (COLRAM).

 Arbitron previously called back diarists to keep their listeners aware of their listening habits when they left a blank page, posted the diary on the last day of the survey (rather than after it ended), or included only a single, incomplete entry on a diary page.

Under the revised system, which is effective with the current winter survey, Arbitron will now retain diaries with a black page and treat that page as an intention indication of no listening for that day. Arbitron also will retain diaries postmarked the last day of the survey and will call an end time to incomplete entries.

 Arbitron also has scrapped two other also has existe a sales reports been testing—air survey an report

nouncements and hologram diary covers—because they did not yield significant response-rate increases.

In other news, the children’s radio arena has another new player—Fox Kids Radio. Fox Children’s Network initially will launch Fox Kids Radio as a 10-hour weekly countdown show May 8 in the U.S. and overseas.

The radio network also will be used to promote FCN’s programming. Wally Clark Productions has been hired to produce the program and clear stations.

The countdown show will feature songs chosen by kids and co-hosted by FCN personalities. Entertainment and special interest segments also will be included.

Premiere Radio Networks has sold five sports radio programs to Major Networks for $2.7 million, adding them to the roster and to those radio and comedy programs it acquired last November from the Olympia Networks.

Premiere will begin syndication with Major in which Premiere will set as the exclusive network sales representative for the five sports programs, in exchange for additional compensation. Premiere also expects to retain a gain on the sale of approximately $1 million.

Editors at the Reading, Pa., Eagle Times have figured over what they see as foul play, and have filed suit in federal court against Reading’s WAGO/WIOV. The editors claim the stations are trying to interfere with the apparently independently owned newspaper, read them on the air, and never bothered to acknowledge where the stories came from.

 Arbitron also has scrapped two other sales reports: a sales report testing—air survey an report

COMMENTS: DARREN SHUFFLE Album rock KBPI Denver is moving to KBPI to KBPI by quickly replacing KAZY’s, which will be sold, according to Don Howe, VP/GM of KRFX/KAZY. KBPI, which is being acquired by Secret Communications (Billboard, March 5), is expected to go country April 1. New call letters have not been announced.

WQFM Milwaukee VP/GM Al Brady Love joins KABC Los Angeles as OM. He will handle programming duties for KABC and croonston KPCC, pending acquisition. KABC acting PD Bob Klopfenstein (aka Bob Kilbey) is expected to PD, replacing Diane Criddler ... KACE Los Angeles P/st PYDave Midday host Rich Guzman relinquishes his PD duties to OM, have to work as KABC’s assistant PD. The move bumped WTRV PD Tom Fisher. Fisher subsequently applied for Wood’s old job at WTRV, and just landed it.

Jack Blair takes over as PD at KNNS Phoenix, replacing Dawn Nici.

Blair previously was AP at crosstown KTVK. Meanwhile, KNNS changes calls to KGME.

At WJZJ Cleveland (formerly WJMO), midday jock Jerry Mac adds PD stripes, replacing Keith Clark. Afternoon jock Johnny D. takes over from J.R. Randall.

WZPL Indianapolis AP/afternoon jock Jim Vincent is now PD, replacing Gary Hoffman, who stays on as consultant ... Tom Johnson, formerly KAJZ West Covina, Calif., flips to WRHC Louisville, Ky., from KNIX Phoenix, Ariz., and previously served as PD at WGLD/WWWB Milwaukee, Ind. (KBEQ/KMRR Kansas City, Mo., which had been simulcasting KBEQ-FM, picks up NPT programming ... Ron St. Pierre, former GM at WPRO-AM Providence, R.I., is now on-air as PD and host AM 620 WWJ Detroit, Conn., replacing Rick Everett.

Former KGGI Riverside, Calif., PD Larry Martin joins KTXZ Los Angeles as PD, who may be staying on in an undetermined capacity ... Adult standards KRSO San Bernardino, Calif., changes calls to KHTX-AM and is now simulcasting county KTXK-FM.

Consultant Jan Jeffries of Jeffries Broadcast Media will take on consulting at KEZR San Jose, Calif., and the consulting firm’s office for the four years and previously served as PD there. KEZP-AM San Antonio flips from Spanish Broadcasting to Spanish Entertainment and will launch full-service adult standards calls ... CEATK-AM Albuquerque, N.M., is now programming Spanish from 1-10 p.m.

KRBK-AM/KBPF-AM Austin adds to full-service adult standards ... AC/talk outlet CKLG Vancouver drops the talk.

PEOPLE: TAMPA CHANGES In the wake of WFLZ Tampa, Fla., MD/afternoon jock and Weak Evolution, Inc. vice president Tracy Austin has been silent, calling Warner Music Sales and Marketing assistant Tracy Austin arrives from KPFI-FM Austin, Texas. Michael Knight is upped from late night to afternoons at KDWW Minneapolis.

Michael Knight is upped from late night to afternoons at KDWW Minneapolis.

Former KSLX Phoenix morning man John Giese returns for mornings on KSLX-FM Phoenix after making a weekend trip to KBFI-FM Austin, Texas.

New KSLX Phoenix morning man John Giese returns for mornings on KSLX-FM Phoenix after making a weekend trip to KBFI-FM Austin, Texas.

Former KSLX Phoenix morning man John Giese returns for mornings on KSLX-FM Phoenix after making a weekend trip to KBFI-FM Austin, Texas.
Among the latest contenders whose music has a definite Beatles influence are Baltimore-based the Grays, whose debut album, "Rapple Dapple," was released Feb. 8 on Sire Records; Los Angeles' the Grays, whose debut "Ramble On," has been well-received by fans and critics alike.

The Grays' debut album, "Ramble On," has been well-received by fans and critics alike. The album was produced by the legendary John Lydon, who also engineered the band's previous material. The Grays are considered to be one of the most promising new bands on the scene, and their music has been described as a mix of pop, rock, and soul

For the Grays, whose line-up includes former guitarist Mark John, the album's success is due in part to the band's dedication to their craft. They have performed at numerous venues around the country, and their live shows are known for their high energy and tight performances.

The Grays are set to release their next album, "The Next Step," later this year. The album is said to be even more polished and refined than their debut, and fans are eagerly awaiting its release.
openings ceremonies, she also performed a duet, "Fire In Your Heart," with opera virtuoso Placido Domingo, who was the guest of honor. The song was released on Mercury worldwide. The song, an English version of her Norwegian hit "Se Iden Lyse," was the theme song for the Radio 2020 Olympic Games. The artist also has recorded a solo English-language version.

The single "Se Iden Lyse," a collection of signs of becoming a hit in other parts of northern Europe.

She has received a licensing deal with PolyGram means that Sissel's crystal-clear voice and stunning looks could become familiar features on radio and television. The single "Se Iden Lyse," like the singer's last name, Kyrkjebø, is considered unpronounceable in English-speaking countries. A phonetic equivalent would be "Skirkybebo."

Not since the pop trio a-ha topped the international charts in 1985 with "Take On Me" has a Norwegian artist received such global attention. Raised in the western port of Bergen, the 19-year-old Sissel has long been in the limelight in Norway since she was 16.

Her first album, "Sissel," gave her national recognition in 1986. The follow-up, "Glade Jul" (Happy Christmas), a collection of Christmas songs presented in a folk-like manner, set PolyGram's best-selling date to date, selling 660,000 copies, according to her record company. Since then, with five million citizens, her five albums combined have sold approximately 2 million copies.

WORLDWIDE PUSH
"We feel that the time is right to sell Sissel to the rest of the world," said PolyGram's executive vice-president A&R, Ole Evenrud. Her management company domestic record company, Stageway, has been working to promote Kyrkjebø for the last two years. The push started at the 1985 Winter Olympic Games in Albertville, France, when she performed a song at the closing ceremonies sitting atop a huge model of a polar bear.

Since then, Kyrkjebø has been part of a traveling exhibition showcasing Norwegian talent through LOOC (London Olympic Organizing Committee), with such acts as Bel Canto and classical trumpeter Pate Ole's Columbia years followed her label beginnings on Bluebird Records and its sister RCA Victor label from 1944 to 1946. The hit she recorded for Bluebird/Victor and Columbia (1946-30) was the sturdy foundation that gave her immediate recognition when she turned to TV in the early 1950s.

According to Joel Whitburn's "Pop Memories (1950-1954)," Shore notched some 75 titles on the singles charts. Among her top 10 hits were "Yes, My Darling Daughter" (Victor, 1940), "I Hear A Rhapsody" (Victor, 1941), "Skylark" (Victor, 1942), "Blues In The Night" (Victor, 1942), "You Belong With Me" (Victor, 1943), "Yes, My Darling Daughter" (Victor, 1944), and "I'll Walk Alone" (Victor, 1944).

Other of her hits Columbia included "Person Of Interest" (1946), "Laughing On The Outside (Crying On The Inside)" (1946), "The Gypsy" (1946), "Dinah," (1946), "Moon Of My Baby" (Victor, 1947), "Blue Moon Over Blue Ridge" (Morning Star, 1948), and "Dear Heart And Gentle People" (1948).

Upon her return to RCA Victor in 1950, she became a centerpiece in one of the oldest original Broadway cast recordings, a collection of the hits of the cast rights to Irving Berlin's "Call Me Madam," Because Decca Records refused to loan signee Ethel Merman to RCA Victor, Shore was pressed by the company to handle the Merman role in the recording studio.

While Shore, regarded Billie Holiday, Maxine Sullivan, and Frances Langford as her chief influences, she did not have a successful film career, she was given a number of standards and other material worth an opportunity to restate to restate to the public.

Her first film effort, the 1943 all-star vehicle "Thank Your Lucky Stars," gave her "The Dreamer" and "How Sweet You Are," written by Arthur Schwartz and Frank Loesser.

Two of Johnny Burke and Jimmy Van Heusen's best-known songs, "Like Crazy," and "One Hundred Percent," were recorded on RCA Victor in 1947. In July, they were introduced by Shore in 1947's "Belle Of The Yukon." In the early '40s, The group's attorney to TV and radio." Shore, who did not consider herself photogenic by Hollywood standards—her warm, relaxed manner was ideal for the songs she did voiceovers in two Disney films, "Make Mine Music" and "Fun And Fancy Free." Her other movie appearances included a specialty part in "Till The Clouds Roll By," a ripe 1946 biographical of Jerome Kern, who had died a year before. Her last featured role was in "Aaron Slick From Punkin Crick," which featured a score by Jerry Livingston and Ray Evans, writers of "Button And Bows," which Bob Hope introduced in the 1946 film "Pafflec." To the delight of her mid-'50s TV sponsors, the Chevrolet division of General Motors, Shore's spirited version of the jingle "See The U.S.A. In Your Chevrolet" made her one of the company's best salespeople.

Shore was born Frances Rose Shore on March 1, 1917, to the only Jewish family in the Tennessee town of Winchester. She was introduced to radio audiences when she was given her own 15-minute radio show on WSM Nashville. At the time, she was a student at Vanderbilt University. Shore later took the show's theme song, "Dinah," as her professional first name; she made it her legal name in 1944.

In 1939, Shore left the South to try her luck in New York. There she performed for legendary disc jockey Martin Block on his "Make Believe Ballroom" show on WNEW. In 1940, she landed a spot, to last for three years, on the Eddie Cantor radio show. She also started her recording career that year.

Shore's first husband was actor George Montgomery. Their marriage ended in divorce after 19 years in 1962. A second marriage lasted less than a year. Her survivors include a daughter, a son, and three grandchildren.

FAT BOYS COPYRIGHT SUIT COULD SET LEGAL PRECEDENT
(Continued from page 12)

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(Continued from page 12)

seeming the Fat Boys performing a song similar to the Fat Boys' audio engineer, John Steele, says the Fat Boys say they have the right to any original copyright, to any copyright protection, quite apart from the rhythmic patterns or durations demonstrated by that work and the commercial. These sounds are more complex than the single drumbeat, he hypothesizes.

The ruling means the suit can continue to a jury trial.

Fat Boys attorney Jonathan Zavin, of New York law firm Rosenden & O'Neil, says the decision is significant because it treads new legal ground. "The law in this area is very fact-specific and I'm not aware of any other case that has dealt with these kinds of synchronization vocalizations of sounds," he says. "To that extent, it's new law. But it's a logical interpretation of the copyright act, that the copyright act does and should cover this type of creative music.

New York copyright attorney Mark Jacobson agrees. "As long as there is a degree of originality to it, it could be copyrightable," he says. "I think the jury's decision didn't wind the law as it has evolved." Zavin hopes to take the issue to trial this year.

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Winners Of The 36th Annual Grammy Awards

ROCK RECORD OF THE YEAR

SPEAKER: This award is for recording of the year in the rock field.

ROCK ALBUM OF THE YEAR

SPEAKER: This award is for album of the year in the rock field.

ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Another Best Alternative Music Album

Another Best Alternative Music Album


On The Beat At The 36th Grammy Awards
Bono’s ‘Embarrassed,’ Estefan’s Taking A Break


BONO, LEAD SINGER for U2, said he was a “little embarrassed” about winning the best alternative album, "being filthy rich and all." However, he added that if the award honors music that’s “progressive” as opposed to just “turning your amp up 11,” he’s more comfortable. "I’ve been a believer in the classic press-room moment, a Grammy announcer, ‘That’s it,’ there would be no more questions for Bono. Casting an evil eye, Bono informed the man, ‘I don’t know what the f— you’re talking about.’ Then the man who earlier introduced Frank Sinatra to the Grammy audience added with a smile, ‘I’m not from Frank,’ and sauntered off the stage.

AFTER WINNING her first Grammy award for best tropical Latin album, Gloria Estefan said she plans to take a break and try to expand the Estefan clan. “My doctor said an injury from the bus accident a couple of years ago complicating things, but we’re hopeful,” she said.

ESTEFAN PROTEGE and 1993 Grammy winner Jon Secada said the SBR/ERG follow-up to his 1992 platinum debut is due May 24 and will be "Tentative Album." The leadoff single, "If You Go," is set to ship April 25.

LUTHER VANDROSS is working on a new album with producers Walter Afanasieff and Jerome Laybock. While Vandross described the new effort as a "very special project," he declined to reveal his collaborators or "what’s in it" of more than a "new wave" of music. "It’s a new release," he said. "There’s a lot of buzz about the album, which is due to be released in May.

TONY BENNET, who won two consecutive Grammy awards for best traditional pop vocal album category, joked that as he walked to the podium to accept his award, his first thought was, "What’s Barbra going to say?" It was a reference to Barbra Streisand, who was nominated in the same category as the Tony Bennett/20th Century Masters: The Millennium Collection album. Streisand did not attend the ceremony.

The sons and daughter of the late Miles Davis are also among the Grammy winners. The Davis offspring will act as technical consultants on the project.

LANCELOT HALL OF INNER Circle said the group, which snared the Grammy for best reggae album, was a little concerned when it found out that its song "Bad Boys" was chosen as the theme song of the show "Cops," given the many alleged incidents of police brutality involving African-Americans. "After we found out, we were a bit shaken," he said. "But after meeting with certain cops, we realized they’re just human beings. As far as all this police brutality, I can’t really comment."

STEVE VAI, who won the Grammy for best rock instrumental performance for his role in a Frank Zappa tribute, says the late composer/artist passed on a message to Vai on his dying day. "Frank’s message to me was to ‘keep them healthy,’" Vai said. "I was told that the people that need it’s more important than what the people need it. I was told that the show had me before the two things you need in life are a job and a good sense of humor," said Vai.

DAVID FOSTER, who snared four awards — mainly for "The Bodyguard" soundtrack — said the Dolby-Parnes produced "I Will Always Love You" was not the first song considered for the film. "We’d been talking about ‘The Brokenhearted,’ and it didn’t work." White House Hotel" was written for Parton, and said she was initially reluctant to sing it. "I said, ‘it’s a country song.’ But once she began singing it, she said, felt right.

TOO MUCH EXPOSURE" was the tongue-in-cheek response of Tony Toni Tone when asked what will happen to the label during the current economic downturn. "We will be able to survive," he said. "We will be able to survive."

CLINT BLACK, who performed the nominated tune "A Good Day to Love," which he wrote with his wife, was also one of the most successful artists of the year, with more than 10 million copies sold worldwide. "I was told that the record company we’re going to release an album in the fall," he said. "I’m a melody man.

SAXOPHONIST Joe Henderson, who won two jazz Grammys on the heels of his single victory last year, commented that all the fuss has complicated his life. "I can’t say I don’t like the accolades," he said, "but the view is from nice up here."

The pair’s producer, Don Cook, said Bonnie Dunn found out before the awards show that his wife is expecting a baby, and decided to stay home with her.

NARAS PRESIDENT/CEO Michael Greene would not say where next year’s Grammy ceremonies will be held. However, he noted that for the awards presented in 1998, the selection committee will entertain bids from Nashville and Atlanta as well as New York and Los Angeles.

Labels Use New Mags For Direct Marketing
(Continued from page 5)

same vein as Huh. Huh is a co-venture between Warner Music Group’s direct-marketing unit and RCA, which puts out the alternative music magazine Raygun and the young music lifestyle magazine Spin. Creator and Owner Marvin Jarrett has named Mark Blackwell, a former editor at Spin, as editor of Huh.

Labels are offering free of charge in September to more than 200,000 subscribers of a 1998-year Warner Music Eakespeare venture called Rock Video Monthly. They pay $2.98 each month to receive a video-cassette containing 10 new videogrope, a cm one of four different genres of music — alternative rock, rap, heavy metal, and pop/rock — and will receive the same magazine along with the video cassette. New subscribers will pay $3.98 for the magazine and the video. More than 100 album reviews will appear in Huh each month, and the record-ings will be reviewed for sale by telephone or mail at list price plus shipping, handling charges.

Linas says that subscribers who go music stores to buy albums featured in the videocassettes can mail in the purchase receipts for a $5 savings on any future purchase of a $20 worth of merchandise advertised in the magazine.

Music retailers are wary of what they view as suppliers’ attempts to compete with them. They claim that they are working hard to expose new artists — through low-priced CD and cassette sampsters and in-store listen- ing posts — that direct marketing undermines their ability to execute these programs. "I worry when they start working on making artists in the retail," Linas said, "because they will come to terms with the stores."

The majors have said that music videos is that there are too many of them and too few outlets on which to air them. Essentially a "need" for more retail outlets for albums, videos, and other music products, all of which can generate residuals. But it’s hard to convince retailers.

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Huh’s partners are dividing up duties. Warner will handle printing, marketing, mailing lists, and order fulfillment. Raygun will create the look and the text of the Los Angeles-based magazine and direct the selling of advertising.
Hot 100 A-Z

1. "The Power of Love" - Celine Dion
2. "Say You, Say Me" - Billy Joel
3. "Colors of the Wind" - Disney
4. "Crazy in Love" - Beyoncé
5. "I'm Still Standing" - Elton John
6. "You Are Not Alone" - Michael Jackson
7. "How Deep Is Your Love" - The Bee Gees
8. "I Will Always Love You" - Whitney Houston
9. "Shape of My Heart" - Bryan Adams
10. "Always" - Bon Jovi

Hot 100 Singles Sales

1. "Sweet Child o' Mine" - Guns N' Roses
2. "Livin' on a Prayer" - Bon Jovi
3. "I Will Survive" - Gloria Gaynor
4. "Billie Jean" - Michael Jackson
5. "Like a Prayer" - Madonna

Billboard
For Week Ending March 12, 1994

Hot 100 Airplay

1. "I'm Gonna Make You Love Me" - Aretha Franklin
2. "I Will Remember You" - Celine Dion
3. "The Power of Love" - Celine Dion
4. "How Deep Is Your Love" - The Bee Gees
5. "Always" - Bon Jovi

Hot 100 Airplay Chart

1. "Can't Help Falling in Love" - Elvis Presley
2. "I Will Always Love You" - Whitney Houston
3. "I'm Gonna Make You Love Me" - Aretha Franklin
4. "I Will Remember You" - Celine Dion
5. "The Power of Love" - Celine Dion

Hot 100 Singles Chart

1. "Sweet Child o' Mine" - Guns N' Roses
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3. "I Will Survive" - Gloria Gaynor
4. "Billie Jean" - Michael Jackson
5. "Like a Prayer" - Madonna

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THE SIGN” by Ace Of Base (Arista) rides comfortably to the top of the Top 100 club, scoring points in all three categories: singles sales, monitored airplay, and small-market-publisher reports. “The Sign” holds at the top of the Hot 100 Airplay chart and ranks No. 1 at 40 of the top 40 mainstream outlets on the monitored radio panel. This week’s top 10 mainstays include seven singles titles for the second straight week. “Whatta Man” by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG) is up 8% in overall points and almost ties “The Sign” in sales. “Whatta” is top five in airplay at 15 of the top 20 rhythm-crossover stations, and ranks No. 2 in airplay at MTV. If its point gains continue at this pace, “Whatta” is a potential challenger for the top spot in the next two weeks. “Bump ‘N' Grind” by R. Kelly (Jive) is the second-biggest point-gainer overall, and vaults 126. “Bump” ranks No. 1 in airplay at rhythm outlet WQOQ (Q102) Philadelphia, No. 2 at WHY- Detroit, and No. 3 at WJHX (Hot 105.1) Jacksonville, Fla.

CROSSING FROM THE TOP: “Mmm Mmm Mmm Mmm” by Crash Test Dummies (Arista) hits No. 1 on Billboard’s Modern Rock Tracks chart this week and leaps 17 places on the Hot 100, to No. 23. “Mmm” is up 45% in overall points and moves 34 on the Hot 100 Singles chart. It ranks top 10 in airplay at 23 modern rock outlets, including No. 1 at KNDD (The End) Seattle, No. 3 at KDG (The Edge) Dallas, and No. 4 at KQWQ Los Angeles. “March Of The Pigs” by Nine Inch Nails (Nothing/T’Vint/Interscope) also is breaking from the modern rock stations on the Hot 100 monitored radio panel. “March” enters the chart at No. 91. It’s No. 15 in airplay at KITS (Lit 105) San Francisco, and No. 20 at WENZ (The End) Cleveland.

CHOICE OF A NEW POWER GENERATION: “The Most Beautiful Girl In The World” by Prince (NPG/Belmark) is the biggest overall point-gainer on the Hot 100, winning the Greatest Gainer/Airplay at No. 34. Singles sales almost doubled during the period used for the chart, fueling a 70-83 jump on the sales chart, “Beautiful” is No. 1 in airplay at KBOS (BBS) Fresno, Calif., No. 7 at KTFM (Hot 105) San Antonio, and No. 8 at WBBM Power 93.9. Tampa outlet WHRM (The Stinger) and Chicago outlet WBBM (CBS) win the Greatest Gainer/Single at No. 54. The country single zooms 43-19 on the sales chart. There are no airplay points on “Indian” from the Hot 100 panel; all of its sales come from exposure in the country market.

QUICK CUTS: “Groove Thang” by Zhane (Motown) receives a bullet at No. 19 on the Hot 100, but is unlisted on both component charts. “Groove” is up in monitored airplay points, earning a bullet on the Hot 100, but it slips backward, 21-22, on the airplay chart. "I Like To Move It" by Redman (RCA) is in the top 10 in airplay at 70 outlets, including No. 7 at WBBM Power 93.9. It’s breaking out of Chicago, where it’s No. 1 in airplay at WBBM (CBS). “Moth” by Danzig (American/Reprise) is a big MTV hit (it’s No. 9 in airplay), and the strong exposure is triggering sales for the hard rock title. 76% of its overall points are from sales.

BUBBLING UNDER HOT 100™ SINGLES

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<th>No.</th>
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<td>Rise</td>
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<td>25</td>
<td>Shoot To Kill</td>
<td>BONNIE LEIGHTON</td>
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W H SMITH MERGES VIRGIN & OUR PRICE

(Continued from page 1)

Retail U.K., is combining both operations under a single management. While dressed up as a merger, it amounts to the Virgin Retail management buying out its competitor, the great majority of that new company will have yearly sales of $350 million pounds ($325 million). Virgin Retail is owned by MCA Inc. of U.K. and Ireland, with plans for another 10 in larger cities. Our Price has 305 smaller stores in major cities and in shopping malls.

W H Smith retains music through its own stores, which also sell books, stationery, periodicals, and toys.

Sony Lawyer Says Michael Was Fully Aware Of Contract’s Terms

BY CHRIS WHITE

The Sony lawyer was called to the stand by the defense attorney for Michael Jackson as the trial in the singer’s lawsuit against album distributor EMI Virgin USA Inc. The lawyer testified that Michael Jackson had been fully aware of the contract’s terms when he signed it.

The Sony lawyer, who has been representing the defense in the case, has made it clear that he is not personally aware of the details of the contract. However, he has been able to gather information from other sources and has used this information to construct a picture of the situation that he believes is accurate.

According to the Sony lawyer, Michael Jackson was fully aware of the terms of the contract when he signed it. He testified that the lawyer was able to gather information from other sources and has used this information to construct a picture of the situation that he believes is accurate.

The Sony lawyer has stated that he is not personally aware of the details of the contract, but he has been able to gather information from other sources and has used this information to construct a picture of the situation that he believes is accurate.

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Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that’s used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million in the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes.

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn’t all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you’re concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-661-8273). For an industry with so much experience saving things, this should be easy.
### Billboard Top 200 Chart for the Week Ending April 16, 1994

**Artist** | **Title**  
--- | ---  
Tori Amos |  
Ace of Base |  
TOP 100 |  
Björk |  
Beavis & Butthead |  
5th Ward Boyz |  
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147 |  
146 |  
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<th><strong>Weeks</strong></th>
<th><strong>Last Week</strong></th>
<th><strong>Peak Position</strong></th>
<th><strong>Notes</strong></th>
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**TOP ALBUMS**

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<th><strong>Title</strong></th>
<th><strong>Weeks</strong></th>
<th><strong>Last Week</strong></th>
<th><strong>Peak Position</strong></th>
<th><strong>Notes</strong></th>
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**HEALTHSEEKER IMPACT**

1. Ear to the Street
2. Alphabet City
3. Love Is Here to Stay
4. Time Warp
5. Pocket Full Of Kryptonite
6. Sound Of Music
7. Back To Broadway
8. Sway Baby Swing
9. Grass Dancers Union
10. Something Up My Sleeve
11. Menace II Society
12. From Here It Is
13. What's The 411?
14. Inner Circle
15. Bad Boys
16. Mojo
17. The Wild Boyz
18. Space
19. Rare Earth
20. ZZ Top
21. Tracy Lawrence
22. Richard Thompson
23. Iron Maiden
24. ZZ Top
25. Tracy Lawrence
26. Richard Thompson
27. Iron Maiden
28. ZZ Top
29. Tracy Lawrence
30. Richard Thompson
31. Iron Maiden

---

**CONSENSUS DAUGHTERS**

1. Daughters
2. Sisters
3. Mothers
4. Daughters
5. Daughters

---

**NEW**

1. Street Boyz
2. Cowboy Junkies
3. Benoit Freeman Project
4. Various Artists
5. Von Morrison

---

**TOP ARTISTS**

- Michael Jackson
- Garth Brooks
- Garth Brooks
- Pat Benatar
- Garth Brooks

---

**NEW**

1. Gerald Albright
2. Alabama
3. Trisha Yearwood
4. Pink
5. Bill Ray Cyrus

---

**NEW**

1. Come Together
2. The Last Of The Mohicans
3. Plain Jane
4. Spiceworld
5. Kirk Franklin

---

**NEW**

1. Sabrina
2. Garth Brooks
3. Liz Phair
4. Various Artists
5. Michael Bolton

---

**NEW**

1. White Lady
2. The Bodyguard
3. Menace
4. Big Boys
5. The Bodyguard

---

**NEW**

1. Anna
2. Anna
3. Anna
4. Anna
5. Anna

---

**NEW**

1. Return Of The Mack
2. Last Of The Mohicans
3. Spiceworld
4. Come Together
5. Kirk Franklin
by Geoff Mayfield

DO A FREEZE: The bad news is that without the sales hike from Feb-
uary's Atlantic Awards broadcast or March 17, many
merchants' numbers for the tracking week are as cold as this year's
tropical winter. Compared to last week's chart, volume of units on The
Billboard 200 shows a 17% decrease, and Mariah Carey's chart-topping
total, at roughly 82,000 copies of her No, 1 album since last
May. The good news is that the March 1 CBS telecast of the Grammy
Awards should spark gains for several albums (see story, page 1). GRAMMY GLOW: At a party following last month's American Music
Awards, one jealous competitor asked aloud, "How did Arista turn the
AMAs into an infomercial?" That same question might be asked of the
Great American Dance Awards' annual tandem ofesting by 32,000
performers, AMAs into an Awards, that was held at New Yor-
k City's Radio City Music Hall on March 17 on The Billboard 200 this week.
Fair says, "When you have a cool vet. around your company, manag-
ers and artists look at it and say, 'Look, they're doing viable, vital new things
there,' and they might consider also of the R.A. than I did, or I might have
realized it." That "vibe" includes cutting unorthodox deals with "baby acts
coming out of AMAs. In fact, RCA is promoting the Dave Matthews
Band's self-released debut CD, which has been out only since Novem-
ber release, until the group hits the studio this summer to record its first
RCA album. "Maybe there's an airplay situation we can help them on the
West Coast, or maybe there's a radio station date they can play, or maybe
there's an opportunity just to get the record bar-coded," says Novak.
Similarly, the Giggly Aunts had an in-store deal and a large local fol-
low before they cut their RCA debut, "Flippin' Out." That record—which
spins off what was originally a promo single for the band's EP released
in November release, until the group hits the studio this summer to record its first
RCA album. "Maybe there's an airplay situation we can help them on the
West Coast, or maybe there's a radio station date they can play, or maybe
there's an opportunity just to get the record bar-coded," says Novak.

WU-TANG CLAN (Continued from page 14)

find a way to satisfy the masses with-
out tampering with the integrity of the
music."

Miller says a key element in accom-
plishing this task was allowing the act to oversee the "clean" version. Clan
member Prince Rakeem supervised the reworking and bleeding of tracks.

Miller says there is no connection between the second incarnation of
"Enter The Wu-Tang: 36 Chambers" and ongoing Congressional hearings
and community backlash against gangsta rap. "At this point in time, we
still have the right to say or do things that we think is right. We may
tell you that it doesn't understand all that we're saying, but we can send the
same message right back at them.

This is not the first time a major
label has issued a "clean" version of a contro-
versial album. Acts ranging from Jimi Hendrix to Nirvana to De-
mona have altered top-selling sets.

Wu-Tang Clan is trekking across the
U.S. on a promoted tour in support of "Enter The Wu-Tang: 36 Chambers" and the
single, "C.R.E.A.M.," which also comes in "street" and "clean" versions.

Cassettes In 7 Days!

300 C-12 Cassettes

(Continued from page 2)

for only $495

- 90% shelf life
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- Paper shell

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LABELS SHIFT ON PERFORMANCE BILL

Sources close to Capitol Hill say the record industry is changing the focus of the pending performance right legislation in an attempt to get the bills passed. Emphasis in redrafting includes a “transmission right” that might not anger broadcaster opponents because it offers, a la the Home Recording Act, an exemption to over-the-air analog radio that would be available for the licensing of new digital audio services that wish to use musical recordings. RIAA officials could not be reached for comment, although the shift in emphasis had been discussed earlier this year.

CLIBURN ON THE ROAD AGAIN

Pianist Van Cliburn is returning to concert touring after an absence of 15 years. He’ll play with the Houston Symphony at Houston’s Woodlands May 28, in Chicago with the Grant Park Symphony under Leonard Slatkin’s direction June 18, and a yet-to-be-finalized date in San Francisco in September. Bulletin hears that plans are afoot to bring Cliburn to as many as 29 cities. Later this month the artist will undertake an eight-city tour to promote RCA Victor’s March 15 release of a newly remastered edition of his recordings of Rachmaninoff’s piano concerto No. 2 and Beethoven’s “Emperor Concerto.”

IMAGINE THIS

Warner Bros. Consumer Products and Compton’s NewMedia are teaming to produce a new active documentary of John Lennon’s life and work. The CD-ROM, titled “Imagine,” is being co-produced with the cooperation of the Lennon estate, and will include home videos and art never before released to the public. unreleased music and unpublished writings, the company says. The disc is due later this year at $99.95.

ROVER TO CORPORATE BMG GIG

Bulletin reports that Warner Bros. and corporate marketing, is headed for a corporate marketing slot at label parent BMG Music. Rovner was unavailable at press time, and a BMG Music spokesman had no comment.

DOUG HOPKINS SONGS SURFACE

Eighteen songs written by the late Doug Hopkins, a member of the Aches and Data and URIAH HAMPTON UNS until he left the group in April 1992, have surfaced and are available for a publishing deal, says Larry Rudolph of the New York firm of Rudolph & Beer, which represents the Hopkins estate. Hopkins, who died last December, wrote the group’s hits “Hey Jealousy” and “Found Out About You.” His deal with Warner/Chappell terminated after he left the group, which continued its deal with the publisher.

SPRINGSTEEN WINS COURT ROUND

Bruce Springsteen has won another round in his British High Court battle to prevent the release of unauthorized tracks from ‘77-’79 focus label Dare International. The court has been directed to withhold its release of the material, which consists mainly of studio out-takes, pending full trial next year. The Boss’ attorneys had, until now, obtained only a temporary injunction.

GOSPEL ACCORDING TO JIVE

Jive Records has a name and a leader for its new gospel imprint. The Verity label will be headed by Demetres Alexander, formerly a major executive with Warner Alliance. The Verity roster has two big-name signees: John P. Kee and Vanessa Bell Armstrong.

FIRST SIGNING TO POLYDOR

Graham McHugh, a British country singer, has signed by the new sister label to Jive, the new sister label to Mercury Nashville that will be headed by Harold Shedd. The label is an attempt to break McHugh as the first international country star, and will tie in his signing with the opening of American Airlines’ Nashville-London route in May.
HER TIME IS NOW... 
AND THE BEST IS YET TO COME!

ARETHA FRANKLIN
GREATEST HITS
(1980-1994)

THE STORY BEGINS
WITH HER BRAND NEW 
GREATEST HITS COLLECTION
featuring 5 #1 Hits,
5 more Chart-Toppers,
2 Grammy-nominated songs
and 3 new classics,
including her brand new smash
“A DEEPER LOVE,”
which is already making a major splash at
Top 40, R&B and Dance
as well as VH-1 and B.E.T.

But there’s so much more to the story.

On the heels of her appearance on Oprah,
VH-1 has named Aretha
February’s “Artist of the Month.”

And it only gets better.
On March 1st, she will receive this year’s
Grammy Lifetime Achievement Award.

On March 12th,
Aretha takes America by storm
as musical guest on Saturday Night Live.

ARETHA’S GREATEST HITS (1980-1994)
MORE THAN AN INCREDIBLE ALBUM...
AN EVENT!