Is Music Industry Hiring Too Few Women, Minorities?

By Ed Christman and Don Jeffrey

NEW YORK—Retailers, wholesalers, and label sales and distribution companies appear to have made some progress in hiring and promoting female executives during the past few years, but have a long way to go with regard to their employment practices for African-Americans.

Statistics on the percentages of minorities working in sales for music companies and merchants are unavailable. But in an informal Billboard survey, minority executives acknowledge that they have made some headway during the last few years in terms of representation in the marketplace. However, they urge the industry to do more.

Label Sees Gold In Letters To Cleo

By Kristin Lieb

BOSTON—CherryDye Records here is hoping to bring Letters To Cleo’s first full-length album to gold status. But making that happen is going to be a challenge for the small independent label, which has seven acts signed to its roster. Letters To Cleo’s album, “Aurora Glory Alice,” an acclaimed 10-track effort released in October 1993, is being distributed through Relativity Entertainment Distribution, with which the label has a distribution agreement.

With Little Fanfare, A Thriving Scene Develops In Little Rock

By Rick Clark

LITTLE ROCK, Ark.—The only musical image many people have of Arkansas is Bill Clinton honking a sax on “Arsenio Hall.” Those with a sense of history might know the state as home (at one time or another) to Charlie Rich, Leon Helm, Sonny Boy Williamson, Reesvelt Sykes, Billy Lee Riley, and, more obviously, Black Oak Arkansas.

Unlike the neighboring states of Tennessee, Louisiana, and Mississippi, Arkansas doesn’t conjure up a scene of music and talent. Nevertheless, a small but vibrant scene has emerged there, particularly in the capital of Little Rock—a city that is geographically and culturally, the meeting ground of the Mississippi Delta plain and the foothills of the Ozark Mountains. It’s a scene rich in a wide range of talent.

That talent is supported by a network of clubs, retailers, and radio.

Buzz Surrounds Junior Brown & Two Curb Sets

By Peter Cronin

NASHVILLE—From Willie Nelson to Johnny Winter to Stevie Ray Vaughan, Texas has produced some musical originals, but Curb’s Junior Brown is unique even by Lone Star standards. Armed with his guilet steel invention (a hybrid of conventional 6-string and lap steel guitars), a deep and wide country baritone voice, and wonderfully twisted honky-tonk songs, Brown has built a sizable following through "The Billboard Report.

Cema Unveils Set Of New Policies

By Ed Christman

NEW YORK—Cema Distribution is poised to unveil a slate of policies and programs aimed at restructuring the way it does business. The changes are aimed at reducing re- turns, breaking developing artists, stimulating catalog sales, and eliminating cutouts.

Beginning April 1, Cema will:
• Extend discount deals on new releases, which generally end on the first day of the month.

Indies The Billboard Spotlight

Dance Music Captures German Echo Awards

SEE PAGE 81

IN THIS ISSUE

Sarah McLachlan

Sarah McLachlan - “Fumbling Towards Ecstasy” Debut: #1 Heatseekers!

Her new album featuring the stirring lead track “Possession” Major World Tour through July

ARISTA SETTESS

“An honesty and wisdom way beyond her 26 years. Grade: A”

—Entertainment Weekly

“A record unlike any one will hear this year.” —Timothy White Billboard
Album sales of 8 million.

4 straight #1 R&B albums.

11 Top Ten R&B singles, including five #1's.

4 Top Fifteen pop singles, including a #1.


No sweat.
New Sweat.

KEITH SWEAT
get up on it

Featuring the premiere single and video “How Do You Like It?”
#1 most added
First-week Breaker

album in April
SOUNDGARDEN

SUPERLIMINI

Produced by Michael Beinhorn and Soundgarden • Mixed by Brendan O'Brien • Management: Silver Management

© 1994 AMF Records, Inc. All rights reserved.
The Auteurs: Sins Of The New Victorians

Just as new print contains the shorthand of this century's social history, so popular music has sketched the essence of its shifting moods in the moment's company. The result is much less than the frayed spirits of cosmopolitan London in the mid-1990s—that frustrated time when rock standards seemed an enviable white-collar profession amid the electric-climax age when the Auteurs released records that will supply the keenest echoes of an era in which feckless knaves and decent folk were equally apt to risk anything for a vestige of fashion.

As chronicled by the rising British band on “Now I'm A Cowboy,” its lucid, electrifying second album (Hot Recordings, due in the U.K. May 9), social mobility is an iffy proposition with an ugly undertow, leaving slummers and strivers in states of dismay as they grasp for the trapping of class, regardless of caste. To borrow a ambiguous trope from the scathing new record, each thwarted accomplice is “a thief with style.”

England has come a long way from the abased Victorian stratification that Charles Dickens described in such 19th-century novels as “Nicholas Nickleby,” and “Dom-Bye And Son.” The distances between class lines have dwindled along with the difficulties in crossing them. Stript of the ability to disappear into new spheres or echelons, most dolitesses must reluctantly address unfinishned issues of personal identity. On “Chinese Bakery” (the current U.K. single), a woman who “comes from uptown” is “going downtown, cos she's a poet . . . and she makes me laugh.” Haydn was j, and Stravinsky was considered too avant-garde; for three years I just did enough not to get kicked out.”

Having no siblings, his isolation was further augmented by the incessant reunions of his dear old “teeny” and “teeny” school English teacher, Luke grew up in Hampshire’s coastal city of Portsmouth, home of a major naval base and the historic site of where one scholar called fierce local attacks on “a shabby mongrel aristocracy” during the Victorian age. Luke’s child- hood was punctuated by piano lessons (“they taught me about chord structures”) that he committed at 9, studying Chopin, Bartok, and Albim. After a year at Portsmouth College Of Art, he transferred to the London College of Music (where he toured with Johnny Sill. Plenty of time for music. In “The Upper Class,” a woman who leads a band confesses: “of her state of mind, there’s this myth that this was different, say, in the Swingin’ 60s, but that scene never touched anywhere outside of London. And that’s not meant to sound depressing or even wrong—it’s just a reality.”

Besides the nudge into music, Haines says he was indebted to his mother for the value she placed on literacy. “She encouraged me to read, which was very unusual, because when I was younger, I never dabbled in prose, or tried songwriting with my first band, the Servants, because I was more into becoming a better guitar player. The first song I’d admit writ- ing was ‘Bailed Out,’ on our ’New Wave’ record. I composed the melody at 16, but the words were about basically starting out on my own.”

“Bailed Out”/This skin is shed/Bailed Out/This thing is dead.”

Despite Luke Haines’ resolve to “escape” the milieu of his formative years (“Now, I only like London and parts of Scotland”), his lyrical gift for social critique has ample antecedent in the love of his ditor in his native England. “Dom-Bye And Son,” and Dickens traveled to Portsmouth in 1888 to gather local color for “Nicholas Nickleby.” Perhaps we cannot escape becoming all we’ve beheld.

“Will,” chuckles Haines, “I’ve always felt that good art of any sort should be completely accessible, and beyond fashion. And any good record, even if it means a little extra, particularly happy, should have the power to make you feel less isolated.”

soul train's starlit affair

R&B’s best and brightest stars came out to L.A.’s Shrine Auditorium for the eighteen annual Soul Train Awards, hosted by Gladys Knight, Patti LaBelle, and Quincy Jones. The show featured a cavalcade of celebrities and stars. The event included performances from Whitney Houston and Toni Braxton, each of whom picked up two trophies and performed. J.R. Reynolds was there. 

ten feet tall and rising

Judging from the title of Travis Tritt’s upcoming Warner Bros. release, “Ten Feet Tall And Bulletproof,” and from his steady stream of appearances on TV, in concert, and even on the big screen, Tritt may be country music’s newest superstar. But, as Jim Bessman reports, label execs want fans to see the singer’s sensitive side, too.

mtv awards back to big apple

That’s the word from those in the know. Radio City is said to be the place, and an MTV source says the deal is just about sealed. Deborah Russell has the story in The Eye.

9

this week in billboard

album reviews

artists & music

between the bullets

the billboard bulletin

box office

boxscore

canada

chart beat

clip list

commentary

continuation

country

dance trax

developer

executive active file

executive turntable

fighter pulse

hits of the world

discography

directory

home video

hoth 1 singles spotlight127

N-54

14

135

136

76

24

70

136

57

56

5

9

112

111

115

50

50

74

51

112

111

115

50

74

N-55

Single Reviews

Studio Action

Top Pop Catalog

Update

Video Monitor

Vox Jox

116

9

Worldwide

International

Jazz/Blue Notes

Latin Notes

LifeLines

Mediasite

Pro Audio

Radio

Rossi’s Review Section

Shef Talk

Single Reviews

www.americanradiohistory.com
The word "jazz" conjures a wide variety of images. Some people associate jazz with Count Basie, Duke Ellington, or Benny Carter. Others think Freddie Hubbard or Bucky Pizzarelli personify the genre. Still others equate jazz with the progressive sounds of artists such as Chick Corea. The point is, jazz is as different as those who buy it.

Unfortunately, to most retailers, jazz is simply "jazz." Which is like saying that top 40 simply top 40 and there is no delineation between Madonna and Taylor Dayne, or between New Kids On The Block and Guns 'N' Roses.

This is not another complaint by a jazz producer about the injustices heaped upon jazz. In fact, jazz is alive and well despite the obstacles it often faces getting into the marketplace. Ironically, the injustice retailers create by relegating jazz to a small corner of the store is not at the expense of jazz—it is at the retailer's own expense.

It has been my observation over the years that those who do not feature jazz prominently find that the genre represents approximately 5% of total sales, while retail outlets that incorporate an inviting, extensive, well-organized jazz section discover that it makes up 15% of total sales.

In addition to higher jazz sales, there is another benefit for making jazz a priority. One product. In general, jazz buyers tend to have a wider spectrum of interest and more disposable income than other subsets of the music-buying public. They will stay in the store and browse rather than swop in and out. They will make multiple purchases more often than the teen-ager who is looking for one specific recording. And, perhaps most importantly, they will frequently "cross over" into other sections to make additional purchases.

For example, a Carter fan is likely to buy a Frank Sinatra or Tony Bennett CD while he is in the store. A young Pizzarelli fan might pick up a Natalie Cole record too. And the Corea fan, who likely is inclined toward other progressive forms of music, could walk out with half a dozen tapes or CDs before he is through stropping the aisles.

None of this is intended to denigrate buyers of pop, rock, R&B, or country, nor is it designed as an attempt to somehow elevate the jazz consumer to sainthood. It's just that a No. 1 record is an impulse buy and is generally available at a competitive price. In fact, a widely distributed No. 1 record becomes, by virtue of its availability, a commodity that is easily found, like bread or milk.

Why travel miles for a loaf of bread when you can pick one up across the street? On the other hand, if you are looking for something substantially more expensive such as a solid-state grounding Mediterranean pity, you may have to do a little research in order to locate a store that carries it. And while you're in there, you might buy something else and perhaps even pack a carton of milk as well.

Likewise, the consumer has no need to travel to a specific retail outlet for the new Marley Carey album. But the jazz consumer might very well have to search for the new Pizzarelli album and is more than willing to travel past several other retailers in order to find it. Once he or she has the new Pizzarelli in hand, the next stop might be the pop or R&B section for the Carey CD. Thus, the consumer has chosen to buy a wide available commodity from the retailer with a broader jazz section, instead of from another retail store which may have been more conveniently located for him or her.

In other words, the consumer has ventured away from his or her geographic area in order to make music purchases, which is desirable unless a retailer has no ambition other than to be a neighborhood record shop. Moreover, now that the consumer knows where to find a specific jazz, he or she is potentially a regular customer as opposed to an occasional shopper.

With the increasing numbers of retailers support long-term business prospects. While this is an obvious statement, what is not so obvious is the marketing strategy that leads to a solid customer base. Offer excellent service for buyers of all musical styles, including jazz, and they will come. But he has only limited interest in capers gazing at the charts, or he can just hang a chart in the store window and slash the prices to the bone, and they will also come. Unless, of course, they see it offered for a few cents less down the street.

If the above is not a reason compelling enough for a retailer to consider catering to all jazz fans, young and old, consider the fact that America is graying. One only has to look as far as the charts that many retailers use so slavishly, Sinatra, Bennett, and Barbra Streisand have hit albums. And many of the people who bought the new albums by these artists are in their 40s or 50s and maintain larger than usual listening habits. It's been my observation that these veteran music lovers make up a consistent segment of music purchasers, customers who have always been there and will always be there. A retailer that shows them a little extra appreciation might find that sales are not only less subject to industry swings and the vagaries of mass opinion, but that a significant volume of sales is being generated by regular customers. Good customers look for service and exhibit loyalty. One-time buyers only look for bargains and clip coupons.

APPLYING MUSICAL DIRECTION

Billboard has really become a great magazine, and not just because you cover Luca Bop artists. With your editorial direction, finally the world of music is on equal footing with the world of commerce. And all of us in the music business are here because, in the beginning, we loved music. Thank you. Paul Inman

The Supreme Court decided against the publisher/copyright owner; anyone could see that a piano roll (paper with holes in it) was not a copy of the sheet music.

The act was amended with language giving the copyright owner the right to control "the parts of the instrument serving to reproduce mechanically the musical works." The word "mechanical," originally designed to cover piano rolls, was later construed to include recordings. It remained in the laws for nearly 70 years. Also with nothing were Wade piano rolls, which came closer than other rolls to reproducing original performances.

About 20 years ago, Walter "Whitey" Heebner, a distinguished recording engineer, decided to make these recordings available through a series of LPs. He re-mastered about 1000 recordings by the great composers and pianists in a collection entitled "The Welte Legacy Of Piano Treasures." Among those were Bartok, Chopin, Ravel, Bizet, Franck, Debussy, Satie, Strauss, and Tchaikovsky. Heebner's project was not a commercial success, despite favorable reviews. It felt as if they would be a great addition to the library of any serious musician and should be in every teaching institution. I tried but was unable to convince any commercial label to undertake the exploitation of these treasures. With the advent of CDs, perhaps it's time for regular customers. Good customers look for service and exhibit loyalty. One-time buyers only look for bargains and clip coupons.

LEGAL "ROLL"

Irv Lichtman's interesting and informative article on piano rolls (Billboard, March 5)combe to me to pass on some additional information.

For years, "mechanicals" was the term also applied to "titles" of the mechanical com- pany, and is still part of the vocabulary of the business. Its origin goes back to 1900, when a music publisher sued a manufacturer of piano rolls for infringement of its copyright. The Copyright Act at that time did not mention piano rolls, but forbade unauthorized copying. The Supreme Court decided against the publisher/copyright owner; anyone could see that a piano roll (paper with holes in it) was not a copy of the sheet music.

The act was amended with language giving the copyright owner the right to control "the parts of the instrument serving to reproduce mechanically the musical works." The word "mechanical," originally designed to cover piano rolls, was later construed to include recordings. It remained in the laws for nearly 70 years. Also with nothing were Wade piano rolls, which came closer than other rolls to reproducing original performances.

About 20 years ago, Walter "Whitey" Heebner, a distinguished recording engineer, decided to make these recordings available through a series of LPs. He re-mastered about 1000 recordings by the great composers and pianists in a collection entitled "The Welte Legacy Of Piano Treasures." Among those were Bartok, Chopin, Ravel, Satie, Strauss, and Tchaikovsky. Unfortunately, the project was not a commercial success, despite favorable reviews. It felt as if they would be a great addition to the library of any serious musician and should be in every teaching institution. I tried but was unable to convince any commercial label to undertake the exploitation of these treasures. With the advent of CDs, perhaps it's time for regular customers. Good customers look for service and exhibit loyalty. One-time buyers only look for bargains and clip coupons.
BEYOND HELL BEYOND VULGAR

PANTERA

FAR BEYOND DRIVEN

THE NEW ALBUM FEATURING "I'M BROKEN," "5 MINUTES ALONE" AND "GOOD FRIENDS AND A BOTTLE OF PILLS"

IN STORES MARCH 22 TOUR STARTS APRIL 1
The city of Seattle further secures its place in pop music history this week as “Superunknown,” the fourth A&M release by Soundgarden, debuts at No. 1 on The Billboard 200.

The title is the second release by a Seattle band to debut at No. 1 in 1994. Alice in Chains Columbia EP “Jar Of Flies,” topped the chart Feb. 12 during its first week out.

Soundgarden’s No. 1 bow sustains a momentum that began with Nirvana’s platinum “In Utero” debuted at No. 1 in Billboard Oct. 9, 1993, and continues with Pearl Jam, whose multiplatinum “Vs.” debuted at No. 1 in the Nov. 6, 1993 issue.

This streak would seem to indicate that the Pacific Northwest home of grunge has defied the hype that exploded in 1992 when Nirvana’s DGC/Geffen debut at No. 1 three months after a quiet debut at No. 14. The multiplatinum title has spent more than 122 weeks on the Billboard 200.

Says Soundgarden guitarist Kim Thayil, “A couple of years ago I would have been surprised. Now I’m just happy for all the other bands and for ourselves.”

Some industry observers predict that due to the diversity of talent and sales and they speculate that the city could one day join the ranks of Detroit, San Francisco, and Liverpool as one of the more commercially fertile regional music scenes outside of traditional music hubs New York, Los Angeles, and Nashville.

“The historians will make that judgement; it’s difficult to say right now,” says Norm Pattiz, chairman of the board at WPAD Westwood One Companies. “But it certainly has the potential. Even after the success of Soundgarden, and other Seattle bands as ‘grunge’ or ‘alternative’ in Seattle that are just starting to break on radio commercial. It’s possible.”

Wal-Mart Tops Holiday Sell-Thru Video Market

NEW YORK—Video stores faded in the shadow of competition from both merchants in general and Wal-Mart in particular during the crucial holiday season, according to the American Video Dealers Assn. of America; RIAA.

Wal-Mart and Associates, the New York-based market research firm that tracks the prerecorded videocassette business.

According to Alexander’s Amy Innerfield, specialty outlets gained only an 18.7% share of sell-through revenue. She calculates total revenues for the two-month period Nov. 17-Jan. 16 at more than $1.6 billion.

Sales have jumped up and down since Alexander began its “snapshot” surveys in 1987, but they’ve never finished so far behind discounters, warehouse clubs, and department stores, which combined for 54% of consumer purchases in the period, up from 45.7% in 1992.

Dealers say that the drop in sales between two sectors is a disparate mix of music and consumer electronics retailers, booksellers, and furniture stores.

New CDs and videos combined for 27% of the total.

Wal-Mart alone almost matched the video store total with 16.1% of total sales, a 3.9% bump over its 12.2% of the prior year’s survey.

For the second consecutive year, Wal-Mart sold more cassettes than anyone else during the survey period.

There were relatively few changes (Continued on page 131)

Billboard Goes On-Line With Database For Computer Users

NEW YORK—The Billboard Music Group has joined forces with Telebrix, Inc. to provide a database service for home and office PC users that provides quick access to Billboard’s charts and articles. The service also makes available a wealth of information from some of the Music Group’s other publications and additional sources.

The database includes all Billboard articles from March 1991 to the present, and charts from 1985 to the present. The information is updated each week, just before Billboard hits newsstands across the U.S.

“Loudon Billboard Online is a natural extension, for all our magazine,” says Howard Lander, president of the Billboard Music Group and Billboard’s publisher. “While the information superhighway is still in its infancy, its future is paved with vast opportunities. We view our role as an information provider, and recognize that there will be numerous alternatives to the traditional print medium. We intend to serve our constituents through whatever vehicle they prefer.”

Billboard Online also includes weekly updates on Music & Media’s album sales and radio airplay charts and Amusement Business magazine’s Boxscore (which ranks concert grosses) and touring schedules. The database also has gold and platinum certification listings from 1986 to the present, as provided by the Record Industry Assn. of America; RIAA industry statistics and concerts schedules; file data; complete lists of Grammy winners; and information on music video credits, as compiled by the Source.

The service, which will be available in April, requires the use of a personal computer and a modem. Users pay a one-time charge for the software (available in DOS, Windows, and Macintosh versions), and thereafter are charged only for the time they use the service. The state-of-the-art system makes it easy to print out information or save it in the PC’s memory.

Billboard Online will be administered by the Music Group’s sister company, Broadcast Data Systems. No previous database searching experience is required, says Margaret Shriver, BDS VP of research and new business development. “This system is designed to emulate the way readers use the magazine, giving quick and easy access to information. For example, you can search ‘Whitney Houston’ in this week’s issue, and immediately see every chart and article in which she appears. You can see the full text of the articles and the full chart, and print out a high-quality copy of the information if you want, all in the space of a few minutes.”

The service also can be used as an index to all the materials in the database. With a few touches (like a click of a mouse), users can quickly find articles and charts references throughout the archive.

Telebrix Inc., a public company, develops, markets, and operates numerous on-line interactive database services. The company’s product line includes sophisticated and powerful searching tools that enable users to search databases quickly and easily.

For additional information, contact Lori Bennett at 212-536-1402 or 800-449-1402.
Reebok®
sports and fitness video series

NATIONAL RELEASE DATE:
APRIL 19, 1994
ORDERS DUE: APRIL 1, 1994
$19.95 EACH

THE ORIGINAL STEP
REEBOK™: THE VIDEO
Catalog #440-086-083-3

NEW! STEP REEBOK™: THE
POWER WORKOUT™ VIDEO
Catalog #440-087-767-3

NEW! SLIDE REEBOK™: BASIC
TRAINING WORKOUT VIDEO
Catalog #440-083-487-3

PolyGram Video

Layout and design © 1994 PolyGram Video. All rights reserved.
© 1994 Reebok International Ltd. All rights reserved. REEBOK is a registered trademark and STEP REEBOK and SLIDE REEBOK are trademarks and service marks and Performance Logo is a trademark of Reebok International.

www.americanradiohistory.com
Labels Raid New Wave Vaults
As ‘Valley Girl’ Makes Chart

BY CRAIG ROSEN

LOS ANGELES—With the ’80s, ’90s, and even the ’70s increasingly mined for reissues and compilations, several labels are turning to ’80s new wave acts.

Juggling the assets of Rhino’s “Music From The Soundtrack ‘Valley Girl,’” which entered The Billboard 200 at No. 135, it’s not too early to get nostalgic about the ’80s; this week the album is at No. 196.

“Valley Girl,” which includes tracks by the Psychedelic Furs, Men At Work, Sparks, the Plimsouls, and Modern English that were featured in Martha Coolidge’s 1983 film, is essentially an ’80s sampler. When Rhino follows that release with its third Rhino-ized effort, that’s enough: New Wave Hits Of The ’80s, Vol. 1-5 June 21, will join a crowded field.

Galliano Bringing Acid Jazz To U.S.
Mercury Act Hopes To Duplicate U.K. Success

BY PAUL SINCLAIR

Does a multicultural, racially integrated U.K. band that defies definition and delivers positive message with pixieish humor have a chance in the U.S.?

Mercury will attempt to answer that question when it launches a two-tiered crusade to import the sound of English acid jazz/electro veterans Galliano. Stage one of the campaign starts March 22 with the stateside release of “What Colour Our Flag,” a compendium of the band’s first two U.K. albums, “A Joyful Noise Unto The Creator” and “In Pursuit Of The Thirteenth Note.” The albums were released on PolyGram’s Talkin’ Loud label in the U.K. in June 1992 and March 1991, respectively.

Stage two of the promotion will be the U.S. release in the fall of a new album (entitled at press time), followed by a U.S. tour. Both U.S. releases are due on Talkin’ Loud/Mercury. The untitled album is due for release on Talkin’ Loud in the U.K. May 25; there are no plans to release “What Colour Our Flag” in the U.K. According to Talkin’ Loud, “A Joyful Noise” has sold about 200,000 units outside North America, while “In Pursuit” is at about 120,000.

Only time will tell if Galliano will play in Pubic’s for even New York and L.A. A single, “Just Reach,” was released in the U.S. in November 1991 on PolyGram-owned Island Rec-ords’ 4th & B’Wimput imprint, but, a source says, it received little recognition. But members of the band and their manager say the success of other genre-stretching groups like Digable Planets makes the current U.S. market ripe for Galliano.

In the U.K., Galliano, which released its first single in 1990, has hailed as one of the first “acid jazz/electro” bands. Acid jazz and electro are among the monikers—others include jazz/not jazz, street soul, independent soul, rare groove—attached to the dance music offspring who dominate a large part of the British club scene (Billboard’s Hot Latin chart). The sty- fuses elements of hip-hop, rap, jazz, ’70s soul, dance, Brazilian, dub, reggae, and ska, and the lyrics speak of peace, hope, and salvation.

Themes on “What Colour Our Flag” range from disarmament to high-fat diets. “The whole thing is basically an attitude,” says Rob Gal-lagher, Galliano’s founder, lead singer, and chief composer. “It’s just a (Continued on page 134)

New Warner Set
Returns Travis To Country Spotlight

BY JIM BESSMAN

NEW YORK— Randy Travis, the grand old man of new country music, is back with an album designed to re- capture the mass media and radio audience of his decline years.

Travis says his upcoming Warner Bros. album, “This Is Me,” due April 26, is his best since his 1986 de- but album “Storms Of Life” and its 1987 follow-up “Always And Forever,” which helped return country music.

The new album reunites the ac- knowledged father of modern country’s new traditionalist movement with longtime producer Kyle Lehn- ing and quells the widespread im- pression that, at the ripe old age of 34, Travis has had it all but disappeared.

“There seems to be this perception that I’ve completely quit, probably because I decided not to tour,” says Travis, who kept himself seen but hardly heard last year, shooting five movies, including “Wind In The Wire,” which spawned his most recent album of the same name. Last month Travis performed his first concerts in 14 months in Las Ve- gas at The Aladdin, and played at the March 1 Warner Bros. showcase dur- ing Country Radio Seminar in Nash- ville. People don’t see you out on the road and they assume you’ve given up,” he says. “That’s the farthest (Continued on page 127)

Freston, Berman To Key Latin Confab

Tom Freston, chairman/CEO of MTV Networks, and Jay Berman, chairman/CEO of the Recording In- dustry Assn. of America, will key- note Billboard’s fifth annual Inter- national Latin Music Conference, to be held May 16-18 at the Hotel Inter- continental in Miami.

The longest-running gathering of its kind, the conference this year will be capped May 18 by Billboard’s inaugural Latin Music Awards. The competition will be based exclusively on Billboard’s Hot Latin Tracks radio chart and the Billboard Latin 50 retail chart. The eligibility period for this year’s awards ran from March 6, 1995, to March 5, 1996.

During the awards ceremony, days of panels on such topics as music publishing, Brazilian music, airplay monitoring by Broad- cast Data Systems, and Latin jazz, which will be the subject of a closing-night showcase. Other showcases will focus on pop-ori- ented Latino acts and Brazilian artists.

Freston’s May 17 speech is ex- pected to center on the network’s activities in Latin America. Berman will speak May 18 at the RIAA’s anti-piracy campaigns in Latin America.

For further information about the conference, contact Melissa Subatch at 212-536-6018 or Ange- la Rodriguez at 305-441-9797.

Columbia Newcomer Trevino
Is A Hit In Two Languages

BY CARRIE BORZILLO

LOS ANGELES—The release of Spanish- and English-language ve- rions of a country album by 22-year-old newcomer Rick Trevino could have come across as just a novelty.

However, programmers and retailers say that the Mexican-American sing- er’s talent is no gimmick.

KKBQ Houston PD Dene Hallan says, “Rick will be a hit artist be- cause he’s proven that he’s not just a novelty. He’s a musician with sub- stance. And the fact that he is of Mexican descent, while he’s just as American as anyone, helps to separate him from a crop of good-looking, dark-haired, hat-wearing Texas sing- ers. The bottom line is that he’s a great talent.”

“Rick Trevino” was released by Columbia Feb. 21; the Spanish-lan- guage “Dos Munos” was issued by Sony Discos last September (Bill- board’s Hot Latin chart). The album, which is primarily in English, contains one Spanish song and one bi- llingual song, while the Sony Discos album, primarily recorded in Spanish, contains two songs in English.

“Dos Munos,” which is being worked separately through Sony Discos, peaked at No. 20 on the Billboard Latin 50 chart and at No. 8 on the Re- gional Mexican chart Feb. 19.

This week “Dos Munos” moves from No. 37 to No. 43 on the Bill- board Latin 50.

Meanwhile, “Rick Trevino” moves up the Top Country Albums chart to No. 23 this week, after reaching No. 25 and achieving Heatseekers Impact status last week. The album is No. 127 on The Billboard 200.

For the week ending March 6, SoundScan reports sales of 16,000 units for “Rick Trevino” and 9,000 for “Dos Munos.”

The album has been selling well even without a hit single. The first single, “Just Enough Rope,” which was serviced to country radio Aug. (Continued on page 154)

www.americanradiohistory.com

14 BILLBOARD MARCH 26, 1994
IT'S FINALLY HERE!!

TIM McGRAW

not a moment too soon

Available on Compact Disc & Cassette in retail outlets everywhere March 22

WATCH FOR TIM MCGRaw'S "INDIAN OUTLAW" HOME VIDEO APRIL 19TH
Artists & Music

Murder Charge Extends Hip-Hop's Rap Sheet
Arrests Not Affecting Sales, Release Schedules So Far

■ BY CHRIS MORRIS

LOS ANGELES—Rap music's rap sheet lengthened with the arrest of yet another performer on murder charges. Nevertheless, the growing list of felonies lodged against rap musicians has not yet had an impact on the schedules of impending albums or the release of current releases by those involved.

As the number of rappers facing charges increases, the success of their current projects seems unaffected. On March 8, Terry Gray, who recorded with Street Knowledge’s rap act Da Lench Mob under the name Ti-Bone, was arrested in connection with a Feb. 18 shooting in a bowling alley in the South Central L.A. community of Athens.

Gray was arrested after witnesses identified him as the man who shot death rapper Harold Battle, 22, and wounded Lashann Townshend, 22, at the Southwest Bowl.

Gray’s attorney, Anthony Alexander, says the rapper’s arrest is a case of “mistaken identification,” adding that “[Gray] had been at the bowling alley, and left earlier.”

Gray pleaded not guilty to the charges at his March 15 arraignment. He remains free on $1.5 million bail.

Street Knowledge spokesperson Heather Wesley says Gray’s arrest will have no effect on the release of Da Lench Mob’s second album, “Planet Of The Apes,” to be issued this summer and distributed by EastWest. The album is the follow-up to the group’s debut, the solo album “Tha Mist,” which spent 21 weeks on The Billboard 200, reaching No. 24, and was certified gold.

Gray is the second member of Da Lench Mob to be arrested as a murder suspect. Last June, DeSean Leonard Cooper, known as J-Dee, was picked up for the fatal shooting in Athens of 22-year-old Scott Charles.

Cooper is scheduled for arraignment Monday (23) on murder and firearm possession charges; he remains in jail.

Wesley says Cooper “was replaced a month ago by high-rapper Mawhrie in Da Lench Mob.

In another case, rapper-actor (Continued on page 115)

New Label Seeks Acts With Cult Followings

■ BY CARRIE BORZILLO

LOS ANGELES—Mike Gormley, president of management company L.A. Personal Development, and Chris Kuchler, president of the soundtrack label Varese Sarabande, have formed Wildcat Records, which will be distributed via Uni.

The label’s mission is to sign artists with loyal followings and record and promote them with minimal G
tours.

Gormley, whose clients include Oingo Boingo and Lowen & Navarro, will serve as president and will handle A&R duties and creative services. Kuchler, whose label had success with the platinum-selling “Ghost” soundtrack in 1990, will handle finances for Wildcat. The label’s only other employee is Michael Caprio, who serves as director of publicity.

Wildcat’s first projects, set for release April 12, are the Boomers’ Y.Y.Z.’s “Art Of Living,” Catfish Hodge’s “Catfish Blues,” co-produced by chief executive Melody “Fish” Fish.

Sandwiched between their projects is a Chain of Eden “Speedway Records: A Rocker’s Glimpse” which Wildcat licensed from Japan’s Pony Canyon Records.

“Everyone is frustrated about their own acts or friends’ acts, or just talented people that are not getting any deal because they’re too old or not the latest thing,” says Gormley. “Sometimes these artists don’t mean the kind of sales a major label needs . . . So we’re taking these artists and getting them out there, and creating a label where everyone involved makes a living.”

Rand Linnum, director of distribution at Uni, says, “This label is an excellent opportunity for artists who normally would not have an outlet to record, while at the same time provide the recordings to their respective fans.”

(Carried on page 132)

EXECUTIVE TURN TABLE

FAXON

SCHNEPP

SCHWERTMAN

MATTIUSI

CARRABBA

DERRLER

DOES

COOK

Kathy Berkholz is promoted to di

ctor of national order services for

BMG Distribution in Indianapolis.

She was manager of national order

services.

PUBLISHING. Don Cook is named se

vice VP of Sony Music Publishing in

New York. He is a Sony Tree songwriter and writ
er/producer for Brooks & Dunn.

Susan Dodes is named senior di

ector of talent acquisition for Fa


She was director of A&R for MCA Records.

RECORD COMPANIES. Roger C. Faxon is ap

pointed senior VP of business de

velopment for EMI Music in New York. He was managing director of Sotheye’s Europe.

Michael J. Schnapp is appointed VP of rock music for EMI Records Group in Los Angeles. He was direc
tor of metal marketing and promo
tion for Epic Records.

Michael Schwerdtman is named VP and controller of Sony Music in New York. He was senior manager at Price Waterhouse.

Jeanne Mattiussi is promoted to VP of video and media development for the PolyGram Label Group in Los Angeles. She was VP of artist develop
tment/video.

Tom Carrabba is promoted to VP of sales and marketing for Jive Rec

ords in New York. He was senior di

ctor of sales and marketing.

Ira Derfler is promoted to VP of sales for I.R.S. Records in Hacken

sack, N.J. He was national sales man

ager.

Tasha Mack is promoted to nation

dal director of rock promotion at Capi
tel Records in Los Angeles. She was Dallas local promotion manager.

Warner Music International in London promotes Brit Gardiner to direc
tor of finance, Europe, and Rich
ard Ewbank to director of fi

dance, Asia Pacific. They were finan
cial analysts for the company.

Arista/Nashville promotes Bobby Krag to senior director of national country promotion and Mike Owens to director of regional promotion/ 

Southeast. They were, respectively, national director of promotion, and re

gional promotion manager/South
east. Records in Los Angeles.

names Michelle Roche director of national publicity and Gary Poole na

tional promotion director. They were, respectively, director of publicity for Ichi

band, and on-air personality (under the same Sid Pelsley) at KQLZ Los Angeles and KLZQ Houston.

The Williams is named A&R/publishing executive, East Coast, for the black music division of Giant in New York. She was director of creative services for Zomba Music Publishing.

Jive Records in New York pro

ounces Lynda Simmons to director of creative services and Kimmy Mason to manager of artist relations. They were, respectively, manager of creative services and coordinator of artist de

velopment.

DISTRIBUTION. Vaughn Thomas is named senior director of product de

development/black music for Uni Dis

tribution Corp. in Los Angeles. He was head of Sharp Marketing.

WWW.AMERICANRADIOHISTORY.COM
CONGRATULATIONS

LUIS MIGUEL

ON YOUR GRAMMY® AWARD FOR BEST LATIN POP ALBUM

THE ALBUM
PRODUCED BY LUIS MIGUEL

> IN OUR EYES, YOUR TALENT AND ACHIEVEMENT ARE BEYOND MEASURE. <

A FAMILY OF ARTISTS IN A WORLD OF MUSIC

Artists & Music

MTV Europe's Suit Gets Court Hearing
Channel Battling Majors Over Rights, Viva

BY DOMINIC PRIDE

LONDON—MTV Europe's legal battle with the major record companies over video performance rights returned to the High Court for a hearing that began here March 16, as the broadcaster sought to short-circuit what could be a long lawsuit.

At the same time, MTV has referred the major-label-owned German music TV channel Viva to the European Commission on the grounds of unfair competition. MTV claims that Viva—held by four major music concerns—receives more favorable terms from MTV due to its ownership.

In a U.K. suit filed in August 1995, MTV Europe sought damages from the U.K. subsidiaries of BMG, EMI, PolyGram, Sony, and Warner Music, plus the international federation IFPI and the London-based body that administers video producers’ rights, VPL (Billboard, Aug. 21, 1995).

MTV alleges that the majors use VPL as a means of artificially fixing the price for using its members’ videos. A month before the suit, in July 1995, MTV referred the majors and VPL to the European Commission, claiming that they had violated Articles 85 and 86 of the Treaty of Rome, which deal with free trade and abuse of dominant position in the market. The same allegations are now being leveled at Viva, which started broadcasting in December.

In its suit against the majors and VPL, MTV was requesting a summary trial to enable its complaint to be dealt with quickly. If successful, the courts would be able to award MTV damages. VPL, by contrast, is seeking a stay of proceedings to enable it to resolve the complicated issues to be dealt with in full.

At the hearing, VPL attorney Michael Beloff QC argued that MTV had misunderstood the inference of the European Commission when the EC stated that damages would only be available through the U.K. courts. “We suggest that the High Court writ is based on a misinterpretation of one of the paragraphs in the EC’s reply to MTV,” said Beloff, who argued that U.K. courts may only decide on cases the EC has fully dealt with the case.

Beloff argued that “the complex issues of fact in the trial were not suitable for summary trial,” and described the request for a quick trial as “not only unprecedented but extravagantly bold.”

At press time, attorneys for MTV had not made their case to the judge. The hearing is expected to last up to three days.

MTV’s long-awaited reference of German cable music station Viva to the EC antitrust authorities confirms for the first time that the issues of major-label investment in the German channel and MTV’s battle over video rights are strongly connected. Shortly after the August ’93 reference, EMI, PolyGram, Sony, and Warner Music invested in the channel, despite having previously indicated that it might not be in their interests.

When announcing PolyGram’s annual results for 1993, president and CEO Alan Levy referred to the group’s 19.8% investment in Viva and the recently announced cable music venture with the same record companies in the U.S., saying, “We have positioned PolyGram as a major provider of entertainment. We believe that retail distribution and broadcasting are a different business. We cannot enter broadcasting when we feel our strategic interests are under threat.”

Levy stopped short of saying that MTV posed an economic threat to record companies, saying, “There’s a need in any market for an alternative. In that sense, [MTV] poses a threat. Videos are becoming more important in artist development. If we have only one channel [for them], then we’re putting the whole industry at risk.”

Interactive David Bowie Bows On New CD-ROM

BY MARILYN A. GILLEN

NEW YORK—The Bertelsmann Music Group is ready to jump into the interactive realm with an innovative CD-ROM that allows users to create their own video versions of a David Bowie song.

“Jump: The David Bowie Interactive CD-ROM,” due in May at $49.95, was developed and produced by Ion, a startup Los Angeles multimedia company in which BMG has a 50% stake (Billboard, Sept. 25, 1995).

The title is Ion’s first and the first to fall under the auspices of BMG New Technologies, a Bertelsmann unit formed in June 1993 with a mandate to develop interactive music-based product, as well as to advance new channel strategies.

Christian Jorg, VP of BMG New Technologies, says that while BMG has closely followed progress of the Bowie title during production, its primary role with “Jump” begins now that Ion has finished.

“Our function with Ion-developed titles is content and distribution,” Jorg says. “Now that they’ve completed the production, we’re taking over distribution. This is our first CD-ROM, so it’s not a no-brainer. We’re putting a lot of thought into how best to get this out there into stores and into people’s hands.”

Jorg says BMG is talking with Bowie about promoting the CD-ROM, but that the ball is still in Ion’s court yet. The BMG international artist, whose last album was released in the U.S. on the defunct Savage Records, is recording a new album, and “we would have to coordinate anything with his recording sessions,” Jorg says.

Bowie has reportedly been very excited about this project, and has been heavily involved in the creative process.

Part of BMG’s strategy for distributing the title involves a cooperative agreement with independent distributor Navare. “They bring us a whole host of accounts we don’t call on,” explains Elizabeth Schimmel, director of multimedia development for BMG New Technologies. “BMG is strong on the music side, obviously, but Navare has a strong presence in computer software. It’s a perfect fit.”

Schimmel expects an initial retail rollout to some 2,000 stores nationwide, with about 500 of those being specialty music or combo stores. “Most [CD-ROM] software is still sold through a combination of computer stores and mail-order,” says digital programmer Ty Roberts, a founder of Ion along with John Greenberg, Ann Greenberg, and Lou Beach. “But record stores are the place where people think to go to buy music. So we need to make sure that the package is in all those places.”

Sales are hard to predict in this fledgling industry, but Roberts says 20,000 units would be a successful launch.

Making Beautiful Music Together. Violinist Gil Shaham renews his exclusive contract with Deutsche Grammophon. His new release is “Paganini For Two: Duos For Violin And Guitar” with Golan Sollersch. Upcoming releases include concertos by Barber and Korngold, and Vivaldi’s “Four Seasons” with the Orpheus Chamber Orchestra. Shown, from left, are Shaham, Deutsche Grammophon VP Karen Moody, Deutsche Grammophon executive producer Alison Ames, and ICM Artists Ltd. president Lee Lamong.

Virtual Videos

When they boot up “Jump,” users enter a 3D virtual environment where they can enter various rooms, including a video editing suite and an audio mixing suite.

In the video suite, viewers can cut their own music video to either the album or radio mix of Bowie’s “Jump They Say,” a track from his “Black Tie White Noise” album. Users assemble their video by clicking onto any of five separate storyboards of video footage from the original nine-hour video shoot, some never before seen, which Ann Greenberg says is cut in real time “so it’s very intuitive and spontaneous.”

In the audio suite, users encounter a virtual eight-channel audio mixing console, which allows them to mix their own versions of “Jump They Say.”

“As important to have some sort of a gaming element,” Roberts says, Greenberg adds, “You have to engage the viewer. They don’t just play music or play videos, they play with them.”

Michael’s Contract Unfairly Favored Sony, Lawyer Says

BY CHRIS WHITE

LONDON—Sony Music failed to pay Michael the agreed rate for his work, claimed Mark Cran, counsel for the singer, in his closing arguments in Michael’s long-running suit against restraining order from trade against Sony.

Michael had an obligation to deliver eight albums under the terms of his contract with Sony, but the contract favored the record company, Cran argued. He reiterated the Crown’s argument of Michael’s dispute with Sony was whether the contract was “reasonable,” since “it precludes him from supplying product to anyone else and he cannot cut his recording time if Sony do so.”

Cran said Sony’s exploitation obligations were confined to the initial release of three singles per album in the U.K. and U.S. There were no release obligations at all for some territories, and no release obligations for recordings that were not part of the main delivery agreement, including singles and

(Continued on page 127)

Kobrin Out As Sony Completes RED Buyout
Insiders, Colleagues At Other Labels Stunned By Move

BY MELINDA NEWMAN

NEW YORK—Although plans for Relativity Entertainment Distribution Inc. remain vague following Sony Music’s March 18 completion of its buyout of the company, one major change already is evident: the exit of RED president CEO Barry Kobrin from the company he built.

While company insiders and representatives of many of the 39 labels handled by RED say they expected the buyout—Sony already owned 50% of the company—they were stunned to learn of Kobrin’s departure.

“Quite surprising, that Barry would be out altogether,” says Brian Slager, CEO of RED-distributed MCA Hits of Music business.

However, according to Kobrin’s attorney, Tim Fry of the law firm Maroon, Bongino & Fry, plans are under way for Sony to take over Kobrin’s duties as vice president until the exit.

Kobrin launched RED, then known as Interactive Record Express, in 1979. In 1981, he formed Relativity Records as the distribution company’s in-house label, and—especially since Sal Licata was named president of the distribution arm last year, Kobrin has involved himself mainly with the label.

Sony bought 50% of RED Inc. from Kobrin in 1990, in part as a conduit (Continued on page 127)
winning traditions.

Digable Planets
“Rebirth of Slick (Cool Like Dat)”
Best Rap Performance
By A Duo or Group

Natalie Cole
Take a Look
Best Jazz Vocal Performance

Nanci Griffith
Other Voices Other Rooms
Best Contemporary Folk Album

Congratulations to these Grammy winning artists, who made old songs new and new songs from old.
Nicks Returns with 'Street Angel'
Modern Set Finds Singer In Classic Form

By Larry Flick

NEW YORK—Eyeing the May 3 release of her fifth solo album, “Street Angel,” Stevie Nicks views her status in the music industry with a seasoned, philosophical sensibility—and a dash of good humor.

“I have no false illusions,” she says with a chuckle. “I know that I’m like this little dinosaurette, truckin’ and stompin’ around. And you know, every once in a while, you take a poke to come out and have tea with my fellow dinosaurettes, Ann and Nancy [Wilson] and Pat [Benatar]. But I am not going anywhere. I’ve earned my place as an enduring woman in rock ’n’ roll, and I’m not about to give it up—not as long as I still feel inspired by it.”

Actually, Nicks’ rich musical history is a key element in the promotional campaign behind her latest effort for the Atlantic Records’ Modern imprint. At a time when veteran rockers are sprawling up their sound and image to live out the last trends, “Street Angel” shows Nicks in classic and familiar form. She co-produced the set with Thom Panunzio, weaving her signature pop poetry into a familiar fabric of steady rock rhythms and fluttering melodies.

Val Azzoli, executive VP/GM of Atlantic Records, says the release “will be a dream-work album. Rock radio loves Stevie Nicks—and so does AC and pop. The direction is clear with a record like this. You give them a reasonably beautiful video for VH-1 and MTV. You let the word out, and a lot of people are instantly interested.”

Retailers appear to agree. Neil Connor, senior buyer for Record Runner in San Francisco, says he’s been averaging consumer requests for “Street Angel” for months now. “As soon as people started to catch wind that Stevie Nicks had something new coming, they started hopping into the store and photon regularity to see if it had arrived. Her fans are really excited. This record cannot come out soon enough for them.”

Nicks fans have not only been Photon retailers. According to Paul Fishkin, Modern’s president and co-founder, the label gets an extraordinary amount of fanmail daily, wanting to know how Stevie is doing and when the record will be released.

He adds that Nicks captured a “particular sound and feeling that was a trademark of her earlier records, yet fits perfectly today with today’s market. By producing this record, the family to the numerous platinum, 25-plus artist successes that we have seen recently on the chart.”

Bill Graham Management, A&M Launching Horizon Records With Modest, Creative Aim

BY MELINDA NEWMAN

NEW HORIZONS: Bill Graham Management and A&M Records have formed a new label, Horizon Records. The venture will be overseen by BGM personal manager Morty Wiggins, who handles, among others, the Gin Blossoms and the Neville Brothers. The label will emphasize creative music that might not find a home elsewhere. The first release, slated for later this summer, will be by the Sonics, a group of American Indians from the Pacific Northwest that came to Wiggins’ attention through Charles Neville, who appears on the album.

“I hear all this great music, and it’s not so much that it’s not commercial, but it’s music that it’s viable to spend a whole bunch of money on. The sales expectations are modest unless you hit a home run,” Wiggins says. “But this music should have an opportunity. And because of my position (as an artist manager), I can license a bunch of this music . . . Essentially, I’m a Jewish peddler. I’m buying and selling records. I’m not used for good deals on records, he says with a chuckle.

Wiggins says the releases are geared to be money-makers with sales of as little as 25,000 units. Wiggins, who is working closely with A&M execs to establish lists of retailers and A&M staffers to handle marketing, promotion, publicity, and sales functions. While the Songcatchers may be the only release for the new label, Wiggins says more prolific output is likely in future years. “But at most, we’ll only put out four or five records a year,” he says. “And they would all be before Thanksgiving so they don’t get lost in the holiday rush.”

Wiggins stresses that the label won’t be quirky just for the sake of it. “Essentially, there are four major ingredients to the label. We don’t spend too much on the records; we don’t put out too many records; it’s not going to be staffed (with additional employees); and I’m not going to sit a star musician from Bangladesh just because it’s beautiful music. It has to have a hook, like the Neville tie in with the Songcatchers.”

Acts signing to Horizon will not necessarily be managed by Bill Graham Management, though they can be. Additionally, Bill Graham Management has begun administering publishing catalogs, so acts can link with it if they need a publisher. But Wiggins stresses that they are under no obligation to do so.

His goal for the label? “Not to sell a million copies, not to have an international hit. No, Wiggins says, “My hope is that maybe after five years, I’ll actually get to park on the Billboard chart.”

In other Bill Graham Management news, the company has opened a Los Angeles office, which will be headed by personal manager Kathy Cook. She brings with her such artists as Love, Betty Love, Lucy’s Fun Cook and Pinching Judy.

Epic Eagerly Anticipates Basia’s ‘Sweetest Illusion’

BY MELINDA NEWMAN

NEW YORK—Kasia’s Epic Records was eager for her new album when she called honchos Dave Giew and Richard Grisfielda dropped by the London studio to check her progress. By the time they’d made their third trip, she figured they were downright antsy.

“The first record they didn’t have a chance to hear, because they didn’t know who we were,” that is, before her recent plunge into songwriting with Danny White. “On the second record, no one, including our manager, heard that record. Only [Sony U.K. A&R exec] Muff Winwood was allowed to come on. In this album, we have people from America.”

And with good reason: By the time Basia’s third solo album, “The Sweetest Illusion,” comes out May 3, it will have been four years since her last release.

“We were very eager to get this record,” admits Epic VP of product development Dan Beck. “We were very pleased to hear what she and Danny were coming to achieve.”

What the pair has achieved is a record that embraces all the styles present on previous projects, from the freeform, often tin-tinted melodies the pair made famous when part of short-lived group Matt Bianco to jazz, world music and pop.

Atop the polyglot of rhythms are relentlessly upbeat lyrics about the possibilities of love, all delivered without a trace of cynicism.

“I am actually quite unceynical—particularly about love,” says the Polish-born singer. “I see women sometimes being so bitter and sort of risks because they have got hurt or hurt, and I don’t want to be like that.”

Love’s resipitive spirit informs first single “Yearning,” which Epic will service to contemporary radio in the mid-April before taking it to other formats later this spring.

“We’re going out nationally to NAC [with ‘Yearning’] prior to the album’s release,” says Beck. “Basia’s career really began in the U.S. at the time NAC was forming, and she’s a founding artist of that format. We respect that and want to reinforce that in every way.”

Basia credits that format with getting her label to recognize her sales potential.

“I don’t think they really believed in her first album, 1987’s ‘Time And Tide,’” she says. “‘It seemed so un-American, and they didn’t really think it was going to be a major record, but because of the radio and word-of-mouth, people were buying 15 to 25 copies for Christmas time. A whole period at that, and record sold over a million; so it took them by surprise, and they took a little more notice.”

What the label noticed with “Time & Tide” is that Basia’s records have a lingering shelf life and tend to sell over a long period of time. A long period marketing plan that took this fact into account was developed for the platinum-certified “London Warsaw New York,” and some of its elements will be repeated for “The Sweetest Illusion.”

(Continued on page 21)
INDEPENDENCE HAS ITS ADVANTAGES
Artists & Music

We've got the PerfectCase™ for you and your customers!

The PerfectCase™ series of carrying and storage cases were designed in today's colors, materials and styles to meet every customer's needs.

Wallets, CD carry cases, storage bags and audio cassette cases, all in stong, durable reinforced nylon, elegant black SoftSkin™ or luxurious suede-like beige PanamaSoft. All have padded handles, carrying straps that double as belt carriers, heavy duty zippers and Discwasher's reputation for high quality, durable performance products.

PerfectCase.™ Perfect for your customers and your profit line.

discwasher™
A Division of Recoton Corp.
2950 Lake Emma Road, Lake Mary, FL 32746
Copyright 1994 Recoton Corp., LIC, NY 11702. All rights reserved. All specifications subject to change without notice.

Sichran Spins Out 'Hurricane' For Columbia

BY LARRY FICK

NEW YORK—Although initial comparisons to Bob Dylan are already being made, don't expect new Columbia Records artist Bobby Sichran to buy into any of them.

Even though he possesses a similarly creaking vocal whine and delivers songs with an equally quirky-but-fauteye view of the world, nothing raises the ire of this New York-based artist faster: "It's a great compliment, but I would never want my music to exist on comparisons to someone else," Sichran says. "Dylan is who he is because he stands on his own. That's what I intend to do. Besides, there are a lot of differences between us."

Sichran is correct in his musical assessment. His May 3 full-length debut, "From A Sympathetical Hurricane," is a blend of pure folk, raw hip-hop, giddy alternative pop, and '70s-fashioned funk elements that paves its own distinctive path. Wildly moody and diverse, two of the set's standout tracks, "That's What People Say" and "Real Live Wire," convincingly cast Sichran as a penive troubadour moment, and a swaggering street poet the next. The album was produced by Sichran, who also played all of the instruments.

"Every time I listen to this record, I hear more stuff," says David Kahne, VP of A&R at Columbia. "He is doing something far more unique than a lot of people out there right now. His beats are odd, and his samples are totally off the wall. I really like his songwriting and approach to making records."

Prior to signing to Columbia, Sichran sharpened his musical skills and perspective by working with a number of bands as a musician, producer, and engineer. Among his more notable gigs has been playing guitar with Das EFX. Last year, he released "Soul Runners!" a 7-inch single on his own label that gathered an armful of critical roses. That song, as well as its shuffling, harmonica-juiced flipside, "Lorena Lor..." appears on "From A Sympathetical Hurricane."

Initially positioned for the college/alternative market, the artist will hit the road in the coming months for an acoustic tour in support of the album's first single, "Stray Dog." "I think he's got great presence, and can easily pull something like this off," Kahne says.

Of course, the outspoken Sichran has some reservations. "I'm looking forward to going out and promoting the record, but I'm apprehensive about being perceived as an acoustic/folk artist. This will be really great, but I honestly can't wait to go..."
1894 It was November 1, 1894, when William Donaldson introduced the first issue of Billboard (then named Billboard Advertising). Billboard was a magazine format, only 8 pages long and 10 cents a copy. It covered State Fairs, Carnivals and the live entertainment of a century ago.

1914 Months after war broke out, Billboard duly noted the sale of publishing rights to the song, "It's A Long, Long Way To Tipperary." 

1930 The theater and vaudeville scene in New York received thorough coverage from Billboard. One reviewer in 1930 wrote, "Ethel Merman is endowed with splendid pipes and blessed with plenty pulchritude."

1943 During WW II, the entertainment industry flourished. During the big band era, Billboard reviewed Herman's Big Band at the Paramount Theater in New York. "Herman's musicians are the best in the swing swirl."


1963 "Meet the Beatles!" trumpeted a double page ad. "Britain's Beatlemania has spread to America. Over 3,000,000 discs already sold in England alone..."

1975 Technology begins to change the face of music. Said one Billboard article, "Members of the Grateful Dead are adding a new dimension to their records and live appearances, through extensive use of computerized, synthesizer sounds."

1984 Michael Jackson's single "Thriller" leapt to No. 7; its second week on the charts, becoming the seventh Top 10 hit from the album of the same name.

1994 It has been 100 years since that first issue, and Billboard continues as the worldwide leader in news coverage for the music, video and home entertainment industries. In celebration of Billboard's 100th birthday, we will be publishing a centennial anniversary issue on November 1, 1994.
Sanremo Fest Sponsorship Up For Grabs
Finitiv Hopes To Take Contract Away From RAI

By MARK DEZZANI

MILAN—Italy’s major annual music festival, the 45th Sanremo Song Festival, took place Feb. 23-26 in the Italian Riviera resort town of Sanremo amid speculation that it could be the last time the event remains in the domain of publisher RAI.

In recent years, the event's television ratings have dwindled, and questions have been raised about the financial viability of the festival. As a result, RAI has been seeking alternative ways to fund the event, including exploring partnerships with other media companies.

Finitiv, the Italian arm of the international media company Finitiv, has expressed interest in taking over the sponsorship of the festival. Finitiv has a long history of working with RAI, and the company believes it can bring new life to the festival and increase its ratings.

Finitiv's interest in the festival has sparked a debate among Italian music industry experts, with some arguing that the new sponsor could bring a fresh perspective and new ideas to the event, while others are concerned about the potential impact on the festival's traditional format.

Regardless of the outcome, it seems likely that the future of the Sanremo Song Festival will continue to be a topic of discussion in the Italian music industry for some time to come.
5th Annual International LATIN MUSIC CONFERENCE
May 16 - 18, 1994
Hotel InterContinental Miami

THE RISE OF LATIN MUSIC
BILLBOARD'S UNPARALLELED COMMITMENT TO THE LATIN MARKET CONTINUES TO SET THE PACE AS THE INDUSTRY REACHES NEW HEIGHTS. THIS YEAR'S CONFERENCE WILL TAKE A MORE IN-DEPTH AND CHALLENGING LOOK INTO THE CREATIVITY AND BUSINESS OF TAKING LATIN MUSIC INTO THE MAINSTREAM. JOIN PROFESSIONALS FROM AROUND THE WORLD AS THEY UNITE TO EXAMINE WAYS OF ELEVATING LATIN MUSIC TO THE NEXT PLATEAU.

LET'S CELEBRATE THE ORIGINALITY OF LATIN MUSIC AS IT CLAIMS ITS PLACE AS THE HOTTEST GENRE OF THE 90'S!

SPECIAL ATTRACTIONS
* Hard Rock Cafe Brunch
* Live Artist Showcases
* Special Keynote Address
* El Premio ASCAP
* Billboard Latin Music Awards
* A Night of Live Brazilian Music
* OTHER ATTRACTIONS TO BE ANNOUNCED

CONTACT INFORMATION
Melissa Subatch
(212)536-5018

Angela Rodríguez
(305)441-7976

For information regarding registration please call:
Maureen Ryan
(212) 536-5002

HOTEL ACCOMMODATIONS
Hotel InterContinental Miami
For reservations call (305)557-1000
Room rate $115.00 single or double
To insure room please make reservation by April 17th*

Cut out form and mail to: Billboard Latin Music Conference, Attn: Melissa Subatch, 1315 Broadway, 14th Fl, New York, NY 10036

REGISTRATION FORM
This form may be duplicated - Please type or print clearly - Make all payments to Billboard

FIRST NAME: ____________________________ LAST NAME: ____________________________
COMPANY: ____________________________ TITLE: ____________________________
ADDRESS: ____________________________ CITY: ____________________________ STATE: ____________________________ ZIP: ____________________________
BUSINESS PHONE: ____________________________ FAX: ____________________________

To Register:

REGISTRATION FEES ARE NON-REFUNDABLE

www.americanradiohistory.com
### Australia

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - *Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - *A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - *Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - *A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - *Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - *A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### Canada

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### Germany

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### Italy

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### Spain

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### New Zealand

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*

**New**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

**Limited**

- *Sting* - *The Year of the Dragon*
- *Pearl Jam* - * Vs.*
- *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
- *Sting* - * A Change Is Gonna Come*
- *Ancientwithin* - *Ancientwithin*

### Austria

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
<td>Hits of the World</td>
</tr>
</tbody>
</table>

**Singles**

- **Top 15**
  - *Sting* - *All This Time*
  - *Pearl Jam* - * Vs.*
  - *Michael Bolton* - *Be Careful (Of the Water That You Drink)*
  - *Sting* - * A Change Is Gonna Come*
  - *Ancientwithin* - *Ancientwithin*
Dance Music (And A Punk Jester) Captivate Echo Awards Ceremony

BY DOMINIC PRIDE

FRANKFURT—As a showcase to the world for German talent, the third Echo Awards ceremony fit the bill—much to the relief of the country’s record business.

Faithfully echoing the sales patterns of the previous year, world-class, exportable, commercial dance music was the clear winner, with Haddaway and Culture Beat taking two awards each.

Following close behind were the home-grown, punk-tinted German acts Die Toten Hosen, Die Prinzen, and newcomers Iglool 2001, who among them dominated the national awards.

Held March 8 in the sumptuous gold-plated surroundings of the Alte Oper (Old Opera House) here, the Echoes were organized by the German Phono Academy. For most of the awards, winners were honored on the basis of sales during the 12 months ending Feb. 28.

In contrast to the efforts of the previous two years, the show was slickly produced and professionally hosted by TV personality and former music publisher Fritz Egner. The program was filled with irony, humor, and surprise—good news for an industry audience that has the potential to be cynical.

Wits may well have been sharpened by the presence of TV cameras taping for a one-hour broadcast March 31, with a projected audience of some 10 million. Still, the ceremony ran over its allocated time by an hour. The pace was somewhat improved by a shuffle of the awards, with the classical Echo being hoisted out for use March 25 in a separate ceremony at classical trade meet KlassikKomm in Cologne.

Haddaway, honored for best national single and best national dance single, performed “What Is Love,” and Culture Beat, which was chosen by viewers of the TV Awards ceremony, filled with irony, humor, and surprise—good news for an industry audience that has the potential to be cynical.

The first award for best male producer went to the legendary Armin Egner, who has taken control of the studio that produced the award-winning “What Is Love?”

The single, written and produced by Dee Dee Halligan (tally Tony Hendrik, co-managing director of Coconut) and Junior Torello, was released in Germany in January 1995 and immediately took off, hitting No. 1 in several European territories. It was a No. 2 hit in the U.K. and Germany, where it sold 1.5 million copies. Released in the U.S. on Arista, it climbed to No. 11 on Billboard’s Hot 100 Singles chart and achieved gold status. Worldwide sales are at 2.5 million copies.

The follow-up single, “Life (Everybody Needs Somebody To Love),” was released in July and has sold 1.5 million copies, peaking at No. 2 in Germany, No. 6 in the U.K., and No. 42 in the U.S., where the artist is doing a promotional tour.

Haddaway’s self-titled album was released in mid-September and has become a top 10 seller throughout Europe. In Germany, it shipped 190,000 units, according to the record company, entering the official Musikmarkt charts at No. 12 and later peaking at No. 5. It also has been a strong seller in markets including Chile, Brazil, and Mexico, where Haddaway will undertake a three-week tour in April and May. In the U.S., Haddaway has achieved Billboard Heatseekers status.

The third single, “I Miss You,” was released in November and charted in eight European territories. Worldwide sales are at 200,000, and BMG Ariola says several territories preferred to release this single as their first single on compilation CDs and concentrate on selling the album. A fourth single, “Rock My Heart,” was released March 7. A native of the island of Tobago, Haddaway now makes his home in Cologne.

CASEBOOK: HADDAYAW

CHARISMATIC, Caribbean-born Haddaway became an international star last year with his first single for Coconut Records, “What Is Love.”

The single, written and produced by Dee Dee Halligan (tally Tony Hendrik, co-managing director of Coconut) and Junior Torello, was released in Germany in January 1995 and immediately took off, hitting No. 1 in several European territories. It was a No. 2 hit in the U.K. and Germany, where it sold 1.5 million copies. Released in the U.S. on Arista, it climbed to No. 11 on Billboard’s Hot 100 Singles chart and achieved gold status. Worldwide sales are at 2.5 million copies.

The follow-up single, “Life (Everybody Needs Somebody To Love),” was released in July and has sold 1.5 million copies, peaking at No. 2 in Germany, No. 6 in the U.K., and No. 42 in the U.S., where the artist is doing a promotional tour.

Haddaway’s self-titled album was released in mid-September and has become a top 10 seller throughout Europe. In Germany, it shipped 190,000 units, according to the record company, entering the official Musikmarkt charts at No. 12 and later peaking at No. 5. It also has been a strong seller in markets including Chile, Brazil, and Mexico, where Haddaway will undertake a three-week tour in April and May. In the U.S., Haddaway has achieved Billboard Heatseekers status.

The third single, “I Miss You,” was released in November and charted in eight European territories. Worldwide sales are at 200,000, and BMG Ariola says several territories preferred to release this single as their first single on compilation CDs and concentrate on selling the album. A fourth single, “Rock My Heart,” was released March 7. A native of the island of Tobago, Haddaway now makes his home in Cologne.

EILLIE WININERT

DEFINITELY, the question of the year is: What is love?...
AL BANO & ROMINA POWER • ALPHAVILLE

We at WEA were proud to

NINO DE ANGELO • RUDIGER BAYER • BEAUTIFUL

observe the third presentation

WORLD • ANNETTE BERR • BINGO BOYS • BURKHARD

of the echo award at the

BROZAT • CASANOVA • CANDY DATES • CHARADE

"Alte Oper" in Frankfurt.

CURT CRESS • DOB RUSSKIN • EDELWEISS • FAIR

We would especially like to

WARNING • FLOY • PATTY GALORE • GITTE HAENNING

congratulate all the artists and music

SUSANNE GRAWE • INGA HUMPE • PIET KLOCKE • KINGDOM

business people on their awards.

COME • HEINZ RUDOLF KUNZE • JOHNNY LOGAN

and hope this german musical event

PARADOCS • PASSPORT • HEINER PUDELKO • SANDY

will echo around the world.

REED • ACHIM REICHEL • THE RIVER BOYS • ROMAN

THE ROMEOS • SARGANT FURY • SIR PRIZE • JAY STAPLEY

STEVIE V. • SWIMMING THE NILE • SVEN VÄTH • VERNON

Juliane Werdin • Westernhagen • Zyon

WEA Music • Ein Geschäftsbereich von

Warner Music Germany • A Time Warner Company
In a Billboard interview, Fenslau said, "My heart belongs to dance music because this kind of music is honest. To get people dancing means that they are actively moved by the music, whereas merely listening to music is only passive."

Fenslau was known to test the dance appeal of his upcoming releases on the dance floor at the Dorian Gray club. "At some point I was no longer satisfied with merely playing records, and started editing and experimenting with existing recordings," he said.

In 1988, on the label ZYX, Fenslau released his first production, "The Dream," by the project group Out Of The Ordinary. The track included excerpts from the Rev. Martin Luther King Jr.'s legendary "I Have A Dream" speech, underscored with dance beats.

One year later, Fenslau scored his first club hit with "Grandaddy" (Dance Spot/Pool/Sony Music), the first single from Culture Beat's 1995 album "Serenity," held the No. 1 spot in Germany for nine weeks and sold platinum (500,000 copies). It also hit the top of the charts in 11 European countries, including the U.K., and climbed to No. 17 on Billboard's Hot 100.

"Serenity" has sold more than 1 million copies worldwide; in Germany it is heading for platinum status, with more than 400,000 copies sold. Two follow-up singles from the album, "Got To Get It!" and "Anything," went gold in Germany (250,000 units); the latter was a top 5 hit across Europe. All told, Culture Beat has sold 1.7 million singles in Germany and 800,000 in the U.K.

Fenslau said, "My strength lies in evoking the consumer's ear." In fact, he was a businessman as well as a DJ, computer arranger, and sound engineer. He ran the Darmstadt-based Paradiso Studio, Abfaht Record label (distributed by ZYX), and Abfaht Publishing (administered by Warner/Chappell Music). These venues are now handled by his brother, Frank Fenslau, who, with the existing creative team of guitarist/composer Nozie Katzmann, Peter Zweiter, and Alexander Abraham, will carry on producing Culture Beat.

In regard to the development of techno, Torsten Fenslau once said, "In spite of all success, techno music is still being hinted. However, this music is of high intellectual quality, since you can musically experiment with anything you can dream of, not like rock music where you have your instrumental limitations. I feel that the experience we have gained in this field can be applied to further popular music directions."

Later this month, Frank Fenslau will release a compilation CD titled "The Dream—Best Of Torsten Fenslau" on Abfaht Records. The CD will present a selection of his productions from 1988-94. A follow-up album by Culture Beat also is in the works for Sony Music.

**CASEBOOK: DORO**

Doro Pesch, from the Rhineland city of Düsseldorf, is Germany's hard rock queen. This energetic, charismatic 29-year-old with the husky voice has been in the business for more than 10 years—and is not beyond showing some of the hard licks from the heavy metal scene just what life is all about.

With "Angels Never Die," her eighth album on Phonogram, Germany's steely female wonder is about to launch a big international career. The ballad "Deep Inside My Heart" is a hit worldwide, and "All We Are" has become an anthem for German metal fans.

Known simply as Doro, she began her career at 17 as a singer with a cella band called Smashed. Then, as the leader of her own metal act, Warlock, she made her international heavy metal breakthrough in 1984. Critics spoke of "America's former hard rock act of the '80s." In 1986, Doro and Warlock opened the British Monsters Of Rock festival, which was later named after her as the first of the women to break into this male-dominated domain. This was followed by highly successful worldwide tours.

When the band members went their separate ways, the energetic frontwoman decided to carry on with her solo project. Doro began working in New York, working with Kiss star Gene Simmons and ex-Bon Jovi guitarist Jon Bon Jovi. Her new album, "Stoned," is a strong sound, musical diversity, and memorable riffs. It is heavy metal at its best; that's why she has taken the honor of the Rock Award for top national female artist.

WOLFGANG SPARR

---

**ECHOES HONOR TORSTEN FENSLAU**

**Posthumous Award To Culture Beat Producer**

**FOR ONE NIGHT, FRANKFURT IS GLAMOROUS**

**Artists Mingle While Execs Revel In Echo's Success**

This roundup of Echo events was prepared by Wolfgang Sparr, Ellie Weinert, and Dominic Pride.

Glamor is never a word associated with the rather sterile city of Frankfurt, but for one night the Echo Awards brought the two together.

For an industry dotted around five cities in different corners of Germany, the post-Echo party was a rare occasion for artists and executives to schmooze and congratulate one another, swap gossip, and meet old friends and associates. The attendees also showed they knew the meaning of the word "buffet."

It certainly was the first time in the three years of the Echo Awards that the German business had experienced such a glitzy occasion, with a panoply of national stars, record company heads, and shakers, and the inevitable high-class hangers-on.

Money Matters: Balthasar Schramm, whose legal firm, Lichte & Schramm, is coordinating the collection of Echo funds for Nordoff-Robbins Music Therapy, said, "The industry here is only just getting used to such fundraising events." The bottom line: Echo raised 100,000 marks in ticket sales and another 60,000 marks in pledges on Echo night, for a total of $100,000. Not bad for beginners.

While thinking of more cost-effective ways of fundraising, Wolfgang Orthmayr, purchasing director for retailer WUM, suggested that the money could be better channeled from the record business into charity by donating a couple of marks from those "secondary exploitation" compilation albums. Others suggested he might have missed the point of the evening.

Brandishing their matte steel Echo trophies, artists mingled happily with more mortals among the golden pillars of the Alte Oper's foyer. Not content with performing one song onstage, Bonnie Tyler joined in with the after-concert pianist for a couple of impromptu numbers.

Among the least boisterous of the partygoers were the four members of Sweden's Ace Of Base, hoping to blend into the background at their corner table. But they failed miserably on account of the cluster of 18-inch-high Echo trophies in the center of their table.

What the Swedes lacked in spirit was compensated for by the combined members of Die Prinzen and Die Toten Hosen, who proved to be birds of a feather when it came to the serious business of staying up late and discussing very little at great length. Chief agitators were Die Prinzen's flame-haired Sebastian and Die Hosen's lead singer, Campino.

Other, more bizarre combinations who got on like a house on fire were "Grandaddy" Udo Jurgen and Die Prinzen, and Volksmusiker yodeler Angela Wiedl with rockers Illegal 2001.

Demonstrating that rock'n'roll and family values are not incompatible was Herbert Grönemeyer, making the rounds with his wife, Anna Henkel. Asked how it felt to win an Echo, the artist surveyed the assembled guests and said modestly, "The price itself isn't so important—it's that the business has a chance to meet in one place.

Not withstanding the party atmosphere, old differences between Grönemeyer and Phone Academy chairman Gerd Gebhardt (day job: Warner music managing director) couldn't be reconciled. Still sour at not being consulted by the Phone Academy about Luftahn's airlines involvement in an anti-racist charity project in which he took part, Grönemeyer refused Gebhardt's outstretched hand of reconciliation. Maybe next year they will kiss and make up.

The rebuff failed to dent the armor of euphoria surrounding Gebhardt, who has been grappling with the Echo since its inception two years ago and only now can enjoy the fruits of his labor.

Stealing Some Thunder was EMI's GSA president Helmut Fest, cigar in hand, looking like the cat who got the cream after announcing the buy-up of Germany's biggest indie, Intercord. The deal was the big topic of conversation at Echo, and as the night wore on, speculation placed the purchase price at more than 1 billion marks. "(Graciously)," was Fest's comment, though it was believed that the regular "undisclosed sum" was indeed Fest's trump card in the major-label poker game for the indie.

BMI Aria president Thomas Stein spotted Fest joking with PolyGram chief Wolf Gramatke, who took Fest's last 50 mark note and stuck it to his forehead. Stein noted it was the "last one left after Intercord deal."

Looking slightly less pleased was Intercord's hottest rock act Pur, which, in addition to ending up in the clutches of a major, also was the only act to perform at Echo and not win a prize.

Remember The Weather Girls? Germany has never forgotten them, and their presence at the party was impossible to miss. Martha Wash was convinced the crowd was shaking in the old Opera House. "I know about shaky ground. I'm from San Francisco," she declared.
CONGRATULATIONS HERBERT GRÖNEMEYER!
ON WINNING THE ECHO AWARD FOR
NATIONAL ROCK/POP ARTIST OF THE YEAR.
German Music Biz Welcomes Viva

BY MIRANDA WATSON

Excitement, hope, and relief have greeted the advent of Viva, Germany’s first 24-hour, language-neutral music TV channel. Launched 12 December 1993, Viva gives Germany its own medium to present new talent, and hopes are high that the alliers Ger-

man music videos is a big problem for a channel that promises to come up with 40% national music programming.

Viva’s programming is built largely on music videos, but the channel has established several genre shows and regular programs. Already on air are the hip-hop show “Freestyle”; the alternative rock show “Wah Wah”; the Viva Chart Show, with the top 100 German Media Control countdown as well as a look at U.K. and U.S. charts; and “Metallica,” a heavy rock, metal, and thrash show.

A dance program will be added in March. Viva also runs a number of music-styled shows, as well as regular Viva News programs and a weekly news roundup.

New ‘Label’ Lands On International Charts

BY GERO GEBHARDT

HAMBURG—“Made in Germany” is a label that for years has been a hallmark of quality. Usually it has to be found on state-of-the-art technology or well-manufactured goods, from automobiles to built-in kitchen.

In recent years, “made in Ger-

many” has also begun to mean more on the international scene. Usually it had to be found on the international best-seller lists. Whether you look at U.S., the U.K., France, Italy, or Scandinavia, music from Germany is gaining recognition and

has finally cast off its image of “ruckraft” and imitative artists. The Echo Awards for German acts are the best proof of the enor-

mous creative potential of Ger-

man music makers.

Behind world-

famous acts such as Enigma, Cul-

ture Beat, Capt.

tain Hollywood Project, Haddaway, Sven Väth, U 96, and many others are personali-

ties who for years have been at the front line of international music’s hard, competitive contest, and who finally are achieving success. It is thanks to their hard work and pa-

tience that Germany has become, in Europe and perhaps worldwide, a focal point in the music business as the world’s third-largest market for recorded music.

Joining this sector of interna-

tional success is a German-language music scene that is the equal of its counterparts all around the world, from the point of view of status as well as eloquence. Whether we’re talking about stars like Markus Müller-Westernhagen, Herbert Grönemeyer, or Peter Maffay, or groups such as Pur, Die Prinzen, or GBR.

Die Toten Hosen, Die Auerzte, and the Fantastischen Vier, the German music market is exploding with cre-

ativity and variety. New talent is be-

coming tipped by those in the know.

In 1991, the five-man band produced its first album, “Harte Zeiten” (Hard Times). This was followed in 1993 by the CD “Stummlad” (Scandal), which the band also made at its own expense. Next, a local radio station, Radio Schleswig-Holstein, became aware of the talented group and put it on the playlist, “A7—‘Sel Mein Freund’ (My Friend), and ‘Nie Wieder Alkohol’ (Alcohol—Never Again) became hits.

From that moment, it was a forgone conclusion that the record companies would soon be calling. The act is now signed to RCA and has sold more than 300,000 units.

CASEBOOK: ILLEGAL 2001

THE FRIVOLOUS AND CHEEKY band Illegal 2001 has been chosen 1993’s newcomer of the year. The northern German act’s successful recipe: melodious, catchy rock, humorous lyrics, and an original live show.

Although it now is signed to a major, the band, founded in 1990, broke into the charts on the basis of two self-pro-

duced albums. Illegal 2001’s success story began like that of so many other young, amateur German bands: Thomas Lützsch (guitar), Andreas Gorny (keyboard), Fred Misack (bass gui-

tar), and Jens Liebscher (drums) were following careers as a teacher, sales-

aunder, as opposed to the sophisti-

cation of MTV’s VJs.

Yet there have been negative com-

ments, too. A particularly scathing article in Cologne newspaper Der Koeblentz Stadtrat explained that the only time Viva came up to MTV’s standards was when it was running vi-

dogirds.

“The VJs on MTV are young adults who take the music they are presenting

WANT LIVING PROOF that punk isn’t dead? Take a look at Die Toten Hosen. For the past 11 years the quintet from Düsseldorf—the city with the longest beer bar in the world—has been giving fans all over Europe mind-

boggling punk rock and trash lyrics at full blast.

Their most recent Virgin album, “Reich & Sex” (Rich & Sexy), a best-of compilation, has shot straight into the German charts, as usual. Hosen concerts are always sold out from the word go. This makes the team surrounding mer-

cular singer Campino unquestion-

ably the most successful—and most original—group on the entire German music scene.

Die Toten Hosen—whose name translates as “the Dead Trou-

sers”—has proven that cult status and commercial success need not be a contradiction in terms. The offbeat band originally made a name for itself with provocative songs whose content ranged from iconicky drinking verses in “Kom-

merling” through drug addic-

tion in “Alex” to appeals for an end to aggression against foreigners, as in their song “Sascha, Ein Au-

frechter Deutscher” (Sascha, A Proud German).

Despite their success, the group’s members did not lose their street credibity. Tickets for their concerts are probably the cheapest around, and the band has never shied away from provocative stand and unconventional proj-

ects, such as a joint album with the Rammstein.

While many of the songs by the Hosen still have no chance of being played on German radio, this has had no effect on the group’s suc-

cess. “Kauff Mich” (Buy Me), the 1993 predecessor to “Reich & Sex,” went to No. 1 and sold 1 million units in Germany, according to Virgin.

The Toten Hosen received the 93 Echo Award as best national group.

German Music Biz Welcomes Viva

Among the roster of VJs that has given Viva its youthful appeal are, from left, Phil Daub, Heike Makatsch, and Nils Bokleiberg.

Die Toten Hosen, Die Auerzte, and the Fantastischen Vier, the German music market is exploding with cre-

ativity and variety. New talent is be-

being tipped by those in the know.

In 1991, the five-man band produced its first album, “Harte Zeiten” (Hard Times). This was followed in 1993 by the CD “Stummlad” (Scandal), which the band also made at its own expense. Next, a local radio station, Radio Schleswig-Holstein, became aware of the talented group and put it on the playlist, “A7—‘Sel Mein Freund’ (My Friend), and ‘Nie Wieder Alkohol’ (Alcohol—Never Again) became hits.

From that moment, it was a forgone conclusion that the record companies would soon be calling. The act is now signed to RCA and has sold more than 300,000 units.

CASEBOOK: ILLEGAL 2001

THE FRIVOLOUS AND CHEEKY band Illegal 2001 has been chosen 1993’s newcomer of the year. The northern German act’s successful recipe: melodious, catchy rock, humorous lyrics, and an original live show.

Although it now is signed to a major, the band, founded in 1990, broke into the charts on the basis of two self-pro-

duced albums. Illegal 2001’s success story began like that of so many other young, amateur German bands: Thomas Lützsch (guitar), Andreas Gorny (keyboard), Fred Misack (bass gui-

itar), and Jens Liebscher (drums) were following careers as a teacher, sales-

aunder, as opposed to the sophisti-

cation of MTV’s VJs.

Yet there have been negative com-

ments, too. A particularly scathing article in Cologne newspaper Der Koeblentz Stadtrat explained that the only time Viva came up to MTV’s standards was when it was running vi-

dogirds.

“The VJs on MTV are young adults who take the music they are presenting

WANT LIVING PROOF that punk isn’t dead? Take a look at Die Toten Hosen. For the past 11 years the quintet from Düsseldorf—the city with the longest beer bar in the world—has been giving fans all over Europe mind-

boggling punk rock and trash lyrics at full blast.

Their most recent Virgin album, “Reich & Sex” (Rich & Sexy), a best-of compilation, has shot straight into the German charts, as usual. Hosen concerts are always sold out from the word go. This makes the team surrounding mer-

cular singer Campino unquestion-

ably the most successful—and most original—group on the entire German music scene.

Die Toten Hosen—whose name translates as “the Dead Trou-

sers”—has proven that cult status and commercial success need not be a contradiction in terms. The offbeat band originally made a name for itself with provocative songs whose content ranged from iconicky drinking verses in “Kom-

merling” through drug addic-

tion in “Alex” to appeals for an end to aggression against foreigners, as in their song “Sascha, Ein Au-

frechter Deutscher” (Sascha, A Proud German).

Despite their success, the group’s members did not lose their street credibity. Tickets for their concerts are probably the cheapest around, and the band has never shied away from provocative stand and unconventional proj-

ects, such as a joint album with the Rammstein.

While many of the songs by the Hosen still have no chance of being played on German radio, this has had no effect on the group’s suc-

cess. “Kauff Mich” (Buy Me), the 1993 predecessor to “Reich & Sex,” went to No. 1 and sold 1 million units in Germany, according to Virgin.

The Toten Hosen received the 93 Echo Award as best national group.
DER DEUTSCHE SCHALLPLATTENPREIS

Most successful local artists internationally

Most successful local jazz production

Most successful local producer

Sony Music Germany. We say Ja!

AZIZA MUSTAFA ZADEH "ALWAYS" (produced by Reinhard Karwatky)

CULTURE BEAT "SERENITY"

TORSTEN FENSLAU (producer of culture beat)
Echo Awards

FRANKFURT—The Echo Awards provided an unrivaled opportunity for mingling with Germany's top musical stars and for renewing old business acquaintances. Seen here are a few of the 400-plus guests who attended the after-show party in this city's Alte Oper.

The EMI Electrola team—Herbert Grönemeyer, back row, third from left, and band—proudly display their evening's one and only treasured Echo award, for best national male artist.

Forrest Whitaker, center, toasts his lifetime achievement award with manager Freddy Burger, left, and promoter Marcel Avram of Mama Concerts.

The BMG International president/CEO Rudi Gassner, left, and Heier Laemmier, press officer to Udo Jurgens, discuss their contributions to Jurgens' lifetime achievement award.

Singer Sandy Reed converses with WEA marketing director and deputy managing director Bernd Dopp.

A London-based German, Warner Music Europe president Manfred Zumkeller, left, returned to his old stomping grounds for the evening and was found sharing some thoughts with Snap genius Michael Muenzing and his wife.

MCA head of national A&R Uwe Meyer-Ouven, left, has an after-show chat with BMG Ariola Media promotion head Biggi Hamer, while MCA managing director Heinz Canibol adds his two pfennigs' worth. One of MCA's two German signings in '94, illegal 2001, won the newcomer prize.

Jupiter Records president Ralph Siegel and his wife celebrate Angela Wiedl's best female schlager/volksmusik Echo award.

Phonogram metal siren Doro Pesch shows off her Echo for best national female artist.

The BMG Ariola Media staff made it up from Munich for the Echo Awards. Among those enjoying the event, from left, were A&R and marketing executive Susanne Schulenburg, managing director Albert Czapski, and Vera Epp-Winter, deputy managing director.
virgin

congratulates the

echo award

winners

**Die Toten Hosen**

*Kauf Mich!*

*most successful national band of the year.*

*best marketing campaign of the year.*

**Meat Loaf**

*Bat out of Hell II - Back into Hell*

*most successful international artist of the year.*

**Hans Zimmer**

*The House of the Spirit*

*most successful national score music of the year.*

Virgin

www.americanradiohistory.com
Frankfurt On Music Biz Map As Techno's Commercial Capital

BY OWEN LEVY

FRANKFURT—Best known around the world as the home of Germany's Bundesbank and the nation's financial industry, this city also is the commercial center for techno dance music. While Berlin's underground ravers party and innovate, the scene in Frankfurt is geared more to production and distribution.

Out of the Frankfurt-Rhine Main area have emerged Culture Beat, Captain Hollywood Project, Jam And Spoon, Dance To Trance, Beyond The Prince Of Igor, Intermission, and Snap—all acts and producers charting worldwide.

"Everybody's trying to cross over," grouses Heinz Roth, who, with partners Matthias Hoffmann and high-profile DJ Sven Väth, runs Frankfurt-based Eye Q Records. "We don't see it that way. Our main goal as a company is to establish electronic music like jazz, hip-hop, or anything else has been established." Harthouse and Cybertone To The Eye Q's strong-selling labels.

Hartshouse acts Resistance D and Spicedah are solid sellers, and Sony's Jam And Spoon are moving about 10,000 units a day. Smaller labels usually sell 1,000 to 2,500 units of any release.

Another Frankfurt label doing well internationally is Logic Records, which puts out Snap and Dr. Alban. But there are as many as 25 smaller independent labels in the area. "Frankfurt is underground and commercial," says Jam And Spoon manager Matthias Grünz.

Compared to Berlin, the Frankfurt club scene is a small one—three clubs essentially, provide the center of electronic dance floor activity.

Dorian Gray is the oldest and largest of the local venues. Located at Frankfurt airport, where there are no DJ Talla SXLC preserved the area's first techno parties in 1984. Today, who now heads Music Research, his own electronic music company, thinks the Frankfurt scene is getting more important. "People from Europe and all over Germany are coming to these clubs. They used to go to Berlin, but now they're traveling to Frankfurt because it's happening here." Two of Talla's bands—Rigged 20 and the Armadilloes—are signed to Sire Records in the U.S.

Onen and XS are Frankfurt's two other main dance floors. Local promoter Alex Azary opened XS two years ago. It is a cellar room with low ceilings, couches, and lots of visuals. "We're trying to bring some real club atmosphere to the scene," says Azary. "Frankfurt has always been a wonderful scene, but I'm trying to open XS up to five nights a week."

While XS tends toward house and breakbeat, Onen and Dorian Gray are more trance and techno. Onen, located in a downtown parking garage, has cement walls painted with Hindu symbols inspired by DJ Väth's frequent trips to India. Väth does a Friday night set at Onen when he's in town; otherwise, clubgoers might catch up with another globetrotter, DJ Dag. On Saturdays, DJ Jimmy Jam plays house at XS while Mark Spoon spins at Dorian Gray. XS does a Sunday Chill-Out party that runs into Monday morning.

The fact that the DJs, producers, and labels work closely together is the main reason that Grünz thinks the Frankfurt scene is clicking. "You also find these guys in the nightlife in the club," he says.

Frankfurt's music reputation even extends to the U.S. armed forces stationed in the area. Their presence put the city on the map musically in the post-war era, since acts touring Europe were always aware of a huge turnout of music-savvy GIs.

Other music styles in Frankfurt are alternative rock, hip-hop, and rap. "The hip-hop and rap scene is growing at the moment," says journalist and producer Peter Huber. "They've learned from the techno scene, doing their own labels, their own magazines, founding their own distribution." He also notes that they are no longer copying U.S. acts, but rapping about their own cultural surroundings and social milieu.

CASEBOOK: ANGELA WIEDL

ANGELA WIEDL, 18 among the most popular interpreters of traditional folk music in Germany. When she was 12, Wiedl's father taught her to yodel. "I had the choice either to sing classical music or folk music," she says, "and so I decided—from the point of view of tradition—to go for the latter."

In 1980, Wiedl appeared with the Original Chiemgauer Baum and the Wasserburg Scholokapelle band. She went on tour in Canada, Mexico, Malaysia, Singapore, Tokyo, France, and Italy. Beginning in 1981, she sang and yodeled with the Together Again Ensemble, directed by Sepp Heiser. With her single "La Storia della Montagna," she reached No. 1 on the "Volksstimmen Hitparade" on Germany's second TV channel, ZDF. Among her many honors are the Volksmusikprize in 1992 and 1993, the Grote Sterrenschijf and Hermann Lons medal, and the Edelweiss 93 award. The songs "Mama Theresa" and "So A Tag," from her new Jupiter album "Weisse Schneestern Lieder" (My Most Beautiful Songs), were released as singles. The former is a benefit for Mother Theresa; the producer, composer, lyricist, record company, and artist all have relinquished their fees, and Wiedl went to Calcutta to present Mother Theresa with the first check.

Wiedl was awarded the 1993 Echo prize as the top schlager/traditional folk music singer.

WOLFGANG SPANE
ILLEGAL 2001
Winner of the "Nachwuchspreis der Deutschen Phono-Akademie" with their chart-breaking "Skandal" album.

OSTBAHN-KURTI & DIE CHEFPARTIE
new albums "Trost & Rat", "Saft & Kraft" (for Germany only)

ABSTÜRZENDE BRIEFTAUBEN
new album: "...ist es wirklich schon so spät?", "Wer hat an der Uhr gedreht...?" - coming soon

RÖDELHEIM HARTREIM PROJEKT
new album: "Direkt aus Rödelheim"
COMMERCIAL SUCCESS and continuity could hardly be combined better than in Udo Jurgens. The figures alone tell the tale. It has been calculated that the artist has sold enough records for every single German to have one of his records in his or her collection.

Yet his career has been about music and words, rather than numbers. The 55-year-old Austrian has produced a string of unforgettable tunes—from “17 Jahr, Bonnie Haar” (17 Years Old And Blonde) through “Merci Cheri” to “Aber Bitte Mit Sahne.” For decades, Jurgens, whose real name is Udo Jurek Beckelmann, has been delighting his audiences with social criticism—and it has made him the most successful entertainer in German-speaking Europe. His latest CD, “Cafe Gigalemania,” is no exception, striking a clearly critical note.

This entertainer sells more than 1 million records per year. He has long been the most successful touring artist in German-speaking markets, attracting 520,000 fans to 86 concerts in 1992. His many awards, some of them international ones, include seven “Goldene Europaus; numerous gold and platinum discs from Germany, Austria, and Switzerland; the German Phonogram Academy’s “Deutsche Schallplatten Preis”; a “Most Outstanding Performance” award at the World Popular Song Festival in Tokyo; and an ASCAP award for best country song for “Buenos Dias Argentina.”

In 1991, this multitalented performer began his international career as a songwriter for stars such as Sammy Davis Jr. and Bing Crosby. His composition “Reach For The Stars” was a hit in the U.S. for Shirley Bassey. It was then that Jurgens began singing himself. His work to date consists of 64 albums and several books.

In an unprecedented move, BMG Ariola gave the artist—who has been under contract to the company for 25 years—a new lifetime contract last year. This year, the German Phonogram Academy bestowed upon him its Lifetime Achievement Award.

WOLFGANG SPAHR

Dance Acts Look To ‘Mr. Hook’ For Hits Nosie Racks Up Songwriting Credits On Top Sellers

HAMBURG—He has had 22 songs on the international dance charts, more than half of them in the U.S. Six of his songs currently are in the German top 40. In the last calendar year, 13 of his songs made the German Media Control charts.

Dance groups like Culture Beat, Captain Hollywood Project, Loft, and Intermission owe their international careers to him. He’s Nosie Katzmann, “Mr. Hook” of the international dance scene around Hamburg.

Worldwide, recordings co-written by the 35-year-old Katzmann have sold more than 10 million. Whenever a dance song needs a vocal part or has no hook, along comes Nosie Katzmann. “My lyrics are diary entries and reflect my feelings,” he says. “Whatever I write has actually happened.”

Katzmann’s career began in 1986 with the German song “Der Erdbeermandl” (Strawberry Mouth). The song reached the charts in the U.K. and the U.S. with the title “Cherry Lips.” Katzmann produced it with Torsten Fenslau, who died in a recent accident (see story, page 60), and Jena Zimmermann. The song vaulted Katzmann straight onto the international charts.

After that, he never looked back. For Culture Beat he wrote songs like “Mr. Vain,” “Get To Get It,” and “I Like You,” which became the signature tune of the U.S. television series “Beverly Hills 90210.”

Captain Hollywood has Katzmann to thank for “More And More,” “Only With You,” “Imposible,” and “Love Is Not Sex.”

The group Loft entered the international charts with the Katzmann song “Summer Summer,” and the new Loft number “Hold On” is on its way to the top in several European territories. Intermission performed the Katzmann songs “Honesty,” “What You Want From Me,” and “Piece Of My Heart,” all best-sellers. With his songs, Katzmann sent acts such as Kim Sanders, Paris Red Flame, and Daniel Gomez onto charts around the world.

Katzmann is keen to emphasize that teamwork has always played a big part in his successes. “It’s a joint effort, where each member makes a personal contribution,” he says. “The lyrics are mostly mine, except the raps. The others add important ingredients. That’s how the hits are made.”

Katzmann started playing in local bands at 16, beginning with folk, in the style of Crosby, Stills & Nash, and progressing to rock in the style of the Beatles and Creedence Clearwater Revival. Then there was pummel rock as per Saga. And West Coast rock along the lines of the Eagles.

“I got bored by this,” says Katzmann, “and fell in love with soul. My heroes are Curtis Mayfield, Johnny Mathis, and Sly & the Family Stone—through to Prince, who, for me, is the greatest.”

In addition to Prince, his favorites today are Joni Mitchell, the Beach Boys, and U.K. band the Sundays. Their music helps him unwind from the dance scene, he says.

Having anonymously lent his voice to many hits, electrifying millions of listeners, Katzmann has been persuaded to start a solo project of his own. But he has this reassurance to offer all his friends in other projects: “I’m not going to cut myself off. I’ll still be joining in, all over the place.”

90 years of service to the international creative community, in protecting authors’ right, in realizing economic, social, and cultural responsibility, in sustaining the creative incentive.

GEMA
Berlin • München
CONGRATULATIONS
WE ARE PROUD OF YOU

ACE OF BASE
MOST SUCCESSFUL INTERNATIONAL BAND

ROLF
ZUCKOWSKI
ARTIST OF THE YEAR

DORO
ARTIST OF THE YEAR

PolyGram
DANCE MUSIC, PUNK JESTER CAPTIVATE ECHOES

(Captioned from page 58)

The prize for top newcomer went to MCA's second German signing, would-be punk Illegal 2001. The words to the group's current single, "Nie Wider Alkohol" (<Alcohol>—Never Again), which it performed live, must have been ringing in the ears of the more determined revelers at the after-show schmoozathon. Presenting the award, Fritz Rau of Mama Concerts & Rau said, "All four other (nominees) deserve this prize," paying tribute to Brings, Stephan Massimino, Wiebke Schroeder, and Dali Russokas.

The legendary Udo Jurgens showed the benefit of his three-plus decades of entertaining. He received standing ovations more and more of his performance of "Die Welt Braucht Lieder" ([The World Needs Songs]) following his acceptance of the Phono Academy Lifetime Achievement Award.

In the numbers acts, records on BMG-owned or affiliated labels were top dogs, chalking up six of the 19 awards. The largest number of awards for any single label was Virgin with four Echos, PolyGram labels notched four, Sony three, and MCA, EMI, and Koch took home one each. Warner Music was the only major label without awards, though it cleaned up at the previous year's awards with armfuls of honors for Westernhagen and Genesis.

In three years, Echo has made giant strides toward becoming an international-class-act. The separation of the classical awards from the main ceremony appears to have elevated the status of both awards, and the addition of dance, jazz, and film music prizes this year gave the Echo a more rounded feel.

However, it is still stuck in the situation of being "neither fish nor fowl," with international acts receiving awards alongside local retailers and local media heroes. More than one observer suggested giving the trade awards a separate ceremony to give the show direction and pace, and to avoid the "tokenism" of trade awards.

Next year, the Echos will undoubtedly grow even louder.

GERMAN BIZ WELCOMES VIVA

(Continued from page 62)

channel. With Viva, Germans can now see and experience all that they've been missing over the last five years. MTV is a youth channel without youth—you never see any viewers on screen saying what they like. We want to fill this gap—you get the most credible music and we love the idea of Viva. It's a good alternative to MTV," says Warner Music Germany managing director Gerold Gebhardt. "I can see German viewers I haven't seen for years and German acts which have never appeared on MTV."

Winfried Ebert, head of promotion at EMI Germany, says Viva's playlist is always discussed at promotion meetings. One of the most interesting reactions he gets, he adds, has been from his children, ages 9 and 10, "who were never into MTV" but who have now taken up Viva. "We can understand the comments in between the videos and we can see German records."

Mirwald Witschke is staff writer at Music & Media in Amsterdam.

CRIRA KICKS OFF DRIVE TO SUPPORT CDs

BY LARRY LEBLANC

TORONTO—On March 20, during the Canadian Music Week conference here, the Canadian Record Industry Assn. announced a three-year national record marketing campaign centered on the slogan "Music. . . For All It's Worth." With 26 members, CRIRA represents labels that collectively own 80% of the sound recordings manufactured and sold in Canada.

The campaign's logo, a compact disc, is designed to send the public the message that the CD is the music industry's primary carrier. The line "For All It's Worth" is intended to underscore the value of CDs and remind the public of the value of recorded music. "DCC, MiniDisc, and CD-ROM may be around, but we want to tell the consumer not to stop buying CD players," says Brian Robertson, president of CRIRA. "They're still at least 33% market penetration of [CDs] here."

CRIRA's three-year national campaign is designed to emphasize three themes: the value of record music, the importance of music in people's lives, and the pride in owning recorded music.

The campaign is being kicked off by a logo and slogan campaign in cooperation with major Canadian record retail chains and department stores. The logo and slogan are being used on shipping bags, POS materials, and label-purchased display items.

In the fall of '94, the slogan and logo will be featured on a television campaign to run on the MuchMusic and Music Channel video networks, as well as in co-advertising with electronic hardware manufacturers and fast food and soft drink manufacturers.

The impetus for the CRIRA's "Music. . . For All It's Worth" initiative began in 1990, following several years of declining record sales in Canada. Unit sales tumbled from 94 million units in 1989 to 54 million units in 1990. At the same time, Canadian industry figures were alarmed by dollars being lost to home taping, as well as the growth of new technologies and the start-up of satellite-to-cable ventures in the U.S.

"There were a lot of unknown areas about why there was a decline and what consumer attitudes were," says Robertson. "We did some research, but the most impressive research was done by Morgan-Stanley and some focus group testing in London, Ontario, and then we formed a 16-member marketing committee composed of senior marketing people from major labels and indies."

From the market research and input from the committee, CRIRA concluded that Canada's industry faced:

• A lack of consumer confidence in Canadian music retail;
• A lack of pride in the ownership of music;
• An increase in competition for the entertainment dollar, coupled with a decrease in disposable income available due to worsening economic conditions;
• A perception among consumers that music wasn't a good value;
• A sizable increase in home taping in recent years, and;
• Fewer opportunities for the public to be exposed to new music and new artists.

During the second year of the campaign, CRIRA will assess its effectiveness and, if it is deemed successful, the association's members will be asked, for the third year, to underwrite a costly direct advertising approach.

"There's been zero negativity to the campaign within the industry," claims Robertson. "After all, the bottom line here is to improve the sale of recorded music."

"We cannot start something like this and then drop it," says Deane Cameron, president of EMI Music Canada. "This is going to be a long-term campaign, and it requires a commitment."

"It's a stepping-stone," says Joe Summers, president of A&M Island Records of Canada. "CDs and music are a great value, $30 to $45 is not outrageous for the entertainment value we're giving."

The campaign reinforces the value of music, which too many people perceive as overpriced," says Stan Kulin, president of Warner Music Canada. "We're doing a huge job convincing people that what you pay for a CD in this country is about the best in the world." Top-line CDs sell at retail in Canada for $11.99-$25.99, with the average price at $16.85. Mid-price lines can fluctuate from $10.99 to $13.99 or more.

Paul Alos, president of HMV Canada, while welcoming the CRIRA campaign, notes that the industry has been (Continued on page 115)
36th ANNUAL
NARH
'94
MARCH 22
SAN FRANCISCO
DAY AND NIGHT
KEEP ON TRUCKIN'
A BILLBOARD SUPERSECTION
“Aladdin,” “Beauty And The Beast,” and “Little Mermaid” in Spanish...? Navarre is the exclusive distributor of classic Disney soundtracks and read-alongs in Spanish! With the explosion of Hispanic and Latin music in the U.S. the Disney Spanish products are perfect for this fastest growing demographic in the country.

Macola Records has just released a hand full of hit-bound albums. Black Happy’s “Peghead” is already shaking up radio (over 150 commercial and college.) The Lemons break the NW sound barrier with their debut “Marvel,” and David Burrill portrays infectious dance grooves on his second album “Bump Da Booty Blue.” Also available is the hard hitting euro-techno band Fair Sex with their Van Richter release “Machine Bites.”

da music sets a new course in Jazz and New Instrumental music. Explore the best sounds from the legendary artists of the “Jazz Masters” box set series – Hear the cutting-edge of new instrumental music with the internationally acclaimed artists Windows, Blue Knights, and Obo + Jorge. The finest music of yesterday and today.

Global Pacific introduces a series of releases from artists committed to authentic and innovative music. Also available - Georgia Kelly “Gardens Of The Sun,” Morgan Fisher “Echoes Of Lennon,” and Bilan Melvin’s “Nightfood.”

Spontaneous Records Inc.

Here are great reasons to order and display the latest record from Dan Hill “Greatest Hits and More...”. The Grammy Nominated “Sometimes When We Touch,” “Can’t We Try” and “Never Thought” are among the most requested and played love songs of the decade. His new single “In Your Eyes” is already sweeping radio.

“I Believe In Love Again” is Lori Ruso’s latest release. A 12 song collection of top 40/ adult pop that dynamically reveals the artist’s radiant vocals as well as her unique song-writing talent. Highlights include the hit singles “Rolling Ocean” and “Only Through A Storm.”

Rust Records presents the debut release by three walls down entitled “Building Our House” with production by REM’s Mike Mills. Their debut single “Wooden Nails” was added to over 260 college, commercial, and AAA stations in 1993. The band’s second single is already at radio and MTV. After an intensive 1995 U.S. tour schedule the band is back on the road with their second U.S. tour.
Danny Wright's eleventh release "A Day In The Life'' proves to be his best to date. From the title track "A Day In The Life,'" to the closing beauty of "Gabriel's Oboe," Danny Wright's original melodies prove him to be a premier talent and a piano virtuoso. Watch for the national tour of Danny Wright in 1994.

2.5 million catalog units sold to date. Available now from Drive Entertainment... Drive Archive... midline classics by the greatest names in Blues, Jazz, and Pop. Featured are recordings digitally re-mastered with historical liner notes and vibrant graphics. Also available are Sonny Terry, Brownie McGhee, Jimmy Witherspoon, Memphis Slim, and over 50 new titles coming in 1994.


"Hope" from Hugh Masekela features live versions of some of his most personal and enduring compositions. Jeff Beal's new release "Contemplations" highlights this gifted composer's player in an instrumental setting. Ali Akbar Khan's "Garden Of Dreams" is in the top ten on Billboard's World Music Chart, and "Jungle Book" from the otherworldly Dissidenten is heating up club and world beat radio charts.

Capturing the spirit of the Southern California Latin hip-hop culture, Thump records is cruisin' for a national break-out with the current success of "Old School Vol. 1," a compilation of rap and funk favorites from the 70's and 80's. Thump consistently brings you the best of current Latino hip-hoppers with their "Low Rider Series," the cruisin' classics with their oldies compilations. Thump now introduces the best big bass Latin hip-hop with "Bass Bomb."
Imagine What The Entertainment Industry Could Save If It Worked This Hard To Recycle Its Packaging.

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 over 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 materials. 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.

DEMAND IT.

© 1993 BASF Corporation Information Systems
Retailers Battle With Direct Marketing, Source Tagging And Censorship—And Don’t Discount Price Wars

BY ED CHRISTMAN

A s merchants converge on San Francisco March 19-22 for their annual pilgrimage to the National Assn. Of Recording Merchandisers’ convention, they face a landscape growing exceedingly more hostile.

In the last year, a number of well-financed chains began building an army of superstores in an all-out campaign to dominate the music retail sector. Moreover, a price war could eventually break out as Best Buy, Circuit City, Media Play, Nobody Beats The Wiz and so on, battle out discount pricing to every market in the land. Furthermore, since the last NARM convention, when Robert Morgado gave a keynote address with the central theme that labels' efforts at marketing were not to stay, manufacturers have been showing that they are willing to go over, under, around and through music retailers to sell their wares directly to consumers.

And as if music merchants didn’t have enough to worry about, the source-tagging issue has become a political football with no resolution in sight, and activists are bringing more pressure to bear on the explicit-lyric issue.

Even though the music business is still under investigation by the Federal Trade Commission to determine if, among other things, price fixing is an industry practice, a number of merchants and manufacturers worry that a devastating price war looms on the horizon.

Currently, Best Buy and Circuit City, two electronic retailers that carry music, have been going head-to-head in a number of major markets. Best Buy became a major force in the music industry when it doubled the size of its music department in 1990. Since then, it has used an aggressive pricing strategy on hot hit records to drive shoppers into its stores, hoping they’ll lead up on the electronic merchandise offered there. In addition to its loss-leader strategy for hit titles, Best Buy also employs everyday low pricing for the rest of its inventory. Circuit City began duplicating that strategy last year.

And Money Play, which likely will have 100 stores in place by December, also employs everyday low pricing, while Target, the giant discount department-store chain, is about to adopt such a strategy.

Among those four merchants—and Nobody Beats The Wiz, which has stores in markets from Connecticut to Washington, D.C.—discount pricing could be a factor in most major markets within the next 18 months.

An executive with one of the above five chains says that his company endorses everyday low pricing, but says he would hate to see a “price war ensue, because then no one wins.”

That merchant says, “Obviously, we are a discounter, and we are in this category in a serious way. But we know the effect that coming down in price will have for the industry, and we don’t think it is good.”

A senior distribution executive with one of the majors agrees that no good will come of it. But that executive says, nonetheless, considering that four of the merchants involved are national in scope, “other merchants will be forced to react” to the pricing issue, making a pricing war unavoidable.

John Marmaduke, president and CEO of the 91-unit Amarillo, Texas-based Hastings Books, Music & Video chain, simply notes, “If the price continues to decline, there will be few retailers selling the product.”

Another factor that could force consolidation is the growing abundance of superstores. In addition to Tower Records, the other merchants employing a superstore strategy include Blockbuster Music, Virgin, HMV, the Musicland Group, Trans World Music Corp. and Hastings.

In addition, chains like Spec’s Music have experimented with superstores, while Peaches, which helped pioneer the strategy, continues to field its large 10,000-square-foot stores in the South.

One executive with a major chain sees the superstores hurting free-standing outlets run by regional chains more than the mall stores. He argues that the day of the 2,000- to 4,000-square-foot regional store is over. But no one agrees with that assessment.

Bill Teitelbaum, chairman and CEO of Carnegie, Pa.-based National Record Mart, says, “How much of a brain surgeon does [an executive with free-standing chains] have to be to say ‘Screech’ it and undercut [the superstores] in price? In fact, the superstores make it easy for them, because they are creating the market by bringing $8 million to $10 million in business in a certain area. All a retailer would have to do is open across the street and undercut them.”

Hastings’ Marmaduke argues that superstores don’t necessarily cannibalize existing business and that such outlets have the ability to grow a market. Other retailers argue that saying that savvy merchants can withstand a superstore invasion if they remain at the top of their game.

But as if music retailers didn’t have enough to worry about in the form of other retail competitors, the music manufacturers have moved well beyond their record clubs, jumping feet first into many forms of direct marketing.

Continued on page N-8

Rachelle Friedman Sees That The NARM Gathering Goes Beyond The Conventional

BY TRUDI MILLER ROSENBLUM

N ARM’s 36th convention will look to the future, with informative discussions and demonstrations of multimedia, retail trends and new ways of merchandising. Attendees will also be entertained with musical performances, awards and banquets.

Michael Schulhof, president/CEO of Sony Corp. Of America, will get things started with his keynote speech. “His talk will be very, very interesting,” says NARM convention chair Rachelle Friedman, noting that Schulhof’s position as head of Sony’s U.S. hardware operations gives him a keen overall perspective of “software, hardware, multimedia, movies, interactive machines, MiniDisc and all kinds of new technology” and their impact on the music retail industry.

The look into tomorrow continues with a talk by Watts Wacker, managing partner of Connecticut-based Yankelovich Partners. As the firm’s “resident futurist” and senior strategy consultant, Wacker specializes in forecasting retail trends. “We are extremely pleased to add Watts Wacker to our 1994 convention program,” says Friedman. “His projections of the blurring of the manufacturing-to-retailing relationship, what will motivate consumers in the years to come, and the impact of ‘smart retailing’ and new technologies on the shopping experience are particularly relevant for our industry.”

NARM will depart from the usual seminar approach this year. Instead, the seminars will be replaced by an all-in-one closing session. First, futuristic sounds will emanate from D’Cucino, a recording group made up of certified electrical engineers who have created their own musical instruments. This leads naturally into a talk by industry analyst Gary Wall, who Friedman says will discuss “the balance between ‘high tech’ and ‘high touch.’” Then Wall and behavioral analyst Paco Underhill will present the results of NARM’s study of consumer habits, preferences and responses to different merchandising approaches. “They’ll present ways to merchandise different types of sound, hardware and interactive technologies, and will talk about the study and what we got out of it,” says Friedman.

In addition to all the educational opportunities, attendees can kick back and enjoy performances by the Kronos Quartet, rock star Jackson Browne, jazz artist Terence Blanchard and many others.

Hot topics at the convention are expected to be interactive media, the information highway and source-tagging.
Labels Expand Performance Plans For NARM Presentations

WHEN I’YA GET IN? As Track goes to press, the industry is gearing up for its annual pilgrimage to NARM, which, to the uninitiated, is the annual convention of the National Association of Recording Merchandisers, to be held this year in San Francisco March 19-22. As anybody who has been reading this column over the last month knows, NARM this year promises to be quite an event, particularly on the entertainment front, as the convention schedule is packed with artist performances.

In addition to the performances already announced here, look for product presentations to feature more than the usual supply of live acts. In a quick survey around the industry, the initial presentation, in the enviable leadoff slot, will have more live performances—six—and less video than usual, according to Ichiban’s Nina Eason, who is overseeing the presentations, tentatively says, “We will knock people’s asses off. We intend to take the art of NARM presentations to a new height.”

Sony Music Distribution president Paul Smith says his company, which is in the slot, has generally featured one live performance in its presentations, will use more live acts this year. Like exhibitors in the other six camps, Smith says the presentation will focus only on upcoming product, and he promises that Sony will issue releases from some of its biggest names this summer.

Meanwhile, CEMA president Russ Bach says the company will present its “normal” wonderful NARM show,” while George Rossi, WEA executive VP, says the WEA presentation, “as usual, will present our product in its best light.” PolyGram Group Distribution president Jim Caparro says the company’s product presentation should be viewed in conjunction with the PGD Zone, the nighttime that the company is setting up in the hotel each night. Acts under the PGD umbrella will perform there, with each night focusing on a different genre of music.

John Burns, Uni Distribution president, says that this year’s Uni presentation will take a “new approach that will be very entertaining.” In addition to three live acts, the company will have a door prize, which will entice NARM attendees to “really want” to be at the Uni presentation.

BE THERE: Track warns all NARM attendees that they had better make the most of this year’s product presentations, because this may be the last time anyone gets the chance to view them. Behind the scenes, some major distribution executives are wondering whether the expense of the presentations is justified by their return. As one distribution executive puts it, “I care if my competition sees my presentation? If you look at the cost per seat, the presentations may not be the most cost-effective way to reach our customers.”

Another senior distribution executive observes that there have been tremendous consolidations in the business during the last few years, and maybe NARM’s format should be adjusted to accommodate those changes. Stay tuned.

PRICED RIGHT! Two weeks ago, Track reported on retail’s long-held belief that prices drive sales volume. In that column, Bob Higgins, chairman & CEO, Trans World Music Corp., basically renewed retail’s call for lower CD prices. Well, it looks like music merchants’ wishes are about to come true, but, unfortunately, it will be at the expense of gross margins, not due to any shift in label pricing strategies.

As predicted elsewhere in this section, in a story written to meet an earlier press time, page N-51, Target Stores has adopted everyday low pricing. According to Bob Pollack, Target’s divisional merchandise manager for music, movies, and books, “We have adjusted our everyday retail to bring those in line with some of the real aggressive competitors.” Target, which previously set prices at $3 off list, now will sell frontline CDs at $12.99-$13.99. Sales pricing will range from $9.99 to $11.99, depending on the market.

Pollack didn’t name them, but Best Buy and Circuit City have been beating each other—and everybody else, for that matter—over the head with price. Also, the Musicland Group’s Media Play uses an aggressive pricing strategy, as does Nobody Heats The Wiz. In addition, Track wonders if Kmart and Wal-Mart will respond to Target’s shift in pricing.

In general, most savvy industry executives worry that soon there will be a discounter in every major market that will ignite a price war, causing further consolidation among the accounts base.
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

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

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

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.

FUJI. A new way of seeing things.
NARM '94

NARM's Pam Horovitz Aims To Educate And Expose Members To Industry Trends

BY DON JEFFREY

With all the scare stories around about how technology will put the retailer out of business, Pamela Horovitz, executive director of the National Association Of Recording Merchandisers, says it is the trade organization's responsibility to expose members to the rapid developments that may change the way in which music is delivered.

This year's NARM convention has been structured with that goal in mind.

The opening ceremony will include a keynote address from Michael Schulman, president of Sony Corp. Of America, who oversees not only one of the biggest entertainment software companies in the world but also a giant electronics unit that produces many of the machines needed to create and play that software.

"He is in a unique situation as the CEO of a major hardware and programming company," said Horovitz in a telephone interview. "We anticipate that some of his remarks will focus on where we're heading."

On the other end of the convention—at the closing session—there will be much time devoted to a presentation of some of the technological marvels that have retailers worrying about the future.

"We've spent a considerable amount of time in the past two years trying to expose the membership to new technologies like digital cable radio, satellite delivery and fiber optics," Horovitz says. "One strong message she believes she has gotten across to her retail constituency is that the economy of the information superhighway are really undeveloped."

Last year, technology was not the topic on retailers' minds. For some it was the security and investment issues associated with the demise of the CD longbox. For many others it was the selling of used compact discs, an issue that exploded into public consciousness soon after the convention.

According to Horovitz, the issue has not died, despite the fact that the major music companies have backed off from their threats and punitive measures against retailers, and the national consumer media have lost interest in the matter.

Says Horovitz, "As the business goes away? Definitely not. Is going to grow or go up? Definitely yes."

For all the talk of the CD's demise, Horovitz says it is too much labor to find what price to pay for the product, and it means any retailer issues when employees are allowed to dispense cash to customers.

The cassette, meanwhile, is not much on anyone's mind except for its supposed vulnerability to degradation through the use of electronic security tags. If there is any hot issue now for NARM, it is source-tugging. At last year's convention, NARM endorsed Sensormatic Electronics' security system. Many manufacturers and Checkpoint Systems, a major competitor to Sensormatic, began saying that the Sensormatic-approved technology damaged cassettes. The ball is back in NARM's court but no new shoe is expected at this year's event. Nevertheless, Horovitz admits, "I think source-tugging is going to continue to be a major topic in discussions at the convention."

As for other music configurations, the Digital Compact Cassette and the MiniDisc are not generating much heat or revenue, but Horovitz believes retailers will continue to keep them on the shelves as a show of support for their suppliers (Sony makes the MD, PolyGram's parent Philips the DCC). "I think the retail community has adopted a wait-and-see attitude on DCC and MD. Nobody's seeing significant action on either one, but retailers will continue to support the manufacturers' retail outlets of these products," she says.

If there is a change in the perspective of NARM this year, it might be an increasing global presence. In the past, Horovitz has traveled to international conventions and visited up-and-coming countries. Representatives of those groups are expected to attend this year.

Attendance was running ahead of last year's pace at press time, but Horovitz was expecting about 3,000 to show up, the same as last year. She notes that there has been "a nice spike in attendance from independent retailers" as well as from retailing's biggest suppliers that were not present last year.

Something else NARM is proud of this year is that there will be more music during the convention than ever before. Horovitz notes, "The record companies heard from their customers. Videos do not have the same impact as live performances."

And among the most visible changes at the event will be the convention program. Upgrade from 18 or 15 pages, this year's program will run about 150 pages, will be "bigger and glossier and will contain more information than in previous years," says Horovitz.
Michael Schulhof Notes The Key Issues, From Superstores To Future Formats

BY DON JEFFREY

Michael (Mickey) Schulhof, chairman of Sony Music Entertainment and president and CEO of its parent company, Sony Corporation Of America, has been asked to deliver the keynote speech at the opening ceremony of NARM this year. Here are excerpts from an interview conducted in February in Schulhof's office in New York.

Billboard: Can you name an important issue retailers are thinking about?
Michael Schulhof: As a context, I think we'll see major technological changes in terms of electronic distribution of information—one way and two-way. And so the question that ought to be on the minds of a lot of retailers is: Is there any future in retailing? And that is an issue I want to discuss. The future of electronic shopping and how it will affect retailing has a serious impact not only on retailers but on record companies, because record companies also need to think in terms of: How do we create mass-market demand? As a company, Sony is heavily involved in the creation of content and the presentation of content to the end user. We don't own the wire, but we certainly have a vested stake in how our content gets to the customer. So we and the retailer very much have common interests.

BB: How are retailers getting on the electronic highway?
MS: The people who understand what's happening with electronic distribution and home shopping will always be in a position to stay ahead of the wave. As with all changes, people are scared. Yet in most change there is also a good deal of opportunity.

BB: Does the retail superstore represent local butts, promising?
MS: Yes, but what they're doing is not enough. Simply assembling a collection of merchandise is not going to be the way to attract customers in the future. Retailers are going to have to understand that they are in the entertainment business more than they realize and provide more reasons to leave home, more things to do, more ways to tap into the emotional interest of the consumer—the heart not just the mind.

BB: How is your own retail store here at headquarters doing?
MS: The response has been extremely enthusiastic, and I think we've done a nice thing for our retailers as well. We've provided a display of some of our merchandise and are retailing at full margins to help establish the relationship of value of the product to price. A couple of retailers who are good customers of ours have said their only regret is that they don't have a shop next door to ours.

BB: Do you plan to roll out these stores in other cities?
MS: No. We have one in Chicago, and we have one here. If we thought that another outlet in some major city would help enhance our image and help enhance total sales of our products, we might consider it. But at the time, there are no plans.

BB: Are you satisfied with the sales of Music Discs playback and software?
MS: Yes. The first year of product introduction was very good, especially compared to the first year of CD. The CD's first 12 months in 1982 saw about 30,000 pieces of hardware in the U.S. market. MiniDisc's first 12 months are well over double that—in excess of 75,000. There are more titles available on MiniDisc than were available on CD in its early years, so, by and large, I'm very satisfied. Retail activity, of course, is always slow to move at the beginning. The MiniDisc, because of the success of CD, probably had too high a level of expectation by the retailer. I have no doubt that it will be a successful format, that retailers will find that it is a profitable format, and that it will help to pick up the drop-off in the tape cassette, which we are seeing accelerate.

BB: Is the cassette dying fast?
MS: In Japan, the tape cassette has been declining every year for the last three years. In the U.S., the tape cassette business is declining. In countries like Holland, the tape cassette market is only 4% of total music sales, so Holland is already a one-carrier market; there is no tape business. I think that eventually the world will become all optical disc for every pre-recorded format, eventually even including video.

BB: What is your stand on source-taping recordings?
MS: We will of course go along with whatever format the industry adopts. Protection and security of our products at the retail level is important to our company. I think, it's unfortunate that the claims flung back and forth have wound up confusing many people, and therefore we have not led to a unified position regarding a standard format for retail. But our distribution groups work very closely with major retailers, very closely with the industry groups, and I hope something comes out of that process.

BB: Do you support Blackbuck and IBM's CD-on-demand technology?
MS: We have sent people to visit with Blackbuck. I know the heads of Blackbuck and IBM personally. They are very fine companies. So, no questions. We are marketing people inside our music company feel comfortable with this as an approach. The technology is still at an early stage, and while they can demonstrate the ability to reproduce product in the store—and for some back catalog product there could be some attractiveness—overall the Sony Music groups are not enthusiastic.

BB: How do you answer retailers who say CD prices are too high?
MS: First, the CD investments that we made to retool all our factories and for the higher recording costs for the CD have to some kind of reasonable return. It's not that CDs are too high; I think the CD margins are reasonable for a company that makes kind of investment. But this causes much, very much, to what is the legitimate expectation the record company can have in its partnership with the retailer. I don't think retailers should see themselves as being nothing more than a big warehouse that people walk into and grab something off the shelf. Because if they are

“I like to get as close as I can to the marketplace...We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time.”

and originator of a passionate, piano-talented style that earned him the eponymous Island debut, N. H. in his early 20s, Adcock has logged thousands of miles touring and recording with Buddy Greed, Celedonian, and others. Coming from a state still ruled by the Napoléon code, Adcock acknowledges a musical corollary: "The world's gotta make 'em dance. That's it."

Tony Bennett
Frank Sinatra called his "the best singer in the business". Bing Crosby said, "Tony Bennett is the best singer I've ever heard..." A pillar of pop history, Tony Bennett's 27 charted albums, released from 1967 to 1992, are peppered with such classics as "Do You Know What You Have for Dinner?", "I Wanna Be Around" and Grammy-winner "I Left My Heart In San Francisco." Last year's "Stoppin' Out" album—a tribute to mentor Fred Astaire—was produced by David Kahne, who is best-known for his work with the BANGLES and ROYAL VEDO.

Terence Blanchard
Known to the movi-going public as the man behind the music for five Spike Lee films, Terence Blanchard is known among jazz circles as the trumpeter who replaced Welden Marsalis in Art Blakely & The Jazz Messengers. Blanchard formed a duo with Donald Harrison in 1986, and two years later won Sony's first Innovator's Award. In 1990 Blanchard played the horn for Denzel Washington's character, Gilbee Gillian, in Spike's LEE's "No Better Blues" and scored a Grammy nomination for his track with the New Orleans Jazz Orchestra. Blanchard's work on Lee's "Malcolm X" resided in 28 tracks capturing four decades of Harlem-flavored sounds.

Norman Brown
Twenty-two year-old jazz guitarist Norman Brown was the first Continued on page N-18

That's Entertainment: Varied Talent Shows Itself At NARM

BY TERRY BARNES

C.C. Adcock

C.C. Adcock
towns in southeast Louisiana with names like Opelousas and Crowley have given rise to many master musicians. Usually, however, their contributions are overlooked by the glory of neighboring New Orleans. Hoping to change all that is Lafayette, La.'s C.C. Adcock, master guitarist, Southern soul man

NARM '94

BILLBOARD MARCH 26, 1994

www.americanradiohistory.com
NARM '94

Micheal Schuhof
Continued from page N-17

view themselves that way, then, sure, price is the only thing that matters. But retailers who take the position that it is only price that sells the music may not survive past the end of this decade. Merchandising and marketing are different from order-taking, and the record companies understand it because we spend enormous amounts promoting our product. Retailers that are going to survive into the 21st century are the ones that are also going to promote the music and enhance the experience and help create the demand. That doesn't come for free, so they're going to need the margin that comes out of the higher price just as much as we do. They also are going to find that maybe CDs are underpriced.

BB: Is the selling of used CDs no longer an issue?

MS: Well, of course, legally people can still do it. But it's like the people who eat the milk cow. If you start to chop off the leg of the milk cow and then some other parts of the body, eventually you find you have something that doesn't give you any milk. Used CDs, because of the permanence of the medium, are something that there's a market for. But if retailers promote it, they're ultimately going to find that it's all done at the expense of their core business. And the margins that are going to be in the used CD business are never going to be as attractive as on frontline product. Whatever issues remain will get resolved in private discussions.

BB: How do you feel about being asked to be keynote speaker at NARM?

MS: I think it's a nice opportunity, I like to get as close as I can to the marketplace. Retailers are the ones who deal with our customers every day. We may make millions and millions of records and millions and millions of electronics, but they all get sold one piece at a time. So the decision-making that takes place in the mind of the consumer is very important for us. I'm happy to be among retailers. It's important to hear what they have to say, to understand how they view the relationship with the customer, and to learn from the experience.

BB: What do you have to accomplish with your speech?

MS: I want to let them know a little bit about how I see the future and the kinds of directions we are thinking about, and also to let them know what is still unclear for us, where we have questions, where we have self-doubts. They shouldn't think we know everything; we don't have every answer. But unless we can find the way to develop for the future, we can't grow. And if we can't grow, they're going to have a hard time too.
Rock

*And pop, country, classics, jazz and rap.

Digital Audio Disc Corporation

COMPACT DISC, MINIDISC, CD-ROM, LASERDISC • Editing, replication, packaging and fulfillment.
1800 N. Fruitridge Avenue • Terre Haute, Indiana, 47804 • 812-462-8100
A subsidiary of SONY CORPORATION OF AMERICA
RACHELLE FRIEDMAN
Continued from page N-5

Bianchard and crooner Tony Bennett. "We're very excited about having Tony perform," says Friedman. Aside from tying in with the theme of San Francisco, Bennett's timeless work bridges the gap between past, present and future, she says. "He is a legend who has been popular for decades and they are being embraced by younger people now." Another special performer is Lorna Harr, who will be presented with the Presidential Award and will perform a few songs.

The NARM convention will also be highlighted by awards ceremonies. In addition to Harr's award, the year's confab will include other awards, foundation dinner and the traditional awards banquet, which will feature some new categories. Label of the year and distributor of the year will be selected by voting; in the merchandising division, there will be two independent retailer of the year awards—one for small chains and one for independent stores. "These are for people who buy from one-stop," explains Friedman, adding that those awards will rely more on SoundScan numbers as opposed to votes.

Hot topics at the convention are expected to be interactive media, the information superhighway and source-tagging. Retailers are still somewhat confused by all the new technologies and media, but are eager to incorporate them into their stores, says Friedman, who is president of J&K Music World. "As a retailer that sells music, audio hardware and computers, I welcome interactive technology," she says. "I see it as the merging of three industries. Basically, we as retailers need to find new ways of selling these products; we have to be one step ahead and keep stores interesting."

"I'm sure that EAS (electronic article surveillance) will be a popular topic of conversation," says NARM communications director Jim Donio. "It would have been wonderful if it could have been resolved at this stage. This is the forum at which the original recommendation [on source tagging] was made a year ago, so now we're coming back a year later. Hopefully, there will continue to be productive dialogue about moving ahead with it. Everyone's still committed to making it a reality."

This year also sees some new faces at NARM, as many new companies joined the organization this year, says membership director Holly Rosen. "We've got a lot of new independent labels and some bookstores that were not members before," she says. "Another new category is companies that manufacture and market listening stations for music retail stores. And a cable television station in Florida just joined—it's a retailer who doesn't have a storefront but sells through the cable station. They advertise the product right on the air, then have a number of people call in to order. I think this station will be the first of more to come."

At press time, registration figures were "a couple of hundred higher than last year at this time," says Donio, who notes that last year's attendance was slightly over 8,000 and this year's is expected to be the same or slightly higher.

NORMAN BROWN

Jackson Browne

THAT'S ENTERTAINMENT
Continued from page N-17

artist released on Motown's new MoJazz label. His debut single, "So High," became the main theme for the film "Passenger 57," and catapulted the album "Just Between Us" to No. 4 on Billboard's Jazz Retail Chart.

Brown's career began shortly after high school, when he found himself opening for Bobbi Humphrey, Branford Marsalis and Stanley Turrentine and other jazz stars. He accepted a position as

by the tongue-in-cheek tirade "Teen Angst." Cracker's 1993 album, "Kerosene Hat," marked the eighth album for Lowery, whose combined unit sales from college and commercial alternative radio is approaching the 1 million mark.

Crowded House

In the decade since they were formed from the shards of new Zealand's Split Enz, Crowded House has celebrated triple- and quintuple-platinum sales in New Zealand and Australia. Split Enz guitarist-songwriter Neil Finn and drummer Paul Hester formed the group in 1985, and a year later they signed with Capitol and released their debut album, "Crowded House." Since then, a total

Continued on page N-45
EXPERIENCED MANUFACTURERS OF:
CD-AUDIO
CD-ROM
CD-ROMX
CD-ART
PHOTO-CD
CD+G
VIDEO CD
KARAOKE-CD
DVI
CD-ROMX
CD-BRIDGE DISC
CD-I-READY
300
MIXED MODE DISC

YOUR RESOURCE TO PLACE MUSIC, FILM, TEXT, VIDEO, AND ANIMATION ON COMPACT DISC.

Disc Manufacturing, Inc.
A QUIXOTE COMPANY

CD-AUDIO SALES: BURBANK (818) 953-7790 FAX (818) 953-7791
NEW YORK (212) 599-5300 FAX (212) 599-3227
CD-ROM SALES AND INFORMATION: 1(800) 433-DISC FAX (302) 479-2527

www.americanradiohistory.com
TIM MATHESON  
("Drop Dead Fred", "Animal House", "Fletch")
CHARLTON HESTON  
("The Ten Commandments")
JACK PALANCE  
("City Slickers", "Batman")
PETER BOYLE  
("Honeymoon In Vegas", "Outland")

$35,000,000 production
1992 theatrical release
Stunning special effects created by
four-time Academy Award® Winner
Richard Edlund (The "Star Wars" Trilogy,
"Raiders of the Lost Ark")

JEFF GOLDBLUM  
("Jurassic Park", "The Fly", "The Big Chill")
BOB HOSKINS  
("Super Mario Bros", "Hook", "Who Framed Roger Rabbit")
NATASHA RICHARDSON  
("The Handmaid's Tale", "The Comfort of Strangers")

"So Much Unpredictable Fun"
Jeffrey Lyons, SNEAK PREVIEWS/CNBC

"The Most Controversial Film Of The 90's"
1990 nationwide theatrical release - over $7 million at the box office!
"Provocative... Two Thumbs Up!"
- Siskel & Ebert

"Excellent, Exciting... Extraordinary!"
- Richard Corliss, TIME MAGAZINE

"Brilliant!"
- Caryn James, NEW YORK TIMES

ISBN:0-940245-12-4  
Bar Code: 31398-5622-3  •  Cat. No. 5622

ONLY $9.99

Bar Code: 31398-5354-3  •  Cat. No. 5354

"R' Rated Version

ISBN:0-940245-16-7  
Bar Code: 31398-5330-3  •  Cat. No. 5330

"Unrated" version

ONLY $14.99

Special Achievement Award for Visual Effects 1980 - "The Empire Strikes Back"
Dubbed Version
ISBN: 0-940245-14-0
Bar Code: 31398-5376-3 • Cat. No. 5376

Subtitled Version
Bar Code: 31398-5471-3 • Cat. No. 5471

- ANNE PARILLAUD ("Innocent Blood")
- This '91 smash hit made over $5.5 million at the box office and inspired the Warner Brothers hit "Point of No Return"
- Top of the line action/adventure - a female "Terminator"
  "Two Thumbs Up! A really good film!" - Siskel & Ebert

ONLY $14.99

TITLES AVAILABLE FOR THE FIRST TIME ON SELL-THRU
Order Date: 3/16/94 Street Date: 3/30/94

Vidmark Tops the Charts
Our strong rental record means top sell-thru dollars!

© 1991 BPI Communications, used with permission from BILLBOARD
© 1992 Daily Variety Ltd. Registered by permission. © Variety and Daily Variety are registered trademarks of Reed Properties Inc., used under license. Used by permission.

2644 30th Street, Santa Monica, CA 90405-3009
Tel: (310) 314-2000 Fax: (310) 452-8909
For further information contact: Don Gold (310) 314-3051
of four albums have yielded two Top 10 U.S. hits, "Don't Dream It's Over" and "Something So Strong." Their latest album, "Together Alone," released in January '94, followed "Woodface," a project that reached Top 20 in eight countries and sold 1.2 million units worldwide.

**Dada**

With seamless two-part harmonies, a rock-solid backbeat and a brutal lead guitar, Dada made its IRS Records debut last summer with "Puzzle." The trio's prime harmonizers, bassist Joe Callos and guitarist Michael Gurley, originally struck out on a coffeehouse tour as an acoustic duo before hooking up with drummer Phil Leavitt. In their live performances, rather than doing cartwheels to reproduce the album's multi-tracking, Dada replaces the layers with aggression, volume and attitude (heard in the Joe Jackson snarl of Gurley's lead vocals). Managed by Hit and Run, the group joins a team of talent that includes Genesis and Jesus Jones.

**D'Cuckoo**

These four digital divas not only write their own pop/techno/dance/world music, but also design, build, program and play their own one-of-a-kind electronic instruments. Already booked to appear at 15 virtual reality/computer conferences this year, D'Cuckoo are pioneers of the interactive concert hall. Their performances enmesh the audience in multimedia layers: live MIDI-interfaced music, video and an animated 3-D computer-graphics puppet built on a silicon graphics computer platform. If that's not enough, D'Cuckoo keeps fans on their toes with their "Midi Ball," a helium sphere that triggers sounds as it bounces through the audience. D'Cuckoo's debut album, "Umoja," was released in February.

**Lena Horne**

One of the century's most unforgettable women, Lena Horne has dazzled stage and screen audiences for the past 60 years. At 16, she made her debut at the Cotton Club, which led to big-band touring and recording stints. Under contract to MGM in the '40s, Horne starred in "Cabin In The Sky" and "Stormy Weather." Over the next 40 years she recorded a string of hit albums and became an international nightclub sensation, culminating in her record-breaking, Tony-winning one-woman Broadway show, "Lena Horne: The Lady And Her Music." May marks the release of her first album for Blue Note.

**The Indians**

Twenty-six-year-old Angelique Bianca is a Los Angeles native who's won her Arawak Indian, Haitian, French, Spanish and Russian roots into her music. A decade ago, she switched goals from writing raps for Ice-T to writing for herself. After a few years singing in New York and spinning discs in L.A. clubs, she moved to London. There she enlisted a British bassist and an Italian guitarist to form the Indians. The group originally hoped to make an album...
"NBA Superstars" And "NBA Superstars 2" Have Sold Over 1,000,000 Copies! Now "NBA Superstars 3" Is Here - Stock Up On The New Winner!

**NBA Superstars Scores Again!**

"NBA SUPERSTARS 3" presents the greatest NBA match-up yet - Today's hottest basketball superstars in their own music videos, teamed up with the music of 11 of today's top recording artists. Filled with unbelievable hoop action, exclusive camera angles and footage never before seen, it's the newest edition of the best-selling "NBA Superstars" music video series!

Features NBA superstars including Kenny Anderson, Derrick Coleman, Joe Dumars, Larry Johnson, Shawn Kemp, Dan Majerle, Alonzo Mourning, Hakeem Olajuwon, Shaquille O'Neal, Mark Price, Steve Smith, Isiah Thomas and more!

Featuring Sony Music artists including L.L. Cool J, Celine Dion, Soul Asylum, Rozalla, Domino, Erick Sermon, Branford Marsalis and Pearl Jam!

And...for the first time on video see Shaq dunking to his own music from "SHAQ DIESEL"!

**Super Marketing Support!**

- National trade and consumer advertising
- Full-scale publicity campaign
- Cross-promotions with Sony
- Impressive POP materials

Make sure you've got the whole collection ready - Now's the time to stock up on "NBA Superstars" and "NBA Superstars 2"!

Cat. #5996
UPC CODE: 8616-25996-3
Suggested Retail Price: $14.98
Approx. 40 Min. Color, Stereo
12-Pack Cat. #0726
UPC CODE: 8616-20726-3
36-Pack Cat. #0727
UPC CODE: 8616-20727-3

Assorted NBA Superstars 34-Pack
Cat. #0728
UPC CODE: 8616-20728-3
24 "NBA Superstars 3"
4 "NBA Superstars 2"
6 "NBA Superstars"

Dealer Order Date: 4/22/94
Street Date: 5/18/94

©1994 The CBS/Fox Company. All Rights Reserved. CBS™ is a trademark of CBS Inc., used under license. Fox™ and FoxVideo™ and their logos are trademarks of Twentieth Century Fox Film Corporation. ©1994 NBA Entertainment, Inc.
A SHOWCASE OF ANDY'S
MULTI-GOLD AWARD-WINNING SONGS

Anyone who has visited Branson, Missouri can attest to the success of Andy Williams’ “Moon River Theatre” and the enormous popularity of Andy Williams.

Andy’s Christmas show was a tremendous success on PBS and his “Greatest Hits” special (viewing in mid-March) offered the opportunity to record Andy’s monumental contributions to American popular music.

If Frank Sinatra is the “Chairman of the Board,” then Andy Williams is undoubtedly the CEO!
During the eight years as a top rated television series, "The Wonder Years" featured an amazing amount of "original artists" which reflected the mood and spirit of the late '60s and '70s.

Now there is a soundtrack to the hit TV series. This collection includes music from over thirty-five artists as well as original music from the series.

Available individually or as a 5 disc set (15 936).

USA Today, Monica Collins
"Best Comedy...quite simply the best show on television."

New York Times
"The Wonder Years is charming."

Associated Press
"Warm, funny, and evocative."

People Magazine, Jeff Jarvis
"...fresh, imaginative and intelligent..."

Miami News
"You'll laugh. You'll cry. But most of all you'll identify."

Wall Street Journal
"...A treasure."

Philadelphia Inquirer
"A series you can love as well as laugh at."

San Francisco Chronicle
"Simultaneously pokes your funny bone and captures your heart."

Relive the memories of your Wonder Years.

Soundtrack in conjunction with Roughrider Inc. & New World Television Inc.
THAT'S ENTERTAINMENT
Continued from page N-21

with former Bangles producer Davitt Sigerson, but when Sigerson became Polydor's president he signed the Indians instead. The group's first recording, the "Katvala" EP, won the Indians a slot on a British tour. The band spent the first half of 1992 in Los Angeles recording their second album, "Indianism."

James
There was no shortage of off-the-wall music in early '80s Britain, but James mined a niche all its own. Originally released on Manchester's ultrapop Factory label, James' first two singles launched a name of British 'nine covers and public acclaim. The band signed to Sire in the U.S. in 1984, producing two critically acclaimed albums in four years. Convinced of the power of their live performances, James bankrolled a live album. It was snapped up by PolyGram and was followed by a No. 2 U.K. hit, "Sit Down." In 1982 James released the million-selling "Seven" album and began a series of acoustic tours—one with Neil Young. Producer Brian Eno captured much of James' acoustic magic on the band's 1983 album, "Laid."

Joe
With the purchase of a one-way ticket to New Jersey, Joe left his Georgia childhood for a career in music. He began singing and accompanying himself on guitar in local churches, which led to demo work in recording studios and a meeting with up-and-coming producer Vincent Herbert. Together the two wrote "Don't You Give Up" for Vanessa Bell Armstrong, which brought Joe to the attention of Zomba Music and Mercury Records. In his debut album, "Everything," the 20-year-old singer/songwriter/producer crosses the bridge from R&B to hip-hop, combining funky, soulful styling with kinetic, hip-hop beats.

Sammy Kershaw
Raised in the backwoods and swamps of Bayou country—Kaplan, La.—Sammy Kershaw splashed onto the country charts in 1991 with the No. 3 hit "Cadillac Style." The record not only earned him a Cadillac but a position as spokesperson for a nation-wide car dealership association as well. Kershaw's first album, "Don't Go Near The Water," debuted in March 1992 and produced the flamboyant "Queen Of My Double Wide Trailer" and the No. 1 "She Don't Know She's Beautiful." For the past year, Kershaw has been on one long, continuous tour, taking off the month of January to record his third album, which is scheduled for June 1994.

Kronos Quartet
With a fearless dedication to experimentation, the 21-year-old Kronos Quartet has assembled an unparalleled body of work that combines classical with jazz, rock, pop and world music. The Quartet's extensive repertoire ranges from Bartok, Shostakovich and Ives to Charles Mingus, John Cage and Howlin' Wolf. The group enjoys annual concert seasons in San Francisco, Los Angeles, London and New York and performs at more than 100 concerts a year. The Kronos Quartet has commissioned hundreds of works from composers around the world, including such locales as Uganda, Australia, Japan, Argentina and Russia. The group's discography includes over a dozen titles, most recently "At The Grave Of Richard Wagner" and the 80-minute chamber epic, "Morton Feldman Piano And String Quartet," in 1993.
because
You Demand Both
Quality And Consistency

UCR Chrome  HCX Cobalt Type II
SKX Premium Ferric  SH Standard Ferric
Professional Audio Duplicating Tape

SKMA
PROFESSIONAL PRODUCTS

© 1994 SKMA, Inc.  4041 Via Oro Avenue, Long Beach, CA 90810  1-800-331-5729  Outside CA 1-800-237-8372
Selling Options: Will Consumers Buy Into The Retail Alternatives?

BY DON JEFFREY

ith all the new outlets people have for buying music, one might wonder why anyone would bother poking through CD bins and standing in line at a checkout counter. Let us count the alternate ways: record clubs, direct mail, TV home shopping, digital interactive TV, computer online services, vending machines, digital download kiosks.

Direct marketing of music accounts for about 10% of overall sales in the U.S. or about $900 million last year, according to the Recording Industry Association Of America. But the percentage is getting bigger, and if you listen to the prognostications of Wall Street and marketing consultants, the record store is the dinosaur of merchandising. Retailers disagree wholeheartedly, of course, and many of them point out that all these new markets are creating more demand for their merchandise.

One of the oldest means of selling music outside stores is direct mail. Reader’s Digest Association has been successfully marketing recordings since 1969. Last fiscal year it sold nearly 9 million music units, up from 7 million the year before. The numbers are not surprising when you look at one of Reader’s Digest’s biggest assets: a 100-million-household worldwide database. “Our mailing list is golden,” says spokeswoman Tara Phebeau. But Reader’s Digest’s offerings are not considered a big threat to retail business and government affairs, for Columbia House. He points out the balance between the discounts retailers offer and the list-price buying club members enjoy in over time. BMG’s direct-mail operation similar to some mail-order bookstores where a customer can order a wide range of products from the catalog. “We have a very strong program,” claims BMG Music Service, “We have gotten very good support from record labels—and also in many cases from artist management—who understand that club advertising is positive. It gives a boost at retail,” Retailers don’t buy that study, but BMG had the guts to present the findings in the lion’s—i.e., a NARM conference.

Record clubs and direct-mail companies, though, mostly market through the old-fashioned, low-tech means of mail and phone. The bigger threats to retail will arrive through the computer and the TV set.

Shopping TV is growing fast, but its numbers are still microscopic: about $2.25 billion out of an estimated $32 trillion retail market. So far, the cable shopping networks have not concentrated much on music, probably because of relatively low margins and the need for heavy volume to make it worth the expenditure of time.

QVC Network, Barry Diller’s cable shopping network, moved many Willie Nelson CDs and tapes and after the promotion a boxed set of compilations with an on-air performance and interview. QVC spokesman Dian Van Der Meck says a new channel, Q, which is set for a spring rollout, will focus on the MTV generation and may include the selling of records. “Music could become a very big business for us,” he says. Meanwhile, cable television is freeing the Network, which makes its money when music fans one 900 phone lines to request their favorite videos, is expected later this year to start promoting the sale of recordings while customers are on the phone requesting the artists’ videos. VP John Robison says the details have not been worked out yet, but the service may include deals with record companies.

Most of the big record companies are diving directly into the home-shopping waters, making waves with plans to debut music video channels that will have some shopping component. This grates on retailers. Ian Duffell, president of Virgin Retail Group, says, “With the strength of home shopping in America, that’s definitely pulling the rug from under our feet.”

But many retailers believe that TV shopping, since it is essentially a mail-order business, will hurt the record clubs more than it will record.

Continued on page N-43

Sizing Up The Superstores’ Impact On Music Retail

BY DON JEFFREY

Superstores, megastores, multimedia stores, home entertainment centers: Whatever they’re called, they’re sprouting like weeds across the retail landscape of America, and the hope is that seeds they’ll prove to be hearty sur- vivors of any climatic or economic change.

What is a music superstore? Retailers argue about the definition. Some say it’s a store with at least 10,000 square feet; others put the minimum at 15,000. But a few retailers say it has nothing to do with size, since those stands also may contain video, books and computer software; they say it means an inventory of at least 100,000 units of music.

Superstores have several advantages. They provide a wide range of recorded music the malls cannot touch, the kind of deep catalog that carries attractive profit margins. “You have your inventory—the depth and range of product—will allow you to discount as much as predicated,” says Bob Douglas, VP of operations for HMV USA, which started the superstore trend in England more than 20 years ago.

Superstores are viewed as fun and easy places to shop. They offer longer shopping hours than the malls and feature broad aisles with numerous listening posts for sampling new music and bins for budget-priced CDs and tapes.

Although they cannot compete with the malls for foot traffic, they can more than compete on the prices they pay for product. Mall space is expensive, and that is one reason why the traffic it provides. The recent recession, which hit the real estate business hard, has made nonmall locations a bargain—and that has fueled the superstore trend. “There is a much more moderate real estate climate today, and there is good availability for the size of the units we’re looking for,” says Gerry Weber, senior VP, domestic music and video, for Blockbuster Entertainement.

Additionally, having a big store allows a merchant the room to offer all those high-margin items like accesories and T-shirts, which boost bottom lines. A typical big store might yield $500 to $800 in sales per square foot.

Nevertheless, the success of these stores depends on the truth of retailer’s assertion that the pie is getting much bigger and so there are tasty pies for everyone. The challenge for these big-store merchants is to find ways to expand that pie, to get those baby boomers or couch potatoes who haven’t stepped into a record store since the ‘70s back to buying music. Ian Duffell, president of Virgin Retail Group, says, “Megastores tend to add sales instead of cutting the cake into fewer pieces. We’re generating sales from people who weren’t buying music, who had given up because the experience wasn’t rewarding or was intimidating.”

It is not just the music chains that are bracing the entertainment superstore concept. Book retailers like Barnes and Noble and Borders are starting to put more music on their shelves. Consumer electronics retailers like Best Buy and Circuit City are turning over space in their large outlets to music and undercutting the lowest prices of the music stores down the street.

But as Virgin’s Duffell says, “Music is not the same thing as going to the supermarket.” He and other managers maintain that the music store will always have the edge when it comes to selling recordings if employees are knowledgeable and enthusiastic about their products and if the stores offer some-thing no one else can do—spec-tacle; live music, interactive games and machines, DJs, listening posts, web service.

Many retailers maintain that these multimedia superstores are a reflection of the strength of the home entertainment industry, not that they are discounting the existence of the alternate forms of selling these products to the public, which may increase exponentially with the coming information superhighway and its fast and flashy lanes directly into the home.

Millions of Children Know These Characters

Clifford  The BIG RED DOG
© 1983 Norman Bridwell
All rights reserved by Scholastic Inc.

BABY SONGS™
© 1994 Backyard Enterprises Inc.

SHINING TIME STATION
© 1994 Scholastic Inc. All rights reserved.

The BUSY WORLD of RICHARD SCARRY

Now They Can Enjoy Their Music.

Video Treasures is taking the children's audio business by storm, distributing some of the best kid's product ever recorded.

VIDEO TREASURES

A New Voice in Children's Entertainment

For more information call the order hotline now
1-800-786-8777
Available April 27th, 1994

www.americanradiohistory.com
The solar eclipse.

A unique and powerful alignment of forces.

Symbolizing change. Ushering in the dawn of a new era.
Jen Anderson, Trevor Rabin, Chris Squire, Tony Kaye, Alan White

Talk
The New Album
Produced by Trevor Rabin

On Tour This Summer

JUNE
2 Binghamton
3 Saratoga
4 Portland
5 Mansfield
7 Toronto
8 Montreal
9 Quebec
11 Hartford
12 Buffalo
14 & 15 Philadelphia
16 New York City
18 Jones Beach
19 Columbia

21 Pittsburgh
22 Cleveland
23 Cincinnati
24 Columbus
25 Detroit
26 Indianapolis
28 Moline
29 St. Louis

COMING IN JULY
Milwaukee
Chicago
Minneapolis
Kansas City
Denver

Salt Lake City
Salem
Seattle
Vancouver
Concord
Sacramento
Reno
Mountainview
San Bernardino
Los Angeles
Phoenix
Austin
Houston

COMING IN AUGUST
San Antonio
Dallas
Oklahoma City
Pensacola
Orlando
Miami
Tampa
Atlanta
Nashville
Charlotte
Richmond

Management: East End Management Co./Tony Dimitriades

©1994 Victory Music, Inc.

www.americanradiohistory.com
Dunney Bites Back With Solo Debut
Atlantic Aims Songwriter’s Set At Serious Listeners

BY DAVID SPRAGUE

NEW YORK—Before he turned 18, Francis Dunney topped the British charts as front man of the florid progres-
sive rock band It Bites. By the time his 21st birthday rolled around, Dunney’s guitar pyrotechnics had
prompted Robert Plant to tap him for a spot in his touring band. Neither of those experiences, however,
foreshadowed the mature, Donald Fagen-esque sound of his American solo debut, “The Age of Dunney,” due May 3 on Atlantic Records.

“I didn’t really want to know what anyone expected,” says Dunney. “The album was recorded in an
A&R-free zone, and I still haven’t asked anyone’s opinion of it. I wanted to see what I had as a writer.”

Atlantic Records GM/executive VP Val Azzoli admits that the finished al-
bum came as a bit of a surprise, given the hard-edged nature of Dunney’s previous work (including a 1991 solo debut that Virgin Records released only in Japan). “I thought it was going to be straight rock, verging on grunge,” he says.

“But this is perfect for older, more serious listeners—people who go home and listen to it, not out on the road,” adds Dunney.

Reaching that somewhat older demographic will, Azzoli grants, be a challenge: “You can’t get them all in one place, like you can get with MTV and teen-agers,” he says.

“You get to these people more slowly. A radio interview will get across his personality, hearing his mu-
sic will drive it home further, and mak-
ing the right video is the final piece. It might take four or five months, but this is music that will sink in.”

While Dunney’s past efforts have showcased his instrumental prowess—be it form operatic prog as It Bites’ “Tian It’s a Magic Touring 1985” or theatre performances in Japan and on Broadway—“The Fearless” is a surprisingly low-key affair that gives a wide berth to the English singer-songwriter’s flamboyant voice. The lack of fireworks, Dunney insists, is no accident.

“To that end I set out to make a guitar album because I don’t want to be a gui-
tarist,” Dunney says. “I want to be a songwriter. There isn’t very much left to do on guitar records.”

(Continued on page 28)

Zomba Brings Alternative Acts
Into Already Successful Fold

ALTERNATIVE Way To Growth: Zomba Music says it’s doing better than ever—the Clive Calder pub-
lishing firm operated by senior VP GM David Renzer in New York says 1993 was its best year. But there is always room for more success in one’s native turf, and

“While Zomba was one of the first companies to take rap music seri-
ously, we still continue to pub-
lish bands such as Def Leppard, Iron Maiden, and Poison, we also realized the emergence of other genres such as alternative music,” says Renzer. “We are sending the message that we are active, aggressive, and of-
fering very competitive deals, even in today’s market.”

Recent “cutting-edge” signings include Julianna Hatfield, Dinosaur Jr. (J. Mucci), Superchunk, Sonic Youth, Babes In Toyland, An-
thrax, and the Breeders.

“The sale of Virgin to EMI,” Renzer adds, “Zomba has become one of the last companies with the clout of a major, yet with a smaller budget and roster. This makes us very attractive to managers and art-
ists who are concerned with size and the amount of attention they might receive.”

B RISK, LIVELY, MERRY... “Today’s musicals have less book and lyrics. In the musical revue, the audience is sometimes given the audience to another during in-
terruption at a letter-perfect, con-
brec. Staging and costumes are the only 10% of the show.”

Concerts, like the recent CPP/
International, has been particu-
larly popular with college audiences. Also, Davis is conducting a “Good-
will Games Concert” June 2 in St. Petersburg, featuring Mannheim Stearnmoller, the St. Petersburg Philharmonic, Russian folk artists, and the group America. The event will benefit the restoration of the Garden Palace of Mikhailov in St. Petersburg. Davis’s American Gra-
umphage label is releasing a “Good-
will” album in June with members of the Chicago Symphony.

FANNING THE FLAMES OF Jazz: Hal Leonard president Keith Mar-
dak writes, “We’re such big fans at Hal Leonard that we decided to be-
come corporate sponsor of the ‘Jazz Artists Series At The Pabst’ here in Milwaukee. The Historic Pabst Theater is the perfect setting for this series.” The associa-
tion, Maridak has, its ap-
propriate business side, too: The print oper-
ation is being involved with some of the artists by producing books with them and having them do mas-
ter classes for music students taking classes in the Milwaukee area.

THE RIGHT TIME: Songwriter Brian Gari wrote a song 17 years ago called “If Our Songs Still Make It (Why Can’t We?)” that was ad-
dressed to songwriters Elie Green-
wich and Jeff Barry. Gari says that

Jay Siegel of the Tokens held onto the song for 17 years, and now he plans to make it the title song of a new CD, which Siegel is seeking to release through a major label. The song also is included in a recent CPP: Belben song folio of Gari’s Off-Broad-
way musical revue, “A Hard Time To Be Single.”

PRINT ON PRINT: The following are the best-selling folios from CPP/ Belben:

1. Bryan Adams, So Far So Good
2. Philadelphia, Soundtrack
3. Ian Moore, Ian Moore
4. Stacy Boggs, Something Up My Sleeve
5. Dave Koz, Lucky Man
Among them will be a servicing of the CD to bookstores, boutiques, and other nonmusic retailers, who hopefully can bolster sales through in-store play. Much of the campaign focuses on television appearances, Beck says. "We will have an initial phase of television exposure prior to the release," says Beck. "Then we will do another phase just prior to the tour. We will be another push at the conclusion of the tour to reinforce the tour's success, and to start aiming the way into the holiday selling season."

When possible, all facets of the project will be tied together via the artwork of Polish painter Halina Tymuza, whom Basia discovered. An integration of Tymuza's works and pictures of Basia "will be featured on all of our elements, whether it's a CD pro, a commercial single, or the album," says Beck. "We have a cohesive vision with everything."

Additionally, during the first week of release, Epic is planning listener appreciation receptions in New York, Chicago, Los Angeles, San Francisco, and San Diego. The parties, coordinated through local radio stations, will be attended by Basia. Video also plays a big part in the plan. The clip for "Yearning" is being directed by British director Howard Greenhalgh, who is noted for his work with Sting and the Pet Shop Boys. Basia will be VH-1's May artist of the month.

Beck credits Basia's new manager, Dee Anthony, with helping bring the whole plan into focus. "We started our planning process for this project much earlier, and had more time," says Beck. "That's something that Epic is doing in general, but it was also because of Dee. He has been especially involved in looking at comprehensive touring plans and putting those plans together early."

Basia will start a world tour in July in the Far East that will bring her to the U.S. toward the end of the month. Among the proposed stops, according to Basia, is a two-week stint on Broadway in New York.

"I'm going to bring my mom to New York," he says. "She's never been to America. She's never seen me on stage, and now she's going to see me every day."

In fact, if Basia has her way, her mother also will see her in Poland. "We're planning to play there because Poland is becoming more and more capitalist, and there are so many promotion companies now," she says. "Once, it was impossible; we would have had to go there and play, and we would have had to add our own money (to cover concert expenses)."

BOBBY SICHRAN
(Continued from page 22)

out with a full band to play these songs."

While the promotion of "From A Sympathetical Hurricane" has not even begun, the highly prolific and quick-witted Sichran is already planning his next album and thinking about writing and producing more outside projects.

"I'm enjoying the excitement of seeing my dream, my first album, come out, but I can't help but look ahead," he says. "I have so many ideas, and so many things I want to do. Sitting around and waiting seems like such a waste of time."
Featuring new and previously unreleased music from Nine Inch Nails, Stone Temple Pilots, The Cure, Helmet, Rage Against the Machine, Pantera, Rollins Band, Machines of Loving Grace, Violent Femmes, The Jesus and Mary Chain, Medicine, My Life With the Thrill Kill Kult, For Love Not Lisa & Jane Siberry

The Crow

Original Motion Picture Soundtrack

In stores March 29th
THERE LAST FEW YEARS have been good to Pam Tillis. After a decade-long false start (namely the '80s), she's hit her stride musically, with smart, assertive country and, commercially, with a sea of hits. Tillis took a break from filling arenas with Alan Jackson to play the intimate Bottom Line and preview songs from her upcoming album, "Sweetheart's Dance." From the sound of the new offerings, her winning streak won't end anytime soon.

Backed by a sextet, Tillis, charty as always, opened with the new "Mi Vida Loca (My Crazy Life)", moved into "Homeward Looking Angel," followed with "Don't Tell Me What To Do," and never looked back during the 60-minute show, weaving country, rock, and touches of old-time gospel.

Life-size hits "Maybe It Was Memphis" and "Shake The Sugar Tree" anchored the show. Other highlights included Tillis' new single, the pretty, piano-heavy ballad "Spilled Perfume," the yet-to-be-recorded "Tequila Mockingbird," which soared above its unfortunate name; and the raucous closer, "Till

(Continued on page 22)

WOODY WATTS Bites BACK WITH ATLANTIC DEBUT

(Continued from page 21)

John McLaughlin or Paco DeLucia, you can't do better than that.

Even so, songs like the single "American Life In The Summertime" (which ships to radio April 12) and "King Of The Blues" evince Dunny's keen ear for arrangements. And despite his desire to avoid being pigeon- holed as a "boring muso," he'll admit that, yes, he did try every instrument on "Fearless"—save some harmonica blowing by producer Kevin Nixon.

"I didn't want to do things that way because at heart, I am a band sort of person," says Dunny, who actually began his career as a drummer. "But everything I'd try someone out, I'd say 'it goes like this,' and play exactly what I wanted, which made me realize there was no point in paying thousands of dollars to someone and have to show them exactly what to do. I'd rather take the money and go to Bar- bados."

Before hitting the islands, Dunny will spend three weeks in the States on a spring promotional tour of album rock outlets. "We've also going to target pop and album alternative radio with the single," says Aznol. "It's really a multifaceted record. He's a great musician, so we can appeal to musicians, he's attractive, which helps in appealing to an older female demo- graphie... And if anyone (at radio) says they can't play a song about sum- mer during the spring, I'll personally put a brick through their ear," Aznol says with a laugh.

"American Life In The Summertime" is actually less breezy than its ti- tle suggests, chronicling as it does Dunny's unhappy L.A. sojourn at the turn of the decade. "The town completely swallowed me up, and I had to get out before I died," he shrugs.

The bulk of "Fearless" is more up- beat; Dunny admits his songwriting fires were stoked by a return to Bri- tish soil, and a stock-taking process that saw him catch up on some of the musical events he missed while "on the road, totally pissed" for much of the last several years.

"With It Bites, I was doing '70s music in the '80s, which was so unhip that we got crucified," Dunny says. "But '70s music is hip now, so I decided it was high time I started doing '80s mu-
sic."
MAVERICK MUSIC CONGRATULATES
our writer
Lucinda Williams

"Passionate Kisses"
Best Country Song of the Year

"Passionate Kisses"
Best Vocal Performance Female
Mary-Chapin Carpenter

Direction: Metropolitan Entertainment, Inc. - John Scher, Rob Kos and Bridget Nolan
Legal: Codikow & Carroll - Rosemary Carroll
Business Management: Entertainment Management Inc.
R&B Pioneers Gather For 5th Annual Awards Ceremony

NEW YORK—R&B legends were honored March 2 at the fifth annual Rhythm And Blues Foundation Pioneer Awards ceremony held at Roseland here. The event was hosted by Bonnie Raitt and Ruth Brown. Honorees were Otis Blackwell, Jerry Butler, Clarence Carter, the Coasters/Robins, Don Covay, Mable John, Ben E. King, Johnny Otis, Earl Palmer, the Shirelles, Irma Thomas, and "Little Richard" Penniman. Individual artists received $15,000, and each group received $20,000 to divide among its members. In addition, Little Richard received the Ray Charles Lifetime Achievement Award. Attendees enjoyed performances by the Shirelles, Ben E. King, Clarence Carter, Little Richard, and other honorees. (Photos: Chuck Pulin)

 Smarty Pants is America's #1 independent children's label

K-Tel is now distributing SMARTY PANTS audio.
See us at NARM, Booth #1007

K-tel International (USA), Inc.
15535 Medina Road, Plymouth, MN 55447
Telephone: Toll Free 1-800-328-6640
In Minnesota: (612) 559-6800
Congratulations Clive Davis & everyone at Arista

Congratulations L.A. Reid, Kenny "Babyface" Edmonds & everyone at LaFace

Congratulations Clive Calder & everyone at Jive

Congratulations Joe Galante & everyone at RCA

Congratulations and thanks to everyone at BMG Distribution

and a special thank you to you, the members of NARM, for this historic success.

Very best, Pete Jones

BMG DISTRIBUTION
This spotlight, Billboard highlights past music's energizing effect on today's industry. From catalog to box sets, this market activity is escalating, while its reach is expanding.

Billboard reviews forthcoming reissue products by:

- exploring the current state of the domestic reissues market
- surveying British activity from the retail perspective
- listing upcoming Jazz releases
- revealing label plans for commemorating the arrival of British Rock in 1964

Revitalize your market with Billboard. Let our 200,000 readers worldwide know that yesterday's phenomena is just a reissue away!

ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

LA: GARY NUELL (213) 525-2302
NY: NANCY BOWMAN (212) 536-5272
EUROPE & UK: PAT ROD JENNINGS/CHRISTINE CHINETTI 44-71-323-6686

Seeking heat from an independent distributor that carries the biggest selection of indies on the planet? We offer a wide and diverse range of labels and an extensive assortment of tee-shirts.

YOUR STORE'S PROSPERITY IS OUR GOAL.

- Orders placed before 4 o'clock ship the same day
- Huge range of magazines, books, and videos
- Experienced, knowledgeable, well-groomed sales reps
- More independent labels and 7s than God
- Nationwide sales coverage
- Monthly new release mailer
- Pay with your credit card to avoid COD charge
- Great fill, instant stock confirmation
- Copious amount of new and catalog imports
- New store and quantity discounts
- The most and by far the coolest selection of tee-shirts
- Full export service
- Optional back-orders & pre-orders hold
- Floppy disc of catalog available
- New release info auto-faxed daily or weekly

EXCLUSIVE DISTRIBUTOR for Alternative RLG releases from B.M.G.

N.A.I.R.D.

Dutch East India Trading

<table>
<thead>
<tr>
<th>EAST COAST</th>
<th>MID WEST</th>
<th>WEST COAST</th>
</tr>
</thead>
</table>

ARTISTS IN CONCERT (Continued from page 28)

All The Lonely's Gone, which is included on the April release.

Opening the night's doubleheader was Arista label mate Parnell. "I promise a good time," said the tall, red-headed Texan as he strolled on stage. A low-key slide guitarist, Parnell stands as a testament to perseverance. Like Tillis, after years of playing, Parnell is now basking in some mighty fine success.

The weathered singer mixed Texas blues with a handful of aching ballads and a couple of Hank Williams and Bob Wills covers to deliver a solid show.

Parnell's latest single, "I'm Holding My Own," falls in the slow song category. It's a stiffer-upper-lip tune so sweet that fans will be singing and requesting it for years to come. Live, it was the title track from Parnell's latest record, "On The Road" that most fully realized his talents. Marrying country, Eagles-type rock, and a strong John Hiatt-like narrative about folks searching for life's answers out on the highway, "On The Road" roared like a barroom on wheels.

ERIC BORNERT
Various regions are underway.

Yanni, the tour’s manager and coordinator, says, “The idea is to give new artists a chance to tour with a lot of support. These days touring can be difficult for new acts, and we provide a lot of promotion for them.”

Tattoo artists and organizations such as LifeHEAT, NORMIL, and Greenpeace will set up information booths in the venues. The ticket price is $8-$9 a show.

As part of the tour package, the three acts are included in the company’s “Concrete Corner” displays in retail stores. The bands’ albums will be on sale at these stores as well. In addition, Concrete will place ads in two major publications and on one radio station in each tour market. The company also sets up interviews with local press and radio and in-store appearances for all three acts.

At the shows, 100 cassette samplers with songs culled from Varga’s “Prototype,” Greta’s “No Brin,” and Shooto’s Groove’s “Respect” E.P. as well as other rock acts, will be given to the first 100 concertgoers. Biographies and photos of the bands also will be handed out to audiences and sent to Dean Markley, Dun- ley, and other companies for endorsement consideration.

In addition, attendees can enter a raffle to win various prizes, such as an autographed Alice In Chains poster or an autographed Motley Crue guitar. Concrete Corner tour shirts, hats, and condoms also will be given away.

WILD AT HEART: DGC tuned skeeters of the eclectic Irish folk-rock sound of Wild Colonials with a four-track sampler from the group’s debut, “Fruit Of Life,” released March 15. In early March, radio, retail, and press received a solicitation sheet, sampler, and a special giveaway bio that houses the disc. “We’ve already had positive feedback and heightened interest in the act as a result of the mailing,” says Jayne Simon, director of sales at Geffen.

Aware of the band’s likely demographic, DGC is shipping promo copies to intensive “hot spots,” including select restaurants, coffee houses, and resorts.

The label also will place the album in various retail listening stations, promoting Tower Records and Kemp Mill, beginning in April.

UPDATES: Canadian set the Boomers landed a U.S. deal with the newly formed Wildcat Records (see story, page 10) thanks to overwhelming response at album alternative radio. (Billboard, Feb. 19).

Chrysalis’ E19 jazz/rap/hip-pop act the Salsolinos (Billboard, Feb. 19) landed the opening slot on Queen Latifah’s tour, beginning May 2. The group’s debut, “Jazz In The Present Tense,” will be/listening posts in Tower, The Wiz, and Musicland in April. The label also is in the midst of an 800-store “New-Jazz-Swing-Trivia Contest” in which retailers can win $100 for answering a question on a toll-free number. A similar, consumer-oriented contest is being planned to coincide with the tour.

Additional reporting was provided by Brett Abelson with assistance from Silvio Pietrobono.
NORMAN BROWN AIMS FOR BREAKTHROUGH

MoJAZZ WHIPS UP 'STORM' OF PROMOTION

BY J.R. REYNOLDS

LOS ANGELES—MoJAZZ is hopeful that guitarist Norman Brown's covers of proven hits will help his new release become a commercial breakthrough.

"After The Storm," which drops May 3, features versions of hits by Janet Jackson, Luther Vandross, and the Isley Brothers. Despite the three cover versions on the 12-track album, Brown says his latest set better defines his individual identity as an artist than did his 1992 album "Just Between Us."

"Overall, I wanted to show different sides of myself to listeners," he says.

Citing certain technical nuances and creative modifications to his playing, Brown says "After The Storm" is a more "modern" sounding album. "It's personalized, with a hipper sound," he adds.

The [instrumental] interpretation of my compositions and arrangements by the musicians is a lot closer to my vision than last time.

The main reason is because the same people who recorded on "After The Storm" were also on the road with me while I was touring. On my first album, I used session musicians who didn't see the music until the day of the recording session.

Bruce Walker, senior director of MoJAZZ, reports that the label is committing itself to breaking Brown by taking advantage of the commercial appeal of "After The Storm" and launching an all-out assault on the airwaves. He says the first single, a cover of Janet Jackson's hit "That's The Way Love Goes," is slated to hit the streets April 19 and will be accompanied from other cuts from the album on its B side.

"The first single is an excellent cover of Janet Jackson's hit, and we'll take advantage of the song's appeal by working it at a variety of formats, including NAC, jazz, quiet storm, urban, even AC," he says.

Walker says that following this in-itself hit, the album also will promote the single at college radio.

He adds, "The B side's sampling will consist of songs that will probably be the second and third singles. Those tracks also are covers of commercially successful tunes: Vandross "Any Love" and Isley Brothers "For The Love Of You."

Walker says touring is an important aspect of plans to reinforce Brown's name, and will play a large part in the overall marketing campaign. "Norman was received really well when he toured in support of his last album, particularly in Europe," he says. "We'll be sending him out again, beginning April 23 in Tuscaloosa, Ala., where he starts the tour, right? what will be a world-wide tour.

Brown is to perform at the National Assn. of Recording Merchandisers conference this week in San Francisco. He's also slated for a show at the annual music conference hosted by Black Radio Exclusive (BRE), scheduled for May in Los Angeles.

Brown says the most difficult part of his latest project wasn't the songwriting—he wrote the album's other nine songs—or the arranging. Rather, it was the non-creative aspects of his producing duties. "I think that moving from artist to producer was most challenging because I'd have to adjust my attitude about the whole new role I had to deal with."

Because he is a jazz guitarist with a smooth and easy style, comparisons between Brown and George Benson abound. Brown views such talk as complimentary, since Benson was a major influence, but insists his sound is nothing like Benson's.

"The only thing we have in common is that my tonality is very clean like George, and I use the same brand guitar that he does, an Ibanez GB 10," Brown says.

Brown says a more substantial difference is that his music is more rhythmically based, while Benson's sound has firmer roots in jazz. "George's music is based in traditional bop or swing," he says. "But the real differentiation is through the segmenting. I've slowed things down in my music."

MoJAZZ’s Walker adds. "Norman simply has a different sound, and it's most apparent when you hear him live. Norman's got more of an R&B fusion with a jazz base. Our success with him will be with disc jockeys, R&B jingles and contemporary jazz fans."

Music video exposure also will be a component in marketing Brown, according to Walker. "With his last album, we only did one videoclip," he says. "Because we're going after mass appeal with this project, we'll probably produce the live, two-hour awards telecast toward the VH-1 and BET viewer."

"The familiarity is there," Walker adds. "And with a big radio push, his touring, and the music videos to help tell his story, we're sure to capture some attention."

Guinness Hoops? Warner Bros. R&B duo Guesses recently provided halftime entertainment for a charity basketball game benefiting S.A.F.E. (Sisters Asking For Mothering Education). The celebrity game was held at Fairfax High School and sponsored by urban station KXBT Los Angeles. Pictured, from left, are Daryl Germaine of Guesses; rapper Del Jeff, who served as the game's announcer; and Deron Irons of Guesses.

8TH SOUL TRAIN AWARDS ARE AGLOW WITH STELLAR PERFORMANCES, STAR APPEARANCES

SO WHAT DID superstar wife Whitney Houston think of her first-ever musical performance with superstar husband Bobby Brown at the eighth annual Soul Train Awards?

"He's the best entertainer to be with on stage because he has this incredible energy that you can feed off of," said Houston. "I'm looking forward to working with him again.

Gladys Knight, Patti LaBelle, and Johnny Gill hosted the evening, during which Houston and Arista labelmate Toni Braxton were big winners, walking away with a pair of trophies each, including album of the year for Braxton's self-titled debut set and song of the year for Houston's rendition of "I Will Always Love You."

Houston also was presented with Soul Train's special Sammy Davis Jr. Award as entertainer of the year.

Held March 15 at the Shrine Auditorium in Los Angeles, the live, two-hour awards show was kept flowing by a richly eclectic collection of musical talent.

"Today there exists in soul music an exciting cross section of styles and personalities, and that was reflected during tonight's show," commented the visibly fatigued Soul Train host behind Don Cornelius.

In addition to performances by Houston and Braxton, the show featured many great moments courtesy of musical director George Duke. Performances ranged from the textured R&B harmonies of the Winans and R&B album of the year winner Babyface, to the ultracool Benson/EGG collaboration, to the very messy gaggle rhythms of Snoop Dogg, Dogg and Onyx, winner of best rap album honors.

One of the evening's highlights was no doubt when Knight, LaBelle, and Gill ceased issuing a raucous medley in honor of Soul Train Heritage honoree Barry White.

Other Soul Train awards went to Trevin Campbell ("Can We Talk"), best R&B single; Jodeci ("Lately"), best R&B single for a group, Silk ("Close Control"), best group R&B album; Kenny G ("Breathless"), best jazz album; the Mississippi Mass Choir ("It Remains To Be Seen"), best gospel album; H-Town, best new artist; and Janet Jackson ("TJJ"), best music video.

BEHIND THE SCENES, everyone talked about their latest projects and future plans. Barry White is polishing his next album, set to be titled "The Icon Is Love," due in June. "I did a lot of songwriting collaboration on this album, with people like Gerald Levert, Jimmy Jam & Terry Lewis and Chuckie Booker, so that makes this project special to me.

R&B album winner Babyface says he is toying with the idea of going on tour. But he was most excited when reflecting on Toni Braxton, who came to Arista via his LaFace label. "I'm so thankful to be able to work with such talented people as Toni, who turned in a wonderful project," said Babyface. In addition to her album honors, Braxton won best R&B single, female, for "Breathe Again."

Speaking of touring, Lisa Lisa says she's preparing for dates starting in July and promises quite a show. "I'm talking about a major live show here," she said. "It's not going to be like some music video... it's going to be something audiences will come away from dog tired!"

Also excited about touring this summer is Dwayne Wiggins of Tony Toni Toné, who added that the best part of the recording business for him is "attending celebrations like this and producing new artists like [Fox Records signee] Simple-E. Wiggins also touted unsigned soul artist Jo, whom he is producing.

On the prow backstage with a minimal entourage was the urban-gear-club Hammer. A gentleman with the women, and a guarded but all-the-way-down homie with the fellos, Hammer happily accommodated autograph and snapshot requests from adoring fans and friends.

"I'm grateful that my new album is doing well and I'm especially happy about the great response it got from the streets," he said. "I love being here for the fans."

RAP IN THE 'BADLANDS'

Although the rap and R&B scenes in Houston are mainly defined by artists like Scarface, the Geto Boys, and H-Town, the town has its own recording artist Papa Chuk. Chuk says his album, "The Badlands," is different because its hardcore rhetoic contains broad, politically rooted, inner-city commentary.

"Slum-funk" is how Chuk describes the mixture of rough hip-hop, hard bass lines, and reggae-tinged vocals that are featured on his debut disc, which hits the streets May 3. He says his raspy, 111nfluenced sound is a result of listening to college reggae station KAZI Austin as a youth.

Chuk is joined by his jump-off electric guitarist, John "The Plumber" Boatman, who consists of Baja Jedd, Chump MC, Agoné, Kilo, Pepsi, and Johnny Quest. With his sights set on helping to create a future career, Chuk says he formed the group to lift the level of self-esteem and social awareness of people in his Texas "hood."

"Everything I focus on deals with my inner struggle as a youth trying (continued on page 29)
JUST WHEN YOU THINK you've seen it all: This week's Hot Shot Debut on the Hot R&B Singles chart is one for the history books. The commercial single has two songs on it, but the songs are performed by two different artists. Word! "I'm Still In Love With You" by A. J. St. John and "Part Time Lover" by H-Town are both on the same cassette single. This is the first single to be released from the Death Row soundtrack for "Above The Rim." Sure's tune has more airplay points and is listed first. Boy, won't this one be fun to follow.

WHEN BIG GETS BIGGER: "Bump N' Grind" by R. Kelly (Jive) just grows and grows. The single has nearly three times as many points as the next record on the overall chart, and it tops the next single on the sales-only chart by 4-to-1. Airplay is strong, and the song ranks No. 1 at 20 radio stations, including WQRE New Orleans; KJIMZ Dallas; WBLX-FM Mobile, Ala.; WZAK Cleveland; and WQMG Greensboro, N.C. The album "12 Play" is No. 1 for the eighth week.

GREATEST GAINER: "Dream On Dreamer" by Brand New Heavies (Delicious Vinyl) gets the largest increase in airplay points and wins airplay honors for the second week in a row. The single rises on the overall chart 59-36. It ranks No. 3 at WENN Birmingham, Ala., and shows dramatic increases at WBLZ New York and WVEE Atlanta. Speaking of the EastWest and Atlantic-distributed releases, take a close listen—many of their current records are oh so radio friendly. "So Much In Love" by All-4-One (B/W) rises 18-13, gaining 11% in sales points. "Comin' On Strong" by Sudden Change (EastWest) gains 12% in radio points and moves up on the overall chart 46-40. "Round And Round" by Glenn Jones (Atlantic) increases 50% in total points and glides up the overall chart 70-55.

AND I LIKE IT: "How Do You Like It" by Keith Sweat (Elektra) was last week's Hot Shot Debut and just missed winning this week's airplay award. Airplay points increased 6%, and it moves up 50-21 on the airplay-only chart. It ranks No. 1 at WJTT Chattanooga, Tenn., and ranks in the top five at five other stations: WDXC Richmond, Va.; KWRZ Little Rock; WFXE Columbus, Ga.; WEDR Miami; and KVSP Oklahoma City.

THE HEAVESTER'S BACK: "Got Me Waiting" by Heavy D & The Boyz (Uptown) earns the Greatest Gainer/Sales honors. It debuts at No. 24 on the sales-only chart. As usual, Heavy D. defies the rules: His rap record sure sounds like a radio record to me and to a lot of radio programmers. It's top five at WBLZ New York; WZAK Cleveland; KTWU Tulsa; and WQOK Raleigh, N.C.

PROUD TERRI: I've either attended or watched the "Soul Train Awards" since its inception. Never have I been so proud and entertained as I was this week. From Whitney Houston's opening number straight through to her performance with husband Bobby Brown (who really held his own), I have nothing but praise for performers, presenters, and winners. Don Cornelius' selection of soulful hosts—Patti LaBelle, Gladys Knight, and Johnny Gill—proved outstanding. And finally, what insight to honor Barry White. His voice has titillated music fans for decades, and in his remarks the sexy brother thanked "retail, radio, and all of our wonderful record buyers."

---

BUBBLING UNDER HOT R&B SINGLES...

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DISTRIBUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sakkafex</td>
<td>Skyy (EastWest)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 2    | Amanu | Jodeci | (

From the forthcoming debut album
SOUTHERNPLAYALISTICADILLACMUSIK

OutKast's explosive debut single.

SINGLES

OUT 100,000
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK</th>
<th>FOR SALE</th>
<th>GREATEST GAINER</th>
<th>CURRENT</th>
<th>ESSENTIAL</th>
<th>SUGGESTED</th>
<th>DATE</th>
<th>SELLER</th>
<th>FORMAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>R. KELLY</td>
<td>THIS CHICK</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>18</td>
<td>GANGSTARR</td>
<td>GANGSTA LUXURY</td>
<td>1</td>
<td>1</td>
<td>16</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>21</td>
<td>Snoop Doggy Dogg</td>
<td>DEATH ROW RISING</td>
<td>1</td>
<td>1</td>
<td>17</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>25</td>
<td>Tone Loc</td>
<td>LAY ME DOWN</td>
<td>1</td>
<td>1</td>
<td>18</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>30</td>
<td>A Tribe Called Quest</td>
<td>MIDNIGHT TUNES</td>
<td>1</td>
<td>1</td>
<td>19</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>36</td>
<td>Tatyanna</td>
<td>BOOM BOX</td>
<td>1</td>
<td>1</td>
<td>20</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>42</td>
<td>Snoop Dogg</td>
<td>HALL OF FAME</td>
<td>1</td>
<td>1</td>
<td>21</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>52</td>
<td>Dr. Dre</td>
<td>STRAIGHT OUTTA</td>
<td>1</td>
<td>1</td>
<td>22</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>62</td>
<td>Snoop Dogg</td>
<td>GOSPEL</td>
<td>1</td>
<td>1</td>
<td>23</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
<tr>
<td>72</td>
<td>Snoop Dogg</td>
<td>GOSPEL</td>
<td>1</td>
<td>1</td>
<td>24</td>
<td>11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>36</td>
<td>15</td>
</tr>
</tbody>
</table>

... (Continued)
**ARTIST DEVELOPMENTS**

(Continued from page 4) to find his way in the "badlands"—America," Chuk says of the lyrical content on "The Badlands." - Charles Dixon, A&R representative for Pendulum, brought Chuk to the label. He, too, says the rapper is different from other local acts, an experience of Houston’s infamous ghetto, he says, "The Gato Boys have more of a local 9th Ward style...I’ve always been aware of what’s happening with my people, and culture, [but] has more of a national flavor..."

"Desolate One," the album’s first single, hit retail racks Feb. 8, backed by Bid side track "Show Some I.D." With bass-driven, mind-altering beats backing a raggastyle vocal flow, "Desolate One" contains catchy hooks that portray Chuk as being part of a generation of lost and isolated youth ("Desolate One/Carry a gun/Second to none/On the run").

Pendulum’s Dixon says that a special mix-show edit was included on the "Desolate One" 12-inch that went to select street DJs and mix shows in January. The "Desolate One" video, directed by Ian Fletcher, was released in early March and received 25 adds out of 30, according to Dixon. He says the clip is in medium-to-heavy rotation at local video outlets in Texas and California, and is being played on Box in Texas.

Dixon says Pendulum hopes to break Chuk on a regional basis before seeking national exposure. Strategies are being finalized at R&B/G - & E Media's distribution branches in Dallas (which handle all of Texas), and in San Francisco and Los Angeles markets. Scheduled for subsequent penetration are the Midwest and East Coast.

An April high school tour in Texas is being planned to introduce Chuk to young record buyers and gain crucial visibility and name recognition at the street level. If successful, other markets will be included.

The jazzy "Trunk Of Funk," which Chuk calls "complementary" to females, is targeted as the second single, and is tentatively scheduled to drop in late March. Other notable tracks include "Lord Have Mercy," a hard-hitting joint dealing with child abuse, and "I.A.B. (I Ain’t Bulletproof)", which Chuk says represents "political rebellion against what the government tries to do to African-American soldiers."

**HE’S SO SHY**

Chuk has a light voice and smooth, bojyaah look, but at 16 the Virgin Records rapper seems to know more about hard living than he does about pop-rocking. His debut album, "AKA The Rugged Child," was produced by RNS and offers booming celebrations of selfhood alongside gritty narratives. It’s tentative to due drop April 19.

Although the album’s cushiony lead single, "Oh and On," is shaping up to be a hit, retailers in January, it has been developing a buzz since last October. The loping track presents snapshots of life in the hood. As it spotlights ghetto games—it’s dangers, its ruffneck players—it looks at the way these goings-on affect the rest of the community. “Shyheim is a grassroots artist, a real narrator from the streets,” says Wayman Jones, Virgin’s VP of R&B promotions.

Because Shyheim speaks the language of the streets, Jones says, "[urban] kids are going to be the first ones that will relate to him." Thus, Virgin began its campaign to expose the artist on the bricks. "We seeded that market because we wanted to see what the vibe was," says Jones. "We wanted to build a groundswell.

Shyheim (whose last name is Franklin) is associated with numerous other like-minded artists known collectively as the Wu-Tang Clan. "We were given opportunities to piggyback with their [Loud/RCA] project," says Jones. "But we still had to build a base for Shyheim that was alone and separate.

The first step in this process was the shipping of advance cassettes of the album between October and December. "We got it out to tastemakers," says Jones. "The feedback we got was strong and positive.

In January, advance copies of the 12-inch shipped to street DJs and mix-show jocks. Eric Brooks, Virgin’s VP of A&R and head of the label’s Pop Imprint, used promotion staff at both labels to "add another level of experience to the project," says Jones. The result: "We built more credibility and excitement at the base." When the single shipped commercially, "we did a lot of legwork in the East Coast and Mid-Atlantic regions, as well as parts of Texas and L.A."

Jones says national video outlets helped stir the buzz on Shyheim. "The Box has been helpful, and BET has been very, very supportive."

To further market Shyheim, Virgin will send key cities, develop retail posters, and buy ads in such rap publications as The Bomb, Chronic, and One Nut Network.

Currently, Shyheim is on a sixweek promotional tour, which began in San Francisco, during the recent Gavins conference. He’ll do mix-show and video interviews as well as spend "a lot of quality time" in each city he visits. Stops will include Los Angeles, Dallas, Houston, Chicago, and Washington, D.C. He’ll visit clubs in each "if they’re not serving alcohol."
Hot, Cool & Vicious Music; Compilation Catch-Up

ON THE BEAT: On the lengthening list of young turks currently plugging their wares, in hopes of becoming the next David Morales or whatever, few have the wacky creativity of Johnny Vicious.

Playing the part, he has issued one red-hot jam after the next on his Vicious Music label. With the “You Need Some” Activator, he offers his best work to date, concocting a dark, rugged house groove that is deceptively texturized with cool vocal loops and keyboard passages that subversively take up residence in your brain. Each of the three way-trippy mixes take you deeper than probably anyone has in a long time. Keep an eye (and ear) on Johnny, we think he’s gonna be a heavy hitter by the end of the year.

Look for Kathy Brown to work a few nerves with “Turn Me Out,” her new single with Praxis on New York’s Cutting Records. Produced with a reliably left hand by Dave Shaw, the song’s lyrics leave a wee bit to be desired, but Brown rocks ’em as if they were pure poetry, imagine what she should do could with something more substantial. Her potent vocal is matched by a lively house baseline and a cool pop-ish melody. Ya can’t go wrong with Shaw’s original version, though harder heads may want to give Benji Candelario and Wayne Rollins’ “Swing S2” remix a whirl.

Speaking of diva-driven anthems, be sure to check out “I Want It, I Need It (Real Love)” by Saundra Williams (Bold!, New York), a fun, retro-minded twirler that gives this longtime background singer a chance to flex and vamp to fine effect. This must-have 12-inch features astute production by the Garvin Brothers, as well as the familiar mixing talent of Marc “MK” Kinchen (pop on that dub, kidding?). The New York-rooted Northwest Productions christens its new Henry Street label with “Whoa,” a wildly percussive dub by Kenny “Dope” Gonzalez proteges the Bucket-heads. Diehard fans of the Un-touchables will feel ample influence here, while the less-informed will sing along blissfully to the track’s hearty retro-funk undercurrent. Doubly wicked is the cong-a-driven “Tribal Rydms” on the flipside, which contains five breaks (and there ain’t nothin’ like them) with hypnotic vocal and keyboard loops.

Underrated English production/ remix team Smith & Mighty is getting some much deserved props overseas at the moment with its interpretation of Diana Ross’ “Remember Me” (3 Stripe/London, U.K.). Sung with just the right amount of poignance by Marilyn McFarlane, the track soars with a clicking garage/house beat and grand piano-string interludes. Frankie Foncette comes to the party with several equally musical passages that complement the original production without obliterating it. For added pleasure, check out the staccato, funk-driven dub “Come Fly Away” on the flipside; it’s an original composition that amazes.

Remember the good old ’80s era of electro-discos? Well, the folks who constitute Lesbian Waterbed sure do, and have resurrected the sound with a techno/trance vibe on “Who’s Best!” (Frection Media, Ann Arbor, Mich.). Composer/musician Ivan Victor keeps the syncope-topped rhythm and steady, while Michael Jahn’s vocals are appropriately marvellous.

COMPILATION UPDATE: Multi-act club collections continue to be massive business for both major and indie labels. As always, let the band know if you haven’t heard of any of the OFD, Mission of Love, or New Generation. Timed to coincide with the band’s release, “Dance Like There’s No Tomorrow” by the Ones is starved for something new.

Sisters, which sounds better now than it did when it was first released. Actually, we think this song is ripe for updating by an act like En Vogue. Don’t you agree?... Finally, the recently launched Planet Earth Recordings in Los Angeles is already proving influential, thanks largely to the guiding hand of founder (and ex-Moonshine principle) Ricardo Vinas. Expect “The Secret Life Of Trance,” with sparklers like “Eternal Prayer,” with OHLX, to click with punters.

CAUSE YA NEED TO KNOW: More than a year after the hit single “Verve” and endless recording, Alison Limerick is about to deliver her long-awaited second Arista U.K. album (including “A Twist”). She is in excellent voice, as proven on the recent dancefloor hit “Time Of Our Lives” and “Love Come Down,” a cover of the Evelyn “Champagne” King disco-era classic that has just made a swift transition to the U.K. pop charts. Notable contributors to “With A Twist” include Frankie Knuckles, John Wadell, and the Beloved, making for a collection that tempers the expected house sound with dashes of lush R&B and rugged funk. No firm word on a U.S. home jet, but we’ve got our fingers crossed, hoping and praying one day that BMG labels will get a clue... By the way, is Evelyn King? Isn’t it just about time for Miss Girl to rise from the shadows with a comeback hit?... One of the juiciest results of the recent Winter Music Conference in Miami is the possibility of wayward diva Sabrina Johnston jetting off to Chicago to collaborate with Georgie Porgie on a single or two. We could not conceive a better pairing. Her soulful, Aretha Franklin–like demeanor and her chippier, pop/ disco sensibilities could spark quite a flare... Is anyone else confused by the fact that EMI Records has just issued a double A-sided 12-inch pressing of “Don’t Stop” and “Let Me Show You” by R-Klass, but has reportedly passed on the band’s fabulous “Universal” debut album? Quite odd, especially since they are clearly developing into an entity on par with U.K. labelmates M-People. Oh, well... For those who think the best days are far behind the U.K.-based PWL, International Records, think again. Yes, there is a dearth of cutie-pie acts like Rick Astley and Kylie Minogue, which defined the label’s late-’80s image. But there is also more trend-savvy material coming from ‘em than ever. For proof, check out “Ease The Pressure” by Bone- tempi Owners Club, with its lovely and percussive disco personality, and “I Believe In U” by Kuttn Edge featuring Dale Joyner, which weaves a funky beat with Italo-sprayed rave threads. Clearly, PWL is now focused more on vible clubs than cookie-cutter pop- stars. Give PWL an unprejudiced listen—we think you will be pleasantly surprised... One of the more intriguing new indices to pop up in London in recent months is Pigon Pie Records. The brainchild of U.K. jock John Sanderson and Joe Borgia, the label has issued nine records so far, using the van sales route for distribution, and has racked up roughly 5,000 sales on each release. Impressive, eh? Listen to the jiggly new “All I Takes” by F.O.R.D., or the previous “Keep On Movin’” by Human Nature, and you should understand what all of the hub-bub is about... A & R Alert! If you are on the hunt for a Java on par with the best of 2 Unlimited and Culture Beat, but with a few fresh twists, look no further than “I Want It Right Now” by Amen. Produced by Panos Liasii and deftly remixed by the Development Corporation, this track percolates with a virtually flawless blend of pop/RNG, trance syncopation, and rave aggression. Add Lyvane Maxtinen’s sultry vocal and a jumpy rap by MC Chill, and you have the recipe for a poten- tial smash. Call it a hunch. Generally plugged-in Mike Sefton at BMG Music in London for further details.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th># OF WKS ON CHART</th>
<th>RELEASE/REISSUE</th>
<th>LABEL &amp; NUMBER/SUB-LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>W\R IRENE</td>
<td>30/24643  COLUMBIA</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>3</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>4</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>JOHNNY</td>
<td>30/24636  COLUMBIA</td>
<td>GEORGE CLINTON</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>6</td>
<td>STEPHANIE</td>
<td>30/24629  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>7</td>
<td>CYNDI</td>
<td>30/24622  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>8</td>
<td>SHARON</td>
<td>30/24615  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>9</td>
<td>KATY</td>
<td>30/24608  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>10</td>
<td>W\R IRENE</td>
<td>30/24601  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>11</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>12</td>
<td>JOHNNY</td>
<td>30/24636  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>13</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>14</td>
<td>STEPHANIE</td>
<td>30/24629  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>15</td>
<td>CYNDI</td>
<td>30/24622  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>16</td>
<td>SHARON</td>
<td>30/24615  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>17</td>
<td>W\R IRENE</td>
<td>30/24601  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>18</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>19</td>
<td>JOHNNY</td>
<td>30/24636  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>20</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>21</td>
<td>STEPHANIE</td>
<td>30/24629  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>22</td>
<td>CYNDI</td>
<td>30/24622  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>23</td>
<td>SHARON</td>
<td>30/24615  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>24</td>
<td>W\R IRENE</td>
<td>30/24601  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>25</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>26</td>
<td>JOHNNY</td>
<td>30/24636  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>27</td>
<td>KARL</td>
<td>2010012  J</td>
<td>ARISTA</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>28</td>
<td>STEPHANIE</td>
<td>30/24629  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>29</td>
<td>CYNDI</td>
<td>30/24622  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>30</td>
<td>SHARON</td>
<td>30/24615  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>31</td>
<td>W\R IRENE</td>
<td>30/24601  COLUMBIA</td>
<td>GEORGIO</td>
</tr>
</tbody>
</table>

(1) Rock title sales are only included if top 40.
Newsmakers

To The Victors Go The Billies

NEW YORK—Billboard honored the winners of its second annual Billie Awards competition, shown above, at a March 10 ceremony at the Pack Building here. The event was hosted by artist Peter Max and ESPN personality "Downtown" Julie Brown. The Billie is the only award honoring excellence in advertising and packaging in the music and home entertainment industries. (Photos: Chuck Pullin)

Executives of MTV Music Television celebrate their multiple victories at the awards ceremony. Shown, from left, are Lorn Konner, Benita Husdand, Risha Walden, Mikko Gill, Nigel Cox-Hagen, Mara Marich, Todd Mueller, Angie Li, Christina Norman, Jeffrey Keyton, and Tim Abshire.

Judy Stickel of Walt Disney Records proudly displays Buena Vista Home Video’s three Billie Awards. It was honored for point-of-purchase and packaging for “Pinocchio” and for best TV commercial for its "Muppet Watch Offer."

Billie advisory board member Jim Wagner, VP of merchandising and advertising for Warner/Sire Records, accepts music/P-O-P honors for "The Velvet Underground—Live MCMXCIII."

Select Records art director Ian Thornell receives the Billie Award for best poster for the company’s Jerky Boys poster.

Billboard president and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and "Downtown" Julie Brown for hosting the Billie Awards.

Billies co-host “Downtown” Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video/consumer print ad for "Jason Goes To Hell."

George Anderson, associate creative director for Columbia TriStar Home Video, accepts the Billie Award for best home video/trade print ad for "The Age Of Innocence."

Sony Music Creative Services executive line producer Jacqueline Dincauze, left, and copywriter Hillary Snell accept a Billie honoring Sony’s radio spot for the band Suede.

Accepting the music/standard packaging award for the “Mad About...” series, from left, are PolyGram Classics & Jazz senior designer David Lau, senior VP of product development Peter Munves, and director of marketing Greg Barbero.

Winners in the music video category share the spotlight. Shown, from left, are Parham Santana’s Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingstley and VH-1 copywriter Dan Hedges, who were honored for their VH-1 k.d. lang ad. Parham Santana also won in the home video/special packaging category for "The African Queen—Commemorative Edition."

Billie Awards co-host "Downtown" Julie Brown, left, presents New Line Home Video marketing manager Michele Bell with the Billie for the best home video/consumer print ad for "Jason Goes To Hell."

Joanne Alber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston Effler Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.

Jeffrey Keyton, VP of off-air creative for MTV, accepts the music video/network radio spot award for "The Jon Stewart Show," which was also named best of show.

Philadephia-based advertising agency the Weightman Group took two Billies in the retail category. Shown, from left, are art director Art Stiefel, senior copywriter Gary Kopervas, and team creative director Nat Gunwirth.

Billboards owner and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and "Downtown" Julie Brown for hosting the Billie Awards.

Select Records art director Ian Thornell receives the Billie Award for best poster for the company’s Jerky Boys poster.

Parham Santana's Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingstley and VH-1 copywriter Dan Hedges, who were honored for their VH-1 k.d. lang ad. Parham Santana also won in the home video/special packaging category for "The African Queen—Commemorative Edition."

Joanne Alber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston Effler Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.

Billboards owner and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and "Downtown" Julie Brown for hosting the Billie Awards.

Parham Santana's Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingstley and VH-1 copywriter Dan Hedges, who were honored for their VH-1 k.d. lang ad. Parham Santana also won in the home video/special packaging category for "The African Queen—Commemorative Edition."

Joanne Alber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston Effler Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.

Billboards owner and publisher Howard Lander, left, and Adweek magazine president/CEO John Babcock, right, thank Peter Max and "Downtown" Julie Brown for hosting the Billie Awards.

Parham Santana's Jerry Berkowitz, Rick Tesoro, and John Parham, honored for a trade print ad for the Box; and designer Mark Kingsley of Greenberg, Kingstley and VH-1 copywriter Dan Hedges, who were honored for their VH-1 k.d. lang ad. Parham Santana also won in the home video/special packaging category for "The African Queen—Commemorative Edition."

Joanne Alber, product manager for BASF Corporate Information Systems, accepts on behalf of BASF and Houston Effler Advertising for their pro audio/trade print ad for BASF Chrome Plus tape.
Victoria Victorious. New Reprise Records artist Victoria Shaw has signed an exclusive publishing agreement with Madonna and Tom Wariner's Maverick Music Co. Shown here with Shaw are Freddy DeMann, left, co-chairman of Maverick Entertainment, and Lionel Conway, president of Maverick Music.

Celebrating What Country Makes A Man Do
Mike Henderson Joins List Of Genres' Rowdy Revelers

Mike's Musical Mischief: As much as we cherish all things musical in country music, and as pleased as we are to see new artists tap into the grove topics of titled dreams, broken homes, and major demographic shifts, there are times when we really yearn for songs that simply parody music for music's sake. Case in point: the country song "Hillbilly and Tennessee Saturday Night," the new RCA album, "Trashy Mountain Rebel," which is due out May 10. In a cross-market's dream, Tritt's autobiography, also titled "Ten Feet Tall And Bulleproof," will be published the same day, with a videochip compilation added for the same title—hitting retail within the following 30 days.

Add to the above..."Tritt's continuing role as host of VH-1's weekly Country Countdown show.

His acclaimed contributions to the recent "Common Thread: The Songs Of The Eagles" tribute, the "Rhythm Country & Blues" duit compilation, and David Lee Roth's latest album—pinions incribed in upcoming tribute albums to George Jones and George Harrison.

His appearance on the Super Bowl halftime show, and his upcoming performances at the "Rhythm Country & Blues" benefit concert in Los Angeles, the Academy Of Country Music Awards show, and the Fan Fest And Fair activities.

A part in the Reel Lil Sutterland/Woody Harrelson movie "The Cowboy Way," for which he also supplied the title.

Features on TNN's "Country Music Video Hour" (April 1) and American Music Shop (April 20), and an appearance on "The Late Show With David Letterman."
## Billboard Top Country Albums

**FOR WEEK ENDING MAR. 26, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Rank</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PATSY CLINE</td>
<td><em>A</em> MCA 1050 (9.98/11.98)</td>
<td>RHYTHM &amp; BLUES</td>
<td>1</td>
<td>No. 1/Greatest Gainer</td>
</tr>
<tr>
<td>2</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><strong>The Greatest Sales Gains</strong></td>
<td>ATLANTIC</td>
<td>1</td>
<td>* 1 week at No. 1</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td><strong>Common Thread</strong></td>
<td>THE SONGS OF THE EAGLES</td>
<td>2</td>
<td>* First week at No. 3</td>
</tr>
<tr>
<td>4</td>
<td>REBA McENTIRE</td>
<td><strong>A Little Bit Longer</strong></td>
<td>MCA</td>
<td>3</td>
<td>* Greatest Hits Volume Two</td>
</tr>
<tr>
<td>5</td>
<td>ALAN JACKSON</td>
<td><strong>A Lot About Livin'</strong></td>
<td>MCA</td>
<td>4</td>
<td>* First week at No. 5</td>
</tr>
<tr>
<td>6</td>
<td>GARTH BROOKS</td>
<td><strong>Life's About Livin' And A Little 'Bout Love</strong></td>
<td>MCA</td>
<td>5</td>
<td>* First week at No. 6</td>
</tr>
<tr>
<td>7</td>
<td>GARTH BROOKS</td>
<td><strong>Liberty Road</strong></td>
<td>MCA</td>
<td>7</td>
<td>* First week at No. 9</td>
</tr>
<tr>
<td>8</td>
<td>MARY CHAPIN CARPENTER</td>
<td><strong>Closest Thing</strong></td>
<td>COLUMBIA</td>
<td>8</td>
<td>* First week at No. 10</td>
</tr>
<tr>
<td>9</td>
<td>BROOKS &amp; DUNN</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>9</td>
<td>* First week at No. 11</td>
</tr>
<tr>
<td>10</td>
<td>LITTLE TEXAS</td>
<td><strong>Warner Bros.</strong></td>
<td>MCA</td>
<td>10</td>
<td>* First week at No. 12</td>
</tr>
<tr>
<td>11</td>
<td>VINCE GILL</td>
<td><strong>A Monday</strong></td>
<td>MCA</td>
<td>11</td>
<td>* Tied for No. 13</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE STRAIT</td>
<td><strong>More Than You Know</strong></td>
<td>EAGLE</td>
<td>12</td>
<td>* Pure Country (Soundtrack)</td>
</tr>
<tr>
<td>13</td>
<td>FAITH HILL</td>
<td><strong>Wildfire</strong></td>
<td>MCA</td>
<td>13</td>
<td>* Take Me As I Am</td>
</tr>
<tr>
<td>14</td>
<td>DWIGHT YOAKAM</td>
<td><strong>Still' on the Line</strong></td>
<td>MCA</td>
<td>14</td>
<td>* This Time</td>
</tr>
<tr>
<td>15</td>
<td>CLAY WALKER</td>
<td><strong>Great Day</strong></td>
<td>WARNER BROS.</td>
<td>15</td>
<td>* Clay Walker *</td>
</tr>
<tr>
<td>16</td>
<td>GEORGE STRAIT</td>
<td><strong>A Lot About Livin'</strong></td>
<td>MCA</td>
<td>16</td>
<td>* Easy Come, Easy Go</td>
</tr>
<tr>
<td>17</td>
<td>REID McCARTY</td>
<td><strong>McCarty Country</strong></td>
<td>MCA</td>
<td>17</td>
<td>* Do Not Answer It</td>
</tr>
<tr>
<td>18</td>
<td>CONFEDERATE RAILROAD</td>
<td><strong>If You Can't Give Me Love</strong></td>
<td>MCA</td>
<td>18</td>
<td>* Confederate Railroad</td>
</tr>
<tr>
<td>19</td>
<td>WYNONNA</td>
<td><strong>About the Heart</strong></td>
<td>COLUMBIA</td>
<td>19</td>
<td>* First week at No. 21</td>
</tr>
<tr>
<td>20</td>
<td>VINCE GILL</td>
<td><strong>Restless Heart</strong></td>
<td>MCA</td>
<td>20</td>
<td>* Tell Me Why</td>
</tr>
<tr>
<td>21</td>
<td>COLLIN RAYE</td>
<td><strong>Brother's Love</strong></td>
<td>MCA</td>
<td>21</td>
<td>* First week at No. 22</td>
</tr>
<tr>
<td>22</td>
<td>BLACKHAWK</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>22</td>
<td>* First week at No. 23</td>
</tr>
<tr>
<td>23</td>
<td>CLINT BLACK</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>23</td>
<td>* No Time To Kill</td>
</tr>
<tr>
<td>24</td>
<td>RICK TREVINO</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>24</td>
<td>* First week at No. 25</td>
</tr>
<tr>
<td>25</td>
<td>JOE Diffie</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>25</td>
<td>* First week at No. 26</td>
</tr>
<tr>
<td>26</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>26</td>
<td>* LP * First week at No. 27</td>
</tr>
<tr>
<td>27</td>
<td>SAMMY KERSHAW</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>27</td>
<td>* First week at No. 28</td>
</tr>
<tr>
<td>28</td>
<td>BOY HOWDY</td>
<td><strong>The Very Best of Boy Howdy</strong></td>
<td>MCA</td>
<td>28</td>
<td>* First week at No. 29</td>
</tr>
<tr>
<td>29</td>
<td>MARSHALL CRUTCHFIELD</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>29</td>
<td>* Almost Goodbye</td>
</tr>
<tr>
<td>30</td>
<td>SUZY BOOGS</td>
<td><strong>Sweeping Up</strong></td>
<td>MCA</td>
<td>30</td>
<td>* First week at No. 31</td>
</tr>
<tr>
<td>31</td>
<td>TOBY KEITH</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>31</td>
<td>* First week at No. 32</td>
</tr>
<tr>
<td>32</td>
<td>BILLY RAY CYRUS</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>32</td>
<td>* First week at No. 33</td>
</tr>
<tr>
<td>33</td>
<td>THE MAKERS</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>33</td>
<td>* First week at No. 34</td>
</tr>
<tr>
<td>34</td>
<td>WILLIE NELSON</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>34</td>
<td>* First week at No. 35</td>
</tr>
</tbody>
</table>

---

**NEW**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Rank</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>COLIN Raye</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>35</td>
<td>* First week at No. 36</td>
</tr>
<tr>
<td>36</td>
<td>VINCE GILL</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>36</td>
<td>* First week at No. 37</td>
</tr>
<tr>
<td>37</td>
<td>GARTH BROOKS</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>37</td>
<td>* First week at No. 38</td>
</tr>
<tr>
<td>38</td>
<td>JOHN BERRY</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>38</td>
<td>* First week at No. 39</td>
</tr>
<tr>
<td>39</td>
<td>TRAVIS TRITT</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>39</td>
<td>* First week at No. 40</td>
</tr>
<tr>
<td>40</td>
<td>REBA McEntire</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>40</td>
<td>* First week at No. 41</td>
</tr>
<tr>
<td>41</td>
<td>BRANDON MILLER</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>41</td>
<td>* First week at No. 42</td>
</tr>
<tr>
<td>42</td>
<td>CINDY WALKER</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>42</td>
<td>* First week at No. 43</td>
</tr>
<tr>
<td>43</td>
<td>TOBY KEITH</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>43</td>
<td>* First week at No. 44</td>
</tr>
<tr>
<td>44</td>
<td>KEITH WHITLEY</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>44</td>
<td>* First week at No. 45</td>
</tr>
<tr>
<td>45</td>
<td>WAYLON JENNINGS</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>45</td>
<td>* First week at No. 46</td>
</tr>
<tr>
<td>46</td>
<td>WILLIE NELSON</td>
<td><strong>Artist</strong></td>
<td>MCA</td>
<td>46</td>
<td>* First week at No. 47</td>
</tr>
</tbody>
</table>

---

**COMPILATION**

- Billboard/BPI Communications, and SoundScan, Inc.
This concert season, 18 million people will visit Branson, Missouri.

They know real country music when they hear it. With new releases from the Gatlin Brothers, Mickey Gilley and the Bellamy Brothers, InterSound brings you the best of Branson. Along with previous albums from Roy Clark, Mel McDaniel, Janie Fricke, the Gatlin Brothers, Mickey Gilley and Crystal Gayle, Branson Entertainment is the comprehensive collection of country music hits.

Each Signature Edition combines new recordings of these superstars' classic hits with their newest releases for instant fan appeal. With high quality recording techniques, strong packaging and phenomenal content, Branson Entertainment brings the best-loved country hits home to you.
THE OTHER SIDE OF COUNTRY IS FUN BREAK-THROUGH UNIQUE HOT HIP NON-STOP

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.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/STUDIO LABLE</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>PIECE OF MY HEART</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>WORDS BY HEART</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>TAKE IT EASY</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>3</td>
</tr>
<tr>
<td>23</td>
<td>WHERE WAS I</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>IF BUBBA CAN DANCE (I CAN TOO)</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>I SWear</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>ADDICTED TO A DOLLAR</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>7</td>
</tr>
<tr>
<td>27</td>
<td>A GOOD RUN OF BAD LUCK</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>8</td>
</tr>
<tr>
<td>28</td>
<td>RED AND RIO GRANDE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>9</td>
</tr>
<tr>
<td>29</td>
<td>KISS ME, I'M GONE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>10</td>
</tr>
<tr>
<td>30</td>
<td>BY NOT TO LOOK SO PRETTY</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>11</td>
</tr>
<tr>
<td>31</td>
<td>YOUR LOVE AMazes Me</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>12</td>
</tr>
<tr>
<td>32</td>
<td>A LITTLE LESS TALK AND A LOT MORE ACTION</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>13</td>
</tr>
<tr>
<td>33</td>
<td>IF IT WASN'T FOR HER</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>14</td>
</tr>
<tr>
<td>34</td>
<td>WHERE DO I FIT IN THE PICTURE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>15</td>
</tr>
<tr>
<td>35</td>
<td>WHAT A CRYING SHAME</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>16</td>
</tr>
<tr>
<td>36</td>
<td>TO HAVE THAT ONE BACK</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>17</td>
</tr>
<tr>
<td>37</td>
<td>LIE TO ME</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>18</td>
</tr>
<tr>
<td>38</td>
<td>LIVE UNTIL I DIE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>19</td>
</tr>
<tr>
<td>39</td>
<td>DON'T GIVE ANYTHING AWAY</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>20</td>
</tr>
<tr>
<td>40</td>
<td>I'M GONNA LOVE YOU</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>21</td>
</tr>
<tr>
<td>41</td>
<td>MY BABY LOVES ME</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>22</td>
</tr>
<tr>
<td>42</td>
<td>CHATTANOOCHEE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>23</td>
</tr>
<tr>
<td>43</td>
<td>THE BOYS &amp; ME</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>24</td>
</tr>
<tr>
<td>44</td>
<td>I DON'T CALL HIM DADDY</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>25</td>
</tr>
<tr>
<td>45</td>
<td>ONE MORE CHANCE</td>
<td>J. STROUD, B. GALLIMORE</td>
<td>MCA 7645</td>
<td>26</td>
</tr>
</tbody>
</table>

**Notes:**
- Records showing an increase in detections were not charted.
-图表中未显示销售数据。

**Billboard Hot Country Recurrents**

- Top 20 Recurrents:
  - HOLDING HEAVEN
  - RECKLESS
  - EASY COME, EASY GO
  - ALABAMA
  - GOODBYE
  - JORDAN
  - THE WANTED
  - TIME BOMB
  - COUNTRY
  - COUNTRY

- Top 20 Recurrents:
  - TRACY BYRD
  - ALABAMA
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER

- Top 20 Recurrents:
  - ALABAMA
  - TRACY BYRD
  - ALABAMA
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER
  - GEORGE STRAKER

**Charts Covered:**
- Billboard Hot Country
- Billboard Recurrents
- Billboard Recurrents

**Additional Information:**
- Billboard Hot Country
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents
- Billboard Recurrents

**Contact:**
- American Radio History
- www.americanradiohistory.com
Country
ARTISTS & MUSIC

COUNTRY CORNER
by Lynn Shults

STAYING No. 1 for the consecutive second week is "No Doubt About It" by Neal McCoy. McCoy's "No Doubt About It," produced by Barry Beckett, moves from No. 21 to No. 17 on the Top Country Albums chart. This past week McCoy was credited with a No. 1 party at Sammy's Bluegrass, a restaurant that is named after his son. The restaurant is named after the support of his family, the Atlantic staff, and Beckett, the legendary Muscle Shoals, Ala., producer who now calls Nashville home.

The most active track on the singles chart is "Lovebug" (46-45) by George Strait, followed by "Before You Kill Us All" (48-48) by Randy Travis; "Rope The Moon" (99-98) by John Michael Montgomery; "Wish I Didn't Know Now" (54-50) by Toby Keith; "A Good Run Of Bad Luck" (82-29) by Clark Black; "My Love" (10-4) by Little Texas; "Addicted To A Dollar" (80-27) by Doug Stone; "Standing Outside The Fire" (9-3) by Garth Brooks; "Who Says You Can't Have It All" (12-7) by Alan Jackson; and "I'm Holding My Own" (17-10) by Lee Roy Parnell.

Concept albums featuring the talents of various artists continue to lead the charts, as "Rhythm Country & Blues" (2-1) vaults into the No. 1 position on the Top Country Albums chart. Common Thread: The Songs Of The Eagles (3-3) held the No. 1 position for 15 consecutive weeks and shows signs of remaining in the top 10 for quite some time. This album captures the Greatest Hits Gainer award as the album with the largest increase in unit sales over the previous week. The Pocotocaster award for the greatest percentage increase goes to the soundtrack album "Pure Country" (15-12) by George Strait. Continuing to climb the Top Country Albums chart is "Moonlight Becomes You" (43-7) by Willie Nelson. The albumdebuts on The Billboard 200 at No. 188.

We are always talking about airplay, and occasionally we discuss album sales, but rarely do we focus on sales of country cassette/CD singles. We have considered incorporating singles sales into the Billboard charts, but haven't done it. Country Singles & Tracks chart. However, not all country releases are available as singles. Still, SoundScan data indicates there is a strong market for them. "Indian Outlaw" by Tim McGraw has proven, again, that the country singles buyer is still active. "Indian Outlaw" moves 9-8 on Billboard's Hot 100 Singles chart and 26-19 on the overall Hot 100, which combines BDS monitored airplay and SoundScan sales data.

What are the top-selling country singles? "Indian Outlaw is the first listed on the Hot 100 Singles chart, followed by "I Swear" (17-10) by John Michael Montgomery; "My Love" (46-47) by Little Texas; "No Doubt About It" (56-56) by Neal McCoy, and "Rock My World" (Little Country Girl) (56-56) by Garth Brooks. Singles had all disappeared from the country marketplace several years ago, largely because of label fears that they cut into album sales. But with country's popularity soaring, this appears to be a myth. McGraw's forthcoming album, "Not A Moment Too Soon," undoubtedly will benefit from the sales success of "Indian Outlaw."

BULLETPROOF PLAN FOR TRAVIS TRITT

The album itself was previewed for radio during a meet-and-greet at the Country Radio Seminar in Nashville.

As for the first single, Warner Bros. senior VP of marketing Bob Saporiti concedes that leading with a ballad is "unusual," but hardly a stretch. "There are very few ballad slots available [on country playlists], and they're given to only a handful of people, like Vince Gill. Tritt is already one of the big attractions in the big power ballad, like 'Anytime' and 'Help Me Make It Through The Night.' These are the songs that are sold for us. So we can come out now with 'Foolish Pride,' which is just a killer."

The ballad also manifests Tritt's sense of "vulnerability," according to Saporiti—a trait that may have been occasionally highlighted (but since resolved) war of words with Billy Ray Cyrus.

"Over the past couple of years," says Saporiti, "Tritt has by been a controversial character—which is one of his selling points. But he's a yin-yang kind of guy. We're trying to bring a little bit of the softer side out, which I think is his real strength."

Heret, a recent Tritt photo shoot focused on a "different look that is more accessible," Saporiti notes. He also observes that the much-boasting "promotional" suggested by the album and book titles might not be the "greatest tool" and the exact opposite of what the song of that title conveys.

Musically, "Country"/"Feet Tall And Bullproof" is much more country-oriented than Tritt's more recent efforts. He "consciously attempted to serve the country market here, and "don't move another step toward rock," Saporiti further characterizes the album as "a full-service album," with material varying from rock'n'roll to country, ballads, and up-tempo numbers—"so the listener gets to know who the real Travis Tritt is."

Tritt's producer man at Warner Bros. Scott Heuserman, outlines an initial marketing campaign that starts with 15-second teasers on CMT and VH-1 May 1-10. They will feature the first single and will tag the album release date. These will be followed by 30-second spots May 10-24.

A second retail push in September should coincide with the second single's peak, as well as with the Country Radio Seminar activities. A third single is planned for Oct. 1 to continue heavy airplay through the holiday season.

Music City News, NSAI Hold Awards Ceremonies

NASHVILLE—Music City paid tribute to many of its top composers during the Music City News Country Songwriters Awards special March 9 and 10. The event, annual to the ASCAP Publishing Services International's achievement award ceremonies March 10. Alan Jackson and Jim McBride took honors at the ceremony, and Clint Black, Dennis Linde, and Hugh Prestwood dominated the latter.

Jackson and McBride were cited during the TNN special for "Chattahoochee," which was voted song of the year. Odds were on a Jackson win, since he also wrote or co-wrote two of the other nominee: "Tonight I Climbed The Wall" and "She Got The Rhythm (And I Got The Blues)" (with Travis Tritt). The NSAI event celebrated the top songs in country, pop, rock, adult contemporary, urban, and gospel.

Black was honored as songwriter/ artist of the year and Linde as songwriting partner of the year. Prestwood was ASCAP Song Remembers When" was selected song of the year.

NSAI's individual winning songs and songwriting partner award winners are:


Merchandising aids include 1x1 album flats, a full-size poster featuring full discography, and mini-stickers. Also, The Country Corner and Country Tracks CD clubs.

"It's becoming very clear just how deep Travis's talent is," says Kraugen, who says that Tritt is the only country artist to be asked to participate in the forthcoming George Harrison tribute album, as well as to open for the Eagles' reunion tour. "But he's most ex- cited," Kraugen adds, "that they let him play lead guitar on the George Jones song."

"Ten Feet Tall And Bullproof" is Tritt's first single since "T-R-O-U-B-L-E," which came out in August, 1992. "We had a great game plan," says Kraugen, "but than Garth [Brooks] stole the spotlight by releasing his Christmas album right on top of it." But Kraugen would have it no other way. "This is a great time: 'You can plan a more perfect set-up than what's going on at this point.'"
JVC Vid Shoot Puts Teens To Work

Singer Lettau Reaches Out To Runaways

BY DEBORAH RUSSELL

LOS ANGELES—JVC Music treks into uncharted territory this month with its new video, “Shower The People,” a cover of the James Taylor classic, sung by the contemporary jazz singer Kevin Lettau.

The clip marks the 2-year-old label’s third foray into video production, and heralds Lettau’s own video debut for the imprint. To describe the experimental production as unconventional is an understatement.

A number of teen runaways, housed at the Van Nuyes, Calif.-based shelter administered by Children Of The Night, will shoot footage for the clip and work on the production crew under director Ken Tamburri and producer Spencer Thornton. Some of the runaways also will appear on screen with Lettau, a former teen runaway herself.

“The concept of the song is about positive things, and we wanted to give the kids some positive and fun things to do besides singing,” says Cary Goldberg, director of public relations at JVC Music. “We figured we’d let the kids have the experience of seeing that if you learn a skill, there’s something you can do with it.”

JVC’s campaign for the video is as untraditional as the production. “Shower The People” is not a single release from Lettau’s current album “Another Season,” which hit the streets Feb. 15. “Morning Kisses” is the single JVC is working at adult contemporary radio, but that song has no video.

“In a sense, I’m doing this video as part of my own healing, and as an effort to somehow give back to the community,” says Lettau, who left home more than a decade ago at 15. She has been volunteering at the center since she arrived. “If I can tell these kids my story, and just hang out with them and gain their trust, maybe I can inspire them.”

And while Lettau often sings with residents at the center, the video production opens even more to the runaways, says organization founder Lois Lee.

“It helps the kids to know there are jobs in show business other than being a rock star,” she says.

Allowing the participants to handle the equipment and work on the crew provides a real challenge to Tamburri and Thornton, but they each have backgrounds in education and say they were not worried about working with an inexperienced group.

“We’re giving these kids a tool and saying, ‘You have possibilities in this life,’” says Tamburri. “It’s very natural, and it’s fun to put the cameras in their hands. It’s the element of chance involved here that makes it really interesting.”

Studiocity, Calif.’s Innovative Media Productions is helming the production, and most of the budget, which is estimated at about $20,000, has been donated by local companies. The shooting schedule included two days split between the Children Of The Night site and the L.A. nightclub the Troubadour, where Lettau performed at a mid-March benefit for the center.

Conceptually, “Shower The People” could be compared to Soul Asylum’s emotionally charged breakthrough video “Runaway Train,” which featured photos of actual missing persons.

A number of people pictured in that video contacted their families as a result of its airplay.

But JVC’s Goldberg says the label and Lettau were more concerned with the consequences than the end result. It’s likely the video will be serviced to VH-1 and other adult-oriented outlets, and Children Of The Night will be able to use the video for promotional and public service efforts.

Lettau hopes the video does receive commercial airplay, if only to spread the message of hope the clip conveys.

“It would be great if kids in a bad way would see it, and would look into going into a shelter, she says. “At least it displays their options to them. And it would be good if it helps a sibling or a parent come to some realization and to take more care.”

At the very least, says Lettau, the production of the video will help the runaways who made it feel good. “There were other people trust us and give us responsibility,” she says. “These are not the average kids who were nurtured by mom and dad, and their confidence level is very low. It’s important for them to be able to take part in a project like this.”

PRODUCTION NOTES

LOS ANGELES

• The Supenick Pictures production crew recently wrapped Nine Inch Nails’ Nothing/TVT/Interscope clip “March Of The Pigs,” directed by Peter Christopherson and produced by Scott Shapiro and Catherine Finkenstaedt; Faith Hill’s Warner Bros. video “But I Will,” directed by Letta Warner and produced by Finkenstaedt and John Duffin; and Bruce Cockburn’s Columbia/Dionysus/CBS “Tell Me the Laugh,” directed by Dana Tyan and produced by Finkenstaedt and Steve Willis. Dick Buckley directed photography on the Nine Inch Nails shoot, and David Stockton shot the clips for Hill and Cockburn.

• Black & White Television’s Paris Based-directed and produced by Ahmad in “Back In The Day,” Ericsson Core directed photography; Chris Howard produced.

NEW YORK

• Earache/Columbia rockers Enthombed linked with Frank Drucker to shoot “Wolverine Blues.”

NASHVILLE

• Joe Diffie’s new Epic video “In My Own Backyard” is a Jermann Films production directed by Richard Jermann. He co-produced the shoot with Jamie Aron.

• “Break These Chains,” the new video by Giant Records artist Deborah Allen, is a Verse Three Inc. production, directed by John Lloyd Miller. Anne Grace produced; Denver Collins directed photography.

OTHER CITIES

• Oil Factory director Paul Andre is shearing his eye for the future. “If Joe Gun’s new Wax Trax video “Wired.” He shot the clip on location in Chicago’s long-abandoned Uptown Theater.

• Video images George Doubravsky shot “Greed” for BMG Canada/Zoo act Varga. Georgia Archer executive-produced the Canadian shoot.


Back In The Saddle. Liberty recording artist Garth Brooks, right, returns to the music video fold with two new Picture Vision clips from his album “In Pieces.” Pictured with Brooks on the set of “Standing Outside The Fire,” from left, are director Jon Small and Gerard Fisher, who appears in the clip. Daniel Pearl and Karen O’Connor (not pictured) directed photography and executive-produced, respectively. The same Picture Vision crew is behind Brooks’ new “Red Strokes” video, which is being serviced exclusively to international outlets.

MTV Dreams Of Big Apple

While Sunning In San Diego

NEW YORK OR BUST: It looks as though MTV’s annual Video Music Awards are taking a cue from the Grammy Awards and heading for Radio City Music Hall this fall. The deal is “99.9% done,” says the network’s VP of production, Joel Stillerman.

The Eye has set Stillerman on location in San Diego, where he and a crew of sunbaked personnel were busy lensing the Spring Break festivities to be expected to entertain MTV viewers.

Programming kicks off March 18 with performances by U2, Brand New Heavies, Queen Latifah, Peniston, Salt-N-Pepa, the Lemonheads, and San Diego homeboys Rocket From The Crypt.

Stillerman says he and the MTV crew found Mariner Pointe on the Mariner Cove area in San Diego more user-friendly than their old setup at the Pepperdine University of Daytonana Beach, Fla.

“I’d come back here in a heartbeat,” Stillerman says. “Crowds were enormous and the air was so hot... well-behaved and as an environment, it couldn’t have been better. One of the Award’s high points this year was Beach Oasis ’94, a festival of food and entertainment that was set up adjunct to the MTV production site.

San Diego mayor Susan Golding says it’s likely the city will open its arms for MTV again next year. “We’ve had a very good experience working with them,” Golding says, noting that complaints were minimal. “Whenever you have a lot of people, there will be a complaint or two of any city, you get a few complaints. Traffic congestion by the beach is the only thing we’ve been warned about, it’s been no worse than any summer holiday.”

BEAKEN Heart-Shaped Box: Silvey + Co. director Kevin Kerslake says he filed a legal complaint against Nirvana front man Kurt Cobain in L.A. District Court March 9 to garner the credit he deserves for imagery that appears in the Anton Corbijn-directed-direct for Offen video “Heart-Shaped Box.”

Kerslake contends that most of the visuals in the bizarre video were culled from treatments he was submitted to Cobain during a relationship that spanned four videos, including “In Bloom” and “Cherry Put The One.”

Kerslake contends that he tried, but failed, to settle the issue with Cobain out of court. “This happened to a lot of directors,” says Kerslake, who does not name Corbijn in his complaint, “But most people don’t do anything.”

Nirvana’s manager, Janet Billings, released the following statement on behalf of the band: “The members of Nirvana are saddened and disappointed that Kevin is engaging in what appears to be a very expensive and protracted exercise in reality denial. We can’t understand why he doesn’t just go away.”

Kerslake actually is working on a Nirvana longform at this time.

BEDROCK’N’ROLL: The Eye recently rubbished shoulders with the modern-day-age family itself, as we made our first trip to a real rock quarry to observe the production of Deee-Lite’s “Beep” video. The MCA track, taken from the original Hanna -Barbera theme song, has been “updated” by the B-52’s for the forth-coming, low-action Universal Pictures film starring John Goodman as Fred Flintstone.


The experience was a surreal blending of past and present, as the citi- mated city of Bedrock and its Neanderthal inhabitants came to life before our very eyes. hairy -clad cavern wearing Dee Martin’s and water buffalo bate chatted on cellular phones during breaks as scantily-clad caver- nes applied reapplied sunscreen to their exposed flesh. Two little Pebb- lies and a Barney are in a bathtub scaled a pile of foam-rubber boulders, while the B-52’s Fred Schneider, wearing a furry suit cut, fielded questions from MTV crew shoot- ing a “Bedrockumentary.”

Brian Levant directed the Falco’s “Mouthful of Noise” for T-Mobile, and Robert Cohen and Tom Lowe produced.

REEL NEWS: Sean Fernald is now director of video promotion at N.Y.’s Relativity Records… David Benjamin, formerly executive producer at WB’s “Friday Night Video,” is now VP of business development at BMG… Pearl Lieberman, also a veteran of “Friday Night Videos,” is now associate producer at MTV’s video production firm, “Bedrockumentary.”

Brian Levant directed the Falco’s “Mouthful of Noise” for T-Mobile, and Robert Cohen and Tom Lowe produced.

BILBOBBLER MARCH 26, 1994

www.americanradiohistory.com
BROADCAST DATA

SOUND MONEY: As RCA's "Reality Bites" soundtrack continues to climb The Billboard 200, its success highlights the media and marketing upsurge labels enjoy when creating partnerships with Hollywood studios.

After four weeks, the Universal movie about college grads agrees to have run out of gas at the box office, taking in a modest $16 million to date. Yet in its fifth week on the chart, "Reality Bites" is still going strong. Radio airplay no doubt has helped boost sales, but so too did the film's marketing campaign.

In order to promote the film's release, Universal spent $5 million-$10 million going into a major studio push on TV, billboards, and print ads. Additionally, to coincide with the movie's opening, Universal's publicity and media department set up scores of magazines, newspapers, radio, and television features about the film and its generational theme.

Meanwhile, RCA was spending just a couple hundred thousand dollars to promote the album. As a result, radio ads purchased in magazines such as Sassy, Warp, and Option, and by label standarids, RCA's share was a pretty big chunk of change.

But as Hugh Surat, RCA's senior director of artist development, points out, "We talk in thousands, they talk in millions."

Ultimately, each artist on TV spots, thrown in movie music, doubled as a pitch for the record.Quickly, it became irrelevant whether kids went to see the film or not. Either way, they went out and bought the album.

Surtat notes that Universal has pointed on the soundtrack, so too it is cashing in on the record's success. No doubt that's small consolation to studio execs.

Q&A: It seems Entertainment Weekly might owe a New York Times stringer a check for his backstage report at the Grammy Awards. During the big night, U2's Bono came back to the pressroom and answered the Times writer's question about what influence the late writer Charles Bukowski had on the Irish singer. A week later, the question and Bono's tip-of-the-hat response (“I'm P.O.'d, but people spill things like that”) appeared in EW, complete with a staff writer's byline.

Clearly, anyone to press room questions are public domain. Problem is, EW's item never hinted the exchange took place in front of 30-40 other writers, or that the mag's writer had nothing to do with the insightful inquiry.

EW's editor Maggie Murphy says the mag didn't mean to co-opt the item and that, in its original form, it was clear someone else was responsible for the observation. Due to a space crunch, though, she says that the proper attribution became less clear in the final, edited read.

ALL (+) HITS ALL THE TIME: Are we witnessing the dawn of a new radio format, the all-Marliashes-Toni-Celine-Ace Of Base approach according to Billboard's Top 40 Monitor, which prints BDS information down to the number of individual releases, a recent garner, during a recent weekly WKHS Dallas played its top four songs of the week, Mariah-Carey's "Without You," Toni Braxton's "Breathe Again," Celine Dion's "The Power Of Love," and Ace Of Base's "The Sign," a staggering 954 times. Collectively, that averages 50-50s a day for the bunch.

LEAK is a sharp new Birmingham, Ala., quarterly filled with Freedy Johnston, Louden Wainwright III, and Pete Andersen interviews. It also boasts a CD sampler with cuts from all 14 artists profiled. It's available on newstands in the South. Elsewhere, write to P.O. Box 31415, Birmingham, Ala. 35213.

THEN AGAIN: Some radio programmers are finding that, instead of the conscience of a community can be a mighty confusing job. For instance, WCM Washington, D.C., recently refused to spin Snopp Dogg's "Gin & Juice" because it promoted drinking. But, to the magazine world, Daily Variety Daily Variety, the alleged sax hero appeared on him in several days before the night in question, offering no new or credible evidence to suggest the women is lying about the attack. She has yet to tell her side of the story in court.

Choosing sides in pending criminal cases, particularly those of the he-said/she-said variety, seems to be a bad idea. This week, a major music industry magazine, especially when the reporting is not there to support the boast.

SOUND MONEY: As RCA's "Reality Bites" soundtrack continues to climb The Billboard 200, its success highlights the media and marketing upsurge labels enjoy when creating partnerships with Hollywood studios.

After four weeks, the Universal movie about college grads agrees to have run out of gas at the box office, taking in a modest $16 million to date. Yet in its fifth week on the chart, "Reality Bites" is still going strong. Radio airplay no doubt has helped boost sales, but so too did the film's marketing campaign.

In order to promote the film's release, Universal spent $5 million-$10 million going into a major studio push on TV, billboards, and print ads. Additionally, to coincide with the movie's opening, Universal's publicity and media department set up scores of magazines, newspapers, radio, and television features about the film and its generational theme.

Meanwhile, RCA was spending just a couple hundred thousand dollars to promote the album. As a result, radio ads purchased in magazines such as Sassy, Warp, and Option, and by label standarids, RCA's share was a pretty big chunk of change.

But as Hugh Surat, RCA's senior director of artist development, points out, "We talk in thousands, they talk in millions."

Ultimately, each artist on TV spots, thrown in movie music, doubled as a pitch for the record.Quickly, it became irrelevant whether kids went to see the film or not. Either way, they went out and bought the album.

Surtat notes that Universal has pointed on the soundtrack, so too it is cashing in on the record's success. No doubt that's small consolation to studio execs.

Q&A: It seems Entertainment Weekly might owe a New York Times stringer a check for his backstage report at the Grammy Awards. During the big night, U2's Bono came back to the pressroom and answered the Times writer's question about what influence the late writer Charles Bukowski had on the Irish singer. A week later, the question and Bono's tip-of-the-hat response (“I'm P.O.'d, but people spill things like that”) appeared in EW, complete with a staff writer's byline.

Clearly, anyone to press room questions are public domain. Problem is, EW's item never hinted the exchange took place in front of 30-40 other writers, or that the mag's writer had nothing to do with the insightful inquiry.

EW's editor Maggie Murphy says the mag didn't mean to co-opt the item and that, in its original form, it was clear someone else was responsible for the observation. Due to a space crunch, though, she says that the proper attribution became less clear in the final, edited read.

ALL (+) HITS ALL THE TIME: Are we witnessing the dawn of a new radio format, the all-Marliashes-Toni-Celine-Ace Of Base approach according to Billboard's Top 40 Monitor, which prints BDS information down to the number of individual releases, a recent garner, during a recent weekly WKHS Dallas played its top four songs of the week, Mariah-Carey's "Without You," Toni Braxton's "Breathe Again," Celine Dion's "The Power Of Love," and Ace Of Base's "The Sign," a staggering 954 times. Collectively, that averages 50-50s a day for the bunch.

LEAK is a sharp new Birmingham, Ala., quarterly filled with Freedy Johnston, Louden Wainwright III, and Pete Andersen interviews. It also boasts a CD sampler with cuts from all 14 artists profiled. It's available on newstands in the South. Elsewhere, write to P.O. Box 31415, Birmingham, Ala. 35213.

THEN AGAIN: Some radio programmers are finding that, instead of the conscience of a community can be a mighty confusing job. For instance, WCM Washington, D.C., recently refused to spin Snopp Dogg's "Gin & Juice" because it promoted drinking. But, to the magazine world, Daily Variety Daily Variety, the alleged sax hero appeared on him in several days before the night in question, offering no new or credible evidence to suggest the women is lying about the attack. She has yet to tell her side of the story in court.

Choosing sides in pending criminal cases, particularly those of the he-said/she-said variety, seems to be a bad idea. This week, a major music industry magazine, especially when the reporting is not there to support the boast.
**International**

**Label Back On Track With New GM**

*Echo’s Management In Place With Chuter’s Hiring*

**BY NIGEL HUNTER**

LONDON—Echo Records, the label being established by Chrysalis Music Group, looks to be back on course with the appointment of a general manager two years after its announcement of its four-art roster.

Initial signings to the label are Zu, a band whose EP “The Apart” was Echo’s first release in February; former Teardrop Explodes front man Julian Cope, described as “a rock eccentric,” who is completing an album; n'yaek, a four-piece New York band; and Orange, members of which composed two-thirds of Talk Talk.

The appointment of John Chuter as general manager at Echo, coupled with the earlier announcement naming Jeremy Laselle as managing director of Chrysalis Music, completes the management of the restructured Chrysalis Music Division, put in place by chief executive officer Steve Lewis.

Chuter joins April 5 after nine years at Phonogram, where he worked in A&R and product management and was, for the past two years, director of marketing for Fontana and associated labels. He replaces MD Jason Guy, who departed in December after a short tenure at the post.

Lewis, who was recruited by Wright to head the music division in January 1993, was irritated by speculation that the embryonic Echo label was in trouble because of Guy’s exit.

“My most important priority for Echo was to build a team and an A&R style,” Lewis says. “A good role model was Island Records in its early days. If you bought an Island record then, it would have a standard of excellence and originality. You must have smooth teamwork to achieve this.

“There’s no reflection whatsoever on Jason, but it just didn’t work out for him or us. I’m not trying to build a hierarchical structure, but something flexible and independent in character. Each member of the team has an insight into the process and makes their contribution where it is helpful, rather than in line with a rigid job description.”

The Echo team comprises Steve Ferrara, head of A&R; Camilla Calhoun, A&R coordinator and product manager; Darren Woodford, A&R manager; Simon Harvey, head of business affairs; and Neil Fenton, financial controller. As general manager, Chuter’s responsibilities will include marketing, sales, promotion and media PR.

Lewis’ music career before joining Chrysalis had been spent entirely at Virgin, from its earliest days as a student magazine and mail-order record service. He was managing director of Virgin Management until 1978, deputy MD of Virgin Records from 1978-83, and then headed Virgin Music (Publishing) from July 1983 until July 1992, when Richard Branson sold it, along with Virgin Records, to Thorn EMI. Its demise as an independent entity was obvious to man who had the unenviable task of distributing P45 forms (pink slips), as well as receiving his own.

“I was upset because I’d spent nine years building up the publishing arm,” he says. “I started with six staff and some sub-publishing deals, and ended with 34 staff in London alone and 14 overseas companies in every major market of the world. They were great, highly professional people who had excelled at their jobs and had done nothing wrong. They were all friends of mine as well, and still are.”

**Wands Takes Top Honors At Japan Gold Disk Awards**

*BY STEVE MCLURE*  

TOKYO—Pop band Wands had a magical touch in 1993, selling more albums and singles than any other act in Japan. As a result, the group was named domestic artist of the year at the eight Japan Gold Disc Awards ceremony.

In the overseas category, the artist of the year accolade went to the Beatles (Toshiba-EMI), after the group’s “Red” and “Blue” hits compilations sold a shade more than 500,000 copies here. The Gold Disk Awards are sponsored by the Recording Industry Assn. of Japan and are sales-based.

Wands, a Polydor K.K. act, ended Chage & Aska’s two-year reign at the top of the Japanese record industry. Between January 1, 1993, and Jan. 20, 1994, sales of the band’s releases amounted to 4.1 million singles and 3.2 million albums. The group was signed to Toshiba-EMI last November.

But Chage & Aska didn’t exactly disappear. The Pony Canyon duo collected the best-selling domestic single grand prize for “Yah Yah Yah,” which moved 2.4 million copies.

The grand prize for best-selling domestic album went to “Magic” by Sony Music Entertainment (Japan) pop trio Dreams Come True, on the strength of sales of 2.7 million units. Dreams Come True won the same award last year at the company’s advisory board, while a new CEO will be appointed. A replacement has been sought for some time; a short list is now said to have been drawn up.

The final decision, according to de Bodinat, will be made “within one or two months,” by de Bodinat and Paul Russell.

**De Bodinat To Seek Synergies At Sony Software**

*BY EMMANUEL LEGRAND*  

PARIS—The latest sign that music will play a key role in the emerging multimedia field here is the appointment of Henri de Bodinat, president of Sony Music Entertainment France, as executive VP of Sony Software Europe, a new post. The announcement was made by Sony Software president Michael Schuhof.

De Bodinat is expected to coordinate and integrate the Sony group’s European activities in music, movies, television, and electronic games to help develop synergies between the software and hardware divisions. Sony Software’s European revenues were $1.9 billion in 1993, the company reports.

In his new role, de Bodinat will report to four executives: Alan Levine, CEO of Sony Pictures; Oldolf Olofsson, president of Sony Electronic Publishing; Ken Hoshikawa, executive VP of Sony Corp. of America; and Bob Bowman, president of Sony Music International.

Previously, de Bodinat was account- able to Paul Russell, president of Sony Music Entertainment Europe. Sources say that when the company reorganized its European operations late in 1993, the Frenchman was disappointed to have lost the top slot to Russell.

Subsequently, de Bodinat was asked by Schuhof to produce a report on the development of multimedia in Europe and on opportunities to integrate Sony’s assets at a European level. He says his brief from the Sony Software president was simple. “He told me you have a blank piece of paper. It’s up to you to create your job.”

“I was driven by the vision Schuhof and the Japanese have of the future of Sony. They have a very long-term outlook and consider that there is a need to forge stronger links between the different software companies within the group, and also get them closer to the hardware companies.”

The new slot will carry a very light operational structure, with offices in Paris—in the new Sony Music Entertainment building—and in London, where there are European operational headquarters of the various branches.

Says de Bodinat, “I don’t want to create another bureaucratic structure. We’ll work as a catalyst, searching out, launching, and coordinating projects that can have a multimedia aspect. But it will all be done gently. I am not Mr. Integration, with mandatory requests. It is not a structure of control, but rather a resource center, a think tank.”

He cites examples such as movies, which can give birth to soundtracks and related software such as video games. In those cases, each branch will be responsible for its side of the project, but synergies will be sought in order to achieve better cooperation, efficiency, and, in the end, he says, “higher profits for each branch.”

Known for his outspoken style, de Bodinat has been CEO of Sony Music France since 1986. Since then, sales at the company have jumped to 1.3 billion francs ($254 million) from 950 million francs ($159 million), while its market share, according to de Bodinat, jumped 14 percent.

The new position is, says de Bodinat, “a new challenge.”

**Happy Planet, Britain’s Jaminrocual, alias Jay Kay, celebrates U.K. platinum-level sales of 300,000 units for his debut album, “Emergency On Planet Earth.”**  

Pictured, from left, are Muff Winwood, managing director of Sony’s S2 label; Kevin Simpson, Kay’s manager; Kay; and Lincoln Elas. A&R director at S2.  

---

**Echo Of Success. The German music business dug deep into its pockets for the third annual Echo Awards, held March 8 in Frankfurt. While providing a glamorous evening out and a one-hour TV show, the Echoes also raised more than 160,000 German marks ($100,000). All will go to the Nordoff-Robbins Music Therapy fund in Germany, which is establishing learning centers for children.**

Seen presenting the check before the ceremony, from left, are Walter Lichte, managing director of the foundation; Phonco Academy chairman Gerald Gottschald; Professor Werner Hay, Phonco Academy managing director; and Dr. Konrad Schily, president of the Private University of Witten/Herdecke, who, as patron of the event, received the check. For expanded Echo Awards coverage, see page 58.
International

International Touring Confab Yields Insights
North Americans, Europeans Pledge More Cooperation

BY THOM DUFFY

LONDON—The first formal meeting between the North American Concert Promoters Assn. and the European Promoters Assn. was one highlight of the sixth annual International Live Music Conference, which brought together more than 400 members of the worldwide touring industry here March 4-6.

Staged at the Regent London hotel, the ILMC also featured its largest-ever assembly of booking agents from around the world and was used as a meeting point of the International Managers Forum to discuss concerns about performance rights income distribution, the issue that recently prompted court action by U2 against the U.K.'s Performing Right Society (Billboard, Feb. 12).

"I wanted people to learn more about what they're doing by hearing other people's point of view," says Martin Hooper, managing director of the London-based booking agency Primary Talent, which launched the ILMC in 1989. "This year was a big experiment for us, we've been pursuing a lot of different [discussion] formats and social settings."

According to the NACPA with the EPA was one of the conference's new features, with the North American promoters represented by NACPA executive director Ben Liss, their European counterparts by Leon Ramakers of Mojo Concerts in Holland, and the U.K. promoters by Harvey Goldsmith of Harvey Goldsmith Entertainments.

While record companies, booking agencies, and even venue operators are working on an increasingly multinational scale, promoters are key players in the music industry who are largely independent and involved individually in single markets or regions.

"The real challenge we have as promoters is to communicate not only with our strategic partners—the agents and the record companies—but, most importantly, with other promoters around the globe who are also experiencing the same concerns and share the same strengths and weaknesses," says Liss.

Among the issues on the agenda of the promoters' meeting were their relationships with booking agencies and venues, their right to share in alternative sources of income such as tour sponsorships, and their role as national entities in dealing with multinational companies in the music business.

Liss says the North American and European promoters groups discussed ways of improving communication and cooperation among promoters on an international basis.

"Our goal is to strengthen the relationship," says Liss. "We are all working for the same artists, we are all trying to reach the same music consumer."

Recognizing that the artist is the center of all efforts in the live music industry, but is seldom heard from at gatherings like this, the final session of the ILMC was a panel discussion on touring issues featuring Ian Baker of Jesus Jones, self-managed British artist Fish, Steve Hackett, Peter Hook of New Order, and Cathal Smyth of Madness.

"The balance between the creative and the fiscal has gotten much more difficult," observed Baker, commenting on decisions artists make regarding concert tours. "As times change the artists' attitudes have got to change."

---

**Replitech**

**A BILLBOARD PREVIEW**

Billboard's April 16th issue will feature a special report previewing the first ever European Replitech Convention being held April 12-14 in Munich, Germany.

Billboard will highlight this premiere convention and provide an essential exploration into the duplicating and replicating of audio cassettes, videos, CD's, CD-ROM's, magneto-optical and floppy discs as well as computer tapes.

Get In on the ground floor of this exciting new event, in Billboard's Replitech special!

---

**newsline...**

**HOLLAND'S MUSIC** business showed modest recovery in 1993, with a 3% increase in sales value among members of trade body NVPI. Including music video, members' sales were worth NLG 415 million ($256 million). Album unit sales increased 5% to 20 million, with CD the only format showing growth and representing 90% of all album units shipped. Most outstanding unit sales growth was in two-track CD singles, which were up 2,300% to 1.1 million units. NVPI estimates that its members account for 78% of Dutch sales.

**STEVEN TRAPP**, A&R director at Germany's EMI/Electrola, is leaving the company to set up in CD-ROM production. The company has announced that EMI and Electrola are to merge sales forces for key accounts, while all telephone sales and marketing are to be handled by the telephone marketing departments. The company is appointing EMI sales chief Friedhelm Kaulen as sales director April 1.

**ANDREAS KAPPEL**, A&R chief of the Blow Up label at Intercord, is reportedly to have signed a label deal with Warner Music. Intercord was bought by Thorn EMI this month (Billboard, March 19), though it will retain its independence.

**POLYGRAM FRANCE** has appointed Cathy Bitton as director of international development for all its labels. Bitton was artistic director for MIDEM Organisation and fills the gap left by Naomi Lumbin, who left six months ago to form NTV, a dance imprint at BMG France. The label originally was to be called Detour.

**SONY MUSIC ENTERTAINMENT** (Japan) president Shogo Matsumoto is to take over from Toshiba-EMI president Takeshi Okotou as president of the Recording Industry Assn. of Japan (RIAJ), effective April 1.

**COURTS** in Airvde, Scotland, have jailed a convicted pirate for a year, believed to be the strongest such sentence ever handed out in the country's courts. Gerard Owens was charged after police raids involving the BPI Anti-Piracy Unit. The same offender previously was fined only $250 for a similar offense.

**FORMER LED ZEPPELIN** lead singer Robert Plant is suing his former record label, Lizard Records, in London's High Court. Plant alleges that Lizard boss Andrew Williamson sold bootlegs of a concert at Brixton Academy last July.
**Alliance One Stop Group**

From the influential independent store to the country’s largest chains, the Alliance One Stop Group provides access to the vast music retail universe. A superior combination of systems technology and commitment to unparalleled service distinguishes Alliance as the perfect ally for both manufacturers and retailers alike.

**Alliance Music Distribution**

A powerhouse of innovative business and marketing strategies, Alliance Distribution provides the most focused and comprehensive product placement available today. Relationships with retailers in all markets, together with exceptional service and reliability, assures maximum exposure, penetration and profitability for distributed labels.

**Hard Core Marketing**

Winner of the this year’s NARM award for Best Overall Advertising Campaign. Hard Core Marketing - The creative engine behind Alliance Entertainment Corp. Hard Core, a full service agency, offers labels unequaled marketing muscle, a fresh perspective and a results oriented track record. By tapping into the core of America’s most dynamic music retailers, Hard Core is redefining music retail promotion.

Alliance Entertainment Corp.
Your strategic partner into the next millennium.

---

www.americanradiohistory.com
NARM '94

SELLING OPTIONS
Continued from page N-30

stores.

These moves by the cablers and the record companies, though, are the baby steps toward a future that will enable consumers to order albums simply by pushing buttons on their TV remote-control devices. They will be able to browse electronically through long lists of albums and order catalogs as well as new titles. The record companies hope this technology will expand the market for music.

Record clubs and direct-mail companies mostly market through the old-fashioned, low-tech means of magazines and newspapers. The bigger threats to retail will arrive through computers and TV.

“...I see logically drawing in some of those older couch potatoes,” says Ken Miller, director of audience research with Robertson, Stephens & Co. “But it will take till the end of the decade to provide easy-to-use interactive music programs.”

This is the much anticipated information superhighway, and many say the technology is there already. All it needs is market. That is the key element. Although multimedia cheerleaders say digital interactivity will make retailing a fun business, what they don’t say is how much it is going to cost that consumer to push those control buttons at home. Or how easy it is going to be for him to find out that his TV set has turned into a sophisticated computer.

“A few years with Volpe, Welsy, says, “It’s very simple. How many VCRs in the U.S. are flashing 12:00 on them? The technology is there, but people will be fairly slow in picking it up.” He adds, “I haven’t seen anyone willing to say it will be so successful in so many households that we’ll give it to you as a freebie. It will take quite a while to get enough population to amortize this cost.”

So retailers say that instead of being cowed by the new technology, they will find ways to harness it for their own use.

A Blockbuster-IBM joint venture has developed the means of creating CDs in record stores by digital transmission over telephone lines and has already run a pilot testing this technology at Blockbuster Music stores this spring. The problems, critics say, are time and cost. It may take years to make a single CD, which will reduce the return on the retailer’s investment.

The same is true for music vending machines, which have failed because they cannot bring in enough revenue to justify their cost and the room they take, says Blockbuster and supermarkets.

By PAUL VERNIA

A year ago, as attendees to NARM’s annual convention with no doubt recall, the U.S. music industry was experiencing a deathlike silence. The top story in history by becoming the first major retail sector to adopt a system of source-tagging its merchandise, that is, concealing anti-piracy measures in products at the point of manufacture (thereby making them less susceptible to shoplifting).

Just prior to last year’s convention in Orlando, Fla., NARM recommended Deerfield Beach, Fla.-based Sensormatic Electronics Corp.’s acousto-magnetic technology as a standard for source-tagging, a move that was applauded by the majority of the industry, with the notable exception of Sensormatic rival Checkpoint Systems Inc. of Thorofare, N.J., and its proponents.

It seemed at the time that NARM’s recommendation would be endorsed and implemented by the six majors, judging from their generally favorable reactions to the recommendation. However, before making any commitments to the source-tagging phenomenon, the six heads of distribution cautioned that they themselves would have to evaluate NARM’s decision closely and conduct their own testing. Those tests proved to be a major sticking point for source-tagging, as opposed to Sensormatic’s acousto-magnetic system mounted, based on its perceived deleterious effect on the sound quality of audiocassettes.

Even before NARM made its recommendation, Checkpoint had already launched a crusade against Sensormatic on the sound-degradation issue. Checkpoint—which specializes in radio-frequency systems—eventually received the support of some key artist managers, among them Nirvana and Bonnie Raitt manager Ron Stone of Gold Mountain Entertainment, who undertook a letter-writing campaign to the heads of every major record company.

What effect the efforts of Checkpoint, Stone and others had on the labels is unknown. However, when the six majors tested electronic-article-sureveillance systems (EAS) in system in mid-’93, they reached the same fundamental conclusions that Checkpoint had propounded all along: that acousto-magnetics damages the sound quality of audiocassettes.

The labels, under the aegis of the Recording Industry Assn. of America, went even further, finding fault with Sensormatic’s system on the basis of its on-line applicability and other aspects. The RIAA consequently rejected NARM’s recommendation and invited the merchandisers’ group to either select a new standard or limit the use of acousto-magnetics to non-magnetic media, i.e., compact discs and MiniDiscs (Billboard, Nov. 20, 1993).

Neither one of those options held water with the NARM board, so it returned the fire by denouncing the RIAA-member-companies’ tests as inconsistent and insufficiently controlled to support their conclusions (Billboard, Jan. 22). RIAA executive director Hilary Rosen rebuffed NARM’s claims as irrelevant because they didn’t represent any new direction. The record labels, she said, “ha decided there is no acceptable level degradation.”

With the two associations so far at odds with one another on this issue, it is unlikely that the source-tagging phenomenon will move forward any further in the near future. NARM executive director Pam Horovitz says she can envision a future where as what was referred to as a “New Technology” by a White- paper presented earlier by RIAA—recommending a different EAS technology or lin acousto-magnetics to CDs—are still available to NARM, she says, but to her association is no more likely to adopt one of those courses now than it was last fall.

Instead, a much darker scenario looms in the picture. “The [EAS] will either have the option of doing what they did in 1989, which is to say, very, very, very satisfied with any of our alternatives at the moment, and therefore we’re not going to recommend anything that works,” Horovitz says.

NARM’s next move is not likely to materialize before the March 19 convention according to Horovitz. “The convention will be a good time for NARM to gather feedback from its members on the various optics and to put forward in terms of direction,” she says.

Stay tuned. The road to source-tage ing has been fraught with enough twists, turns, roadblocks and other surprises to suggest that anything is possible.

By ED CHRISTMAN

While rock ‘n’ roll has been termed the “devil’s music” since the ‘50s by the more conservative elements of society, it has only been since 1990 that music retail has become the battleground for the explicit-lyrics controversy.

Up until then, church groups may have staged album burnings, the Parents’ Music Resource Center may have held hearings that inspired stickeraining in 1984, and, during the mid-1980s state legislatures may have discussed record labeling bills. But when the Sarasota, Fla., police arrested a teenage record store clerk on March 15, 1990, for selling a 2 Live Crew album to a minor, it took the controversy to a whole other level.

Merchants like Martin Spector, patriarch of the Spec’s Music chain, Russ Solomon, president of Tower Records, and Terry Woodward, president of WaxWorks, say while the issue has been hotly debated for years, they can’t remember any inci dents prior to the 1990 arrests of store clerks.

Horovitz and Mickey Granberg, director of legislative and government affairs for the National Assn. Of Recording Merchandisers, say that the controversy is retaliation prevailing and crime, they started to blame music,” with an emphasis on rap. The issue brings up the old debate. Does art reflect society or influence it?

Music retailers, however, find themselves caught in a different debate. Should they try to appease conservative groups who assail chains for selling albums with explicit lyrics, or should they stand with the music industry, which sees itself embodied in defending First Amendment rights.

So far, most music merchants have decided to walk a fine line between the two extremes. Unlike the six majors, which are either based in Los Angeles or New York, many of the major chains are based in the more conservative Midwest or the South, and when the music industry started to feel the pressure over the explicit lyric issue, some chain executives privately endorsed the PMRC’s suggestion to sticker product.

In responding to that manner, those merchants were heeding another concern preying on their minds. Most shopping center leases contain a clause stating that a tenant must adhere to community standards, and music merchants were afraid that if their stores became the center of a future store location would be at risk.

On the other hand, when WaxWorld decided to stop carrying sticker product, it abruptly and without much fanfare, some industry observers and label executives already rallied to the “First Amendment issue, causing a reversal of the chain decision.

Since 1991, chains have adopted a number of strategies to deal with the issue. Chains like Waxworks, Your Shop and Hastings Books, Music Video require that purchasers of stickered product must be at least years of age—and customers are carded for proof.

“In our markets, that [strategy] is no-brainer,” says John Marmaduke president of Amariilo, Texas-based Hastings, which has stores mainly in the Southwest. “It’s easy to handle. [Under First Amendment rights] you don’t deal with customers. We think the country becoming more alarmed at lyric content, but they want information so they can have a handle on what the kids are purchasing. The carding process brings the parent into the process.”

Other chains, such as Came Music and Trans World Music Co. have tried to be good citizens in their stores.
FIVE STAR

More than 6,000,000 Sales Worldwide

- Grammy Nominated
- 4 Multi-Platinum Albums
- 6 Top-10 Singles
- 16 Top-40s Singles
- Recipient: Prestigious BPI Award "Best British Group"
- FIRST British Group to have 6 top-20 singles from one album

3 Top-10 US Singles:
- "All Fall Down"
- "Let Me Be the One"
- "Can't Wait Another Minute"

Announcing the new single release from FIVE STAR
"(I Love You) For Sentimental Reasons" from their forthcoming TENT album: "HEART AND SOUL"

RELEASE: APRIL 1994
Tent Records: 818 347-6335
©1994 Tent Records
The Format Forecast: CDs Offset Cassette While Vinyl Still Vital

BY STEVE TRAIMAN

While CDs continue to expand their domination of the retail music market, mostly at the expense of cassettes, vinyl continues to hang on. Venerable 7-inch singles are still vital to some 60%, or an estimated 150,000, of the total 250,000 jukebox universe; 12-inch maxi-singles and EPs remain a factor in dance music scenes, and “collectible” vinyl LPs are a mostly licensed fact of life.

(AMOA). James Hayes, chairman of the AMOA promotion committee and president of Gem Music & Vending, Dayton, Ohio, says, “As of late ’93, our survey estimates about 250,000 jukebox locations in the U.S. with CDs being used in as many as 35% to 40%. This means about 150,000 are still using vinyl 45s, but it’s inevitable that the jukebox industry for the most part will go to CD.

“For a lot of these ‘low-income’ locations, we’re very appreciative of the special licensing and custom pressing that keeps vinyl singles alive. On the CD side, we’re talking to several majors related to CD boxed sets that a jukebox operator can’t afford. We’re looking to trade ads on CD labels and location posters to promote the retail boxed set in exchange for special custom CDs with limited cuts of top selections.”

Viable Vinyl

Certainly, the dual Gotham Distributing and Collectables Records operations in Armonoy, PA, are playing a major role in vinyl preservation (Billboard, August 14, 1993). They continue to acquire domestic licensing rights from a growing number of companies for both 7-inch singles and EPs/LPs.

“Going into ’94, we want to focus on getting as many of the older top singles back out on vinyl as the new hits,” VP Melissa Greene says, marking the point that the jukebox industry and one-stops account for a lot of vinyl singles: “If we don’t put out the new hits on vinyl, sales are likely to stagnate.”

Collectables Classic Hits services vinyl to select stores in such major chains as Tower, The Wall, Disc Jockey, Transworld, Muzeland, Rose Records and National Record Mart. “There’s also a great demand in these locations and others for colored vinyl singles,” we report in 1993’s 100,000 Beatles colored 45s in one day!”

Her comments are echoed by Eli Okun, VP & GM, CEMA special markets. He observes, “We would put out new product basically for the jukebox market alone, a good portion of which is still vinyl, particularly in rural America. There are quite a number of communities. For example, Trans World, which has about 700 outlets, requires customers purchasing stickered product to be at least 18 years old in about 50 of its outlets.

Other chains, instead of applying such a policy to all stickered product, come up with their own much shorter list of products that could be regarded as controversial. At Best Buy in Minneapolis, Jeff Abrams, merchandising manager, reports that the chain has a list of about 10 or 15 titles on which it puts its own 18-to-19 purchase sticker. In addition, the chain has a few titles it refuses to carry at all.

Other chains publicly say they have an 18-to-purchase policy, but privately admit that they do not enforce them. Still other chains, such as Tower Records and Kemp Mill Music, feel that the issue is a “First Amendment” issue and do not limit the sale of music to anybody. Howard Appelbaum, executive VP at the latter chain, based in Beltsville, Md., says, “As a retailer, we can’t put ourselves in the position as to what is acceptable.

Should retailers try to appease conservative groups who avoid chains for selling albums with explicit lyrics, or should they stand with the music industry, which sees itself emboldened in defending First Amendment rights?

Stickered Stock

Continued from page N-34

While CDs have taken over retail, the threat of censorship is nothing new to the music industry.

FEBRUARY 1954

Rep. Ruth Thompson, R-Mich., introduces a bill in the House that would ban mailing any phonograph record or “other article capable of producing sound” that was “obscene, lewd, lascivious, or filthy.” Punishment would include fines up to $5,000 and five years imprisonment.

OCTOBER 1954

WDIA in Memphis bans “Work With Me, Annie” and “Annie Had A Baby” by the Midnighters as well as “Honey Love” by the Drifters because of “offensive lyrics.”

JANUARY 1957

Elvis Presley makes his third and final appearance on “The Ed Sullivan Show,” but the camera operators are directed not to pan below the waist.

MARCH 1957

Cardinal Stritch, head of the Catholic archdiocese in Chicago, bans rock ‘n’ roll from schools because of its “oral rhythms” and “encouragement to behave in a hedonistic manner.”

JANUARY 1959

Link Wray’s instrumental “Rumble” is dropped by many radio stations because the title refers to teenage gang violence. On “American Bandstand,” Dick Clark introduces Wray but does not mention the title of the song.

FEBRUARY 1962

The Radio Trade Practices Committee recommends that lyrics of all pop songs be screened by the NAB Code Committee “due to the proliferation of songs dealing with raw sex and violence beamed directly and singularly at children and teenagers.”

FEBRUARY 1963


FEBRUARY 1964

Gov. Matthew Welsh of Indiana declares "Louie Louie" by the Kingsmen to be pornographic as it asks the state broadcasters association to ban the song.

FEBRUARY 1965

After splitting his pants during London concert, P.J. Proby is banned from appearing on ABC-TV’s “Shindig.”

Continued on page N-98

A Selected Chronology Of Musical Controversy

COMPILLED BY FRED BRONSON

Though the beat’s been turned up at retail, the threat of censorship is nothing new to the music industry.

Though the beat’s been turned up at retail, the threat of censorship is nothing new to the music industry.

Elvis Okun of CEMA

The actual figures for both software and hardware units obviously favor a growing CD dominance over cassette, with the new Digital Compact Cassette (DCC) and MiniDisc (MD) just starting to get exposure in both chains and independent outlets.

What a difference a decade makes! In 1983, the first year CDs were officially “counted” and the first year that albums on cassette topped the LP version, according to RIAA, manufacturer unit shipments to retailers (net of returns) were as follows: CDs: 803,000 or 0.1%; cassettes: 236,800,000 or 41.4%; LPs/EPs: 209,600,000 or 36.7%; vinyl singles: 124,500,000 or 21.8%.

For 1993, according to figures just released by the RIAA, the format shipments had changed dramatically. CDs: 505,900,000 or 52.7% (including 7,800,000 CD singles); cassettes: 425,100,000 or 45% (including 85,700,000 cassette singles); LPs/ EPs, 210,000 or 0.1%; vinyl singles: 15,100,000 or 1.6%.

All indications point to accelerating figures for CD albums and singles in 1993, with most chains reporting a typical 60/40 CD/cassette album split, and some saying CDs account for as much as 80%.

CD-Friendly Hardware

CDs are continuing their penetration of 97 million U.S. households, with these estimates by the EIA/Consumer Electronics Group, sponsor of the semi-annual Consumer Electronics Show, as of January 1994:

• CD Home Players in 43% or 41.7 million households (up from 42% the prior year)
• Autosound CD units in cars at 11% or 10.7 million households (up from 7.5% the prior year)

While it remains the last bastion of vinyl singles, the jukebox industry is moving toward CD as well, according to the Chicago-based Amusement & Music Operators Assn.
There are now over 1000 MUZE Systems in 49 states and 11 countries around the world!

Across the country and around the world MUZE has become the single most essential tool for today's music retailer. That's because retailers know MUZE makes good dollars and sense. An independent survey showed that 34% of MUZE users actually made incremental purchases as a direct result of using MUZE and 81% said the presence of MUZE encourages them to return to the store.

In case you didn't know, MUZE is the interactive music information system that has helped revolutionize the retail music industry. It's the most comprehensive electronic guide to CDs, cassettes, Mini Discs, DCC's and music videos that are available for sale in the U.S.

MUZE takes the place of those cumbersome, time consuming, often inaccurate and out of date music catalogs and encyclopedias. It lets your customers find the song, group, album or artist they're looking for with just the touch of a finger. Even if they only know part of the group or artist's name, or part of a song title, or just the music category.

MUZE's touch-screen technology is easier to use than a bank's A.T.M. It's colorful graphics and ease of navigation make it a huge hit with music buyers. In over three years, there hasn't been one complaint about a customer's inability to use MUZE to access its wealth of music information.

MUZE can also connect directly to your POS system to indicate whether or not a specific recording is in stock and to guide customers to the exact location of the product in your store. MUZE can even create printed or electronic special orders.

And what MUZE has done for music, VUZE can do for video.

For more information, write or call us at (800) 935-4848.

MUZE the
The ultimate mind for music.

Be sure to see the MUZE and VUZE exhibit booth #711 at NARM in San Francisco, March 19-22. Or visit the MUZE Suite by contacting Gary Geller through the San Francisco Marriott Operator.
**FORMAT FORECAST**

Continued from page N-26


ten boxes out there and a good title like last year's Janet Jackson, can sell 50,000 units. We also put out a few vintage titles, with five "new" Beatles singles in February, and more to come later this year, as we do some Christmas oldies.

"If there's a market for it, we'll do it," he emphasizes. "We press 12-inch singles or EPs on a private-label basis and reissue old full-length LPs in their original form for the collectibles area. It's becoming a dissolute but still good business."

Gotham Distributing went into 12-inch singles in mid-'88, "and we've carried hundreds of them now," Green notes. "It's a natural, since two-thirds of our accounts buy vinyl singles from us. Some of the most successful titles were U2's "Lemon," REM's "Everybody Hurts" and Salt 'N' Peppa's "Shoop." They also distribute 12-inch LPs on a smaller basis, done very well with some front-line releases. They sold more than 4,000 units of Paul Janet's "Yes," and over 2,000 units of the latest U2. Guns 'N Roses and Nirvana. "And we would have done much more if their labels had shipped us as much product as we ordered," he claims.

Some of their better one-shots/artist-focused accounts include Scott's One Stop (Ind.), Arc Distributors and Brow Bros. (Ohio), Dolphin Music (Fla. and Ga.), Music Operators and Norval (Calif.), Don's and Warren (N.Y.), and Eastern Music and Mobile (Pa.). Noteworthy indie locations specializing in 7-inch singles are Delux Music, Chicago; Delux Music; Wax Trax; Denver Record; and Chicago; Music Memorabilia, Flint Mich.; Forever Young, Arlington Texas; Yesterday And Today, Rockville, Md.; and Downstairs Records, Manhattan, while Vogue's Elizabeth, N.J., is doing a good job with 12-inch singles.

Changes At The Chains

Mike Murray, Blockbuster's VP/GM, music operations, spent 24 years with Tandy Electronics (Radio Shack), so he's seen many forms changes. "CD continues to climb, its cassette is still 30% of dollars and 40% of units overall," he says. "In some of the new Blockbuster Music stores, we've demonstrated that CDs are as much as 50% of sales.

Blockbuster plans to open 10 more superstores this year, with both DCC and MD in a selection of stores after positive response to both formats in recent limited trials. Vinyl very limited and dwindling, with E-State ranking some Sound Warehouse locations. For the Musicland Group, Arno Schwenk, president of the music division, sees the overall trend to CDs still growing nicely, with cassette down about the same percentage. "We're still a viable part of the business in dollars," Bernstein emphasizes, "and there's a substitute for the analog cassette in both affordability and portability in both hardware and software we've got to have it." He notes they've been testing both DCC and MD since last Christmas and "haven't seen as much positive reaction that the consumer has started buying the hard ware." Vinyl is no longer available!

Continued on page N-
Nicholas Martin
BREAKING THE BARRIERS

Produced by Nicholas Martin and John Jones, current producer of Duran Duran. Engineered by Steve Churchard and Ken Skoglund. And Randy Ray
On Interworld Records Compact Discs and Cassettes

The Album of the 90's

Release Date
Approximately
April 10th
special order, although some stores are successfully racked by Gotham Distributing, and the Media Pla superstores carry a good vinyl selection for collectors.

For 82-store Tower Records/Videostore, Stan Goman, senior VP, retail operations, reports CD dollars and units up as high as 70% of volume this year, with CDs “continuing to grow if the price is right.” Goman says cassettes still remain useful if the manufacturer would cut the price in half and use it as a step-up to CD; we could market that for $4.99 or $5.99 to really break a new artist.” Vinyl isn’t really a factor, although he acknowledges that some of the stores racked by Collectables are doing 1% of volume.

As for DCC and MD, Tower’s Stan Goman says, “We’ll stick with them as long as our suppliers do!”

About 10% of the 117 stores from Pittsburgh-based National Records Mart have vinyl sections, notes single buyer Dave Goist. “All the stores had previously been racked by Collectables, and we were looking for older CD singles,” he recalls. “Melissa kept talking ‘oldies’ and when we checked, many stores were still getting requests for 45s. We tried it at a few stores and it was stunned at how well they did. Now we’re doing about 700 vinyl sales a week at 15 stores for sales overall at the chain. CDs are up to 60% as cassettes continue to drop in volume.

With 140 Disc Jockey stores in the states, WaxWorks in Owensboro, Ky., has Collectables Classic Hits rack in about 90 stores, according to singles buyer Debbie Cox. “We do very well in current country and oldies,” she says. Last year saw sales up 72% for maxi-singles, cassette singles at the new CD format singles, plus a big jump in maxi-cassettes. For the future CDs continue to grow at the expense of cassettes.

Cassette-related changes in the industry, Brian Wilso VP, sales and marketing, HM Digital, Technologies in Hasbrouck Heights, N.J., recalls the predecessor firm experience as a major record presser with up to 100,000 LP albums and 1 inch units daily. The HTM cassette duplicating operation was already in place, and then the HTM vinyl cassette operation was launched.

“We see the trend continuing to shift to CD—it’s probably up to 60% of the market at this time,” says Wilson. “We’ve increased market share in a shrinking cassette duplicating market and added CD capability with our new Optic Disc plant last October. We’ll be at a million annual level by the end of summer, and with planned expansions, up to 50 million over the next 12 months. That’s where the industry is going.”

As for DCC and MD, Tower’s Stan Goman says, “We’ll stick with them as long as our suppliers do!”

About 10% of the 117 stores from Pittsburgh-based National Records Mart have vinyl sections, notes single buyer Dave Goist. “All the stores had previously been racked by Collectables, and we were looking for older CD singles,” he recalls. “Melissa kept talking ‘oldies’ and when we checked, many stores were still getting requests for 45s. We tried it at a few stores and it was stunned at how well they did. Now we’re doing about 700 vinyl sales a week at 15 stores for sales overall at the chain. CDs are up to 60% as cassettes continue to drop in volume.

With 140 Disc Jockey stores in the states, WaxWorks in Owensboro, Ky., has Collectables Classic Hits rack in about 90 stores, according to singles buyer Debbie Cox. “We do very well in current country and oldies,” she says. Last year saw sales up 72% for maxi-singles, cassette singles at the new CD format singles, plus a big jump in maxi-cassettes. For the future CDs continue to grow at the expense of cassettes.

Cassette-related changes in the industry, Brian Wilso VP, sales and marketing, HM Digital, Technologies in Hasbrouck Heights, N.J., recalls the predecessor firm experience as a major record presser with up to 100,000 LP albums and 1 inch units daily. The HTM cassette duplicating operation was already in place, and then the HTM vinyl cassette operation was launched.

“We see the trend continuing to shift to CD—it’s probably up to 60% of the market at this time,” says Wilson. “We’ve increased market share in a shrinking cassette duplicating market and added CD capability with our new Optic Disc plant last October. We’ll be at a million annual level by the end of summer, and with planned expansions, up to 50 million over the next 12 months. That’s where the industry is going.”
MUSICAL CONTROVERSY

JUNE 1965

Many American radio stations refuse to play the Rolling Stones' "(I Can't Get No) Satisfaction" because of "suggestive lyrics."

MARCH 1966

In an interview with London's The Evening Standard, John Lennon talks about Christianity and says of the Beatles, "We're more popular than Jesus Christ right now." As a result, burnings of Beatles records take place around the world.

JUNE 1966

The Beatles' "Yesterday And Today" album is released with "the butcher cover," featuring the Fab Four sitting with pieces of meat and decapitated baby dolls. The cover is withdrawn from stores and replaced by an innocuous photo of the Beatles.

JANUARY 1967

The Rolling Stones perform "Let's Spend The Night Together" on "The Ed Sullivan Show" after Jagger agrees to substitute the lyrics with "Let's spend some time together." Later, he claims to have sung the original words, but says he slurred them.

SEPTEMBER 1967

The Doors appear on "The Ed Sullivan Show." Jim Morrison is asked to delete the lyric, "Girl we

SUCCESSFUL MUSIC MERCHANDISING.

Lift introduces the NEW MARKET line starting at $299. Merchandise the CD, DCC & MiniDisc within one unit. Also available, the DISCPLAY & MARKET lines.
MUSICAL CONTROVERSY
Continued from page N-41

MARCH 1971

WNMC radio in New York bans "One Toe Over The Line" by Brewer & Shipley because of alleged drug references. Songwriter Tom Shipley compares pulling a record from the airwaves in the '70s to book-burning in the '30s.

APRIL 1971


APRIL 1973

On the syndicated "Soul Train," Curtis Mayfield is censored when references to drugs are deleted from his song "Pusherman."

NOVEMBER 1975

In Tallahassee, Rev. Charles Baykin of the Lakewood Baptist Church burns rock 'n' roll records, calling them the "devil's music."

DECEMBER 1976

In an interview on British television the Sex Pistols land in hot water when bassist Glen Matlock utters an exploitive. As a result, their U.K. tour collapses as most venues refuse to book the group. A month later, EMI drops the group from its roster. A&M signs the group and ends the deal nine days later without releasing any product.

MAY 1977

Virgin Records signs the Sex Pistols. The single "God Save The Queen" is banned from British radio because of "treasonous sentiments," but hits No. 2 on the chart anyway.

MAY 1985

The Parents' Music Resource Center (PMRC) is established by a group of mainly wives of Washington, D.C. politicians, including co-chairs Susan Baker and Tipper Gore. Identifying five basic negative themes in rock music—freedom, abuse, assault/incest, rebellion, the occult and drugs—the group fights for a rating system in order to alert parents to explicit lyrics.

FEBRUARY 1989

The City Council of New Iberia, La.

"You know it ain't easy..."

SEPTEMBER 1969

A two-page ad in the Seattle Post-Intelligencer calls for criminal prosecution against "rock festivals and their drug-sex-rock-squalor culture." The spread, paid for by the city's Roman Catholic archdiocese, includes photos from local festivals with nudity and drug use blacked out.

FEBRUARY 1969

Protests greet the original Blind Faith LP cover of a nude 11-year-old girl holding a phallic-looking model airplane. Aetna releases the album with two different covers so retailers can choose which they prefer to stock.

APRIL 1969

Detroit rockers MC5 agree to delete an expletive from the title song of their album "Kick Out The Jams." But Elektra drops the quartet after the members write another expletive on company letterhead and personally deliver the stationery to stores that refused to stock their album.

JULY 1969

Almost half of the Top 40 stations in the U.S. refuse to play the Beatles' new single, "The Ballad Of John And Yoko," because of the lyric, "Christ, you know it ain't easy..."

N-42

www.americanradiohistory.com
S.F.'s Music Scene: Places To Go, People To See

BY MARLYNN SNYDER

While in San Francisco for the NARM convention, take advantage of a wide range of Bay Area record shops and clubs. The creativity of San Francisco's music scene—whether shopping for it or experiencing it live—will be a pleasant surprise for out-of-towners. (Club schedules are subject to change; call for most current information.)

What's In Store At Retailers

Amoeba Music, 2455 Telegraph Ave. (at Haste), Berkeley, 510-540-1125. Mon.-Sat. 10am-10pm, Sun. 10:30am-9pm. Offers 100,000 new and used LPs and thousands of used CDs and videos, all in addition to low prices on new CDs. Original posters from legendary SF venues the Fillmore and the Avalon.

Creative Music Emporium, 26 Ocean Ave. (between Mission and Alemany), San Francisco, 415-661-1011. Mon.-Sat. 11:30am-8pm. Diverse neighborhood store catering to jazz, blues, R&B and international tastes.

Leopold, 2518 Durant Ave. (at Telegraph), Berkeley, 510-848-2015. Mon.-Sat. 9am-midnight, Sun. 9am-11pm. Extensive urban and jazz selection, with expanding sections for used-CD stock and music-related clothing items. Large selection of vinyl. Many hard-to-find import CDs.

Recycled Records, 1377 Haight St. (at Macon), San Francisco, 415-626-4075. Mon.-Sat. 10am-10pm, Sun. 10am-5pm. Small and funky. Specializes in collectible jazz and soul LPs, many of which are out of print. Growing used-CD selection.


The Warehouse, 30 Powell St. (at Market), San Francisco, 415-961-8012. Mon.-Sat. 9:30am-8pm, Sun. 10am-6pm. Large chain's premier SF location. This bi-level space, near the city's tony Union Square shopping district, is reportedly the city's largest record store. Strong classical selection.

Love The Nightlife

Cafe du Nord, 2170 Market St. (at Sanchez), San Francisco, 415-861-5016. Underground (literally) jazz club decorated in old-world style; Continued on page N-44

MAXELL'S NEW MINIDISC?

Maxell's MiniDisc is a unique "high-sensitivity" magneto-optical film. To your customers, this means they can faithfully record and play back music even with portable hardware. To you, it means more Maxell customers. For more information, call your Maxell representative.
1915 – Technicolor founded
1939 – Technicolor wins Oscar for “Gone With the Wind”
1981 – Technicolor enters video cassette duplication
1994 – Technicolor opens Optical Media Services

For 79 years, Technicolor has been on the leading edge of technological advancement. Now, Technicolor Optical Media Services brings our reputation for quality, responsiveness, service, and value to the optical media replication market.

For audio CDs, CD-ROMs, CD-I, Photo-CDs. Whatever the format, Technicolor Optical Media Services provides top quality mastering, replication, packaging, distribution, and information systems.

For production companies, software manufacturers, educational publishers, broadcasters, advertising, government. No matter what your need for optical media replication, Technicolor Optical Media Services does it faster, better, and more completely than any independent production firm.

For our free information kit, or schedule an appointment to learn how you can take advantage of the Technicolor reputation – now in optical media.

Call for our free information kit. Or schedule an appointment to learn how you can take advantage of the Technicolor reputation – now in optical media.

For production companies, software manufacturers, educational publishers, broadcasters, advertising, government. No matter what your need for optical media replication, Technicolor Optical Media Services does it faster, better, and more completely than any independent production firm.

NARM ’94

PLACES TO GO
Continued from page N-43

cavernous feeling adds to its trendiness. Site of a recent jazz series highlighting local vocalists, horn players and percussionists. Dinner available Wed.-Sat. March 19: Lavay Smith & the Red Hot Sistlet Lickers (New Orleans jazz/blues); March 20: The Stardustmers (rockabilly).


DNA Lounge, 375 11th St. (at Harrison), San Francisco, 415-626-1409. Funky SoMa (South of Market) mainstay known for exposing local talent. Frequent hip-hop and other underground music showcases. Wide range of young music fans usually in attendance.


Kennel Club, 628 Divisadero (at Grove), San Francisco, 415-861-1914. Dance club with performances ranging from alternative rock to hip-hop, with periodic flavors of R&B and jazz. Large, open space with a large bar and slide projected visuals to enhance the experience. Crowd tends to be younger.

Kimball’s East, 5800 Shellmound St., Emeryville, 510-658-2558. Live R&B and jazz performances in a comfortable, sophisticated setting. Multilevel seating guarantees a good view. Classic black-and-white photos of jazz veterans decorate the club throughout, adding an air of authenticity. Dinner available March 16-20: Dr. John (New Orleans blues).

Slim’s, 333 11th St. (at Harrison), San Francisco, 415-621-3330. SoMa home of “roots music” and alternative-rock live performances. Often the site of raucous, hard-edged rock shows.

Sound Factory, 525 Harrison St. (between 1st and 2nd), San Francisco, 415-543-9200. Different musical atmosphere from room to room: largest room has high ceilings, a large performance stage and high-tech lighting. Some dollars definitely went into the sound system (hence the club’s name). Guest DJs specialize in acid jazz, deep house and alternative sounds.

Up & Donna Club, 1151 Folsom St. (between 7th and 8th), San Francisco, 415-626-2388. Co-owned by supermodel Christy Turlington. Upstairs is a small bar and tiny dance floor, with Generation Xer DJ dancing to ’70s and ’80s tunes. Downstairs is an intimate, couples-oriented supper club vibe with small tables. Live Latin, hip-hop and jazz performances. March 19: Josh Jones Latin Jazz Ensemble (popular local following); March 21: Alphabet Soup (hip-hop/jazz); March 22: Graham Connah Trio (dinner jazz).
Lucky Peterson

At 17, Lucky recorded an album with his father. Then, after 12 years as a pro, Lucky got his big break when Little Milton's band got stuck in the snow. Peterson Jr. was hired, and he parlayed the temporary job into a full-time gig as Milton's musical director. Lucky became a featured soloist with Bobby "Blue" Bland, and released solo albums on the renowned Alligator label. In May 1993, Peterson released "I'm Ready" on the Verve label.

Sam Phillips

Beginning her singing career in gospel, Sam Phillips has moved far from the release of her third Virgin album, "Martinis And Bikinis," produced by husband T-Bone Burnett. Phillips joined the label in 1988, and her debut album, "The Indescribable Wow," was showered with critical acclaim for her songwriting and singing prowess. In 1991 Phillips came back with her second album, "Cruel Inventions." The artist plans to dedicate much of 1994 to touring, booking many dates with label mates Cracker and Ben Harper.

Art Porter

Little Rock-born sax player Art Porter caught the jazz bug from his father, Art Porter Sr., who occasionally allowed his 9-year-old son to sit in with his trio. A devout church/Sunday school goer, Porter Jr. also branched out to acoustic bass before switching to guitar.

Continued on page N-46
A Revolutionary New Weight Loss System.

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

The ProFile Family

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

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

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

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

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

PFR15. ProSleeves are also sold separately in packs of 15.
CAROLINE LABEL
SINCERELY THANKS
V.E.S.A.C., TOWER RECORDS/VIDEO,
CAROLINE DISTRIBUTION
AND THE PARTICIPATING ARTISTS
FOR THEIR SUPPORT IN MAKING THE
X MARKS THE SPOT
PROJECT A REALITY.

The Voter
Education Benefit
CD for South Africa
Released in honor of the first
election in South Africa’s history,
to be held April 27, 1994.

Featuring tracks by
Peter Gabriel, Paul Simon, Geoffrey Oryema, UB40, The Neville Brothers,
Johnny Clegg & Savuka, Ghorwane, Ayub Ogada, Youssou N’Dour, Hugh Masekela,
Mzwakhe Mbuli, Vusi Mahlasela, Eyuphuro and Siyakha.

Proceeds benefit the MATLA Trust, a South African organization
dedicated to non-partisan voter education in South Africa.
Caroline Label, Caroline Distribution and Tower Records/Video take no profit whatsoever.
congratulations, billy burnette on your outstanding film debut performance in "saturday night special"!

Prebook Date: April 20, 1994
Street Date: April 29, 1994
Richard Thompson

Guitarist Richard Thompson’s first group, Fairport Convention, bent the folk rock that grew into modern rock of the ’60s. Electrified by Thompson’s exquisite lead guitar, Fairport Convention pioneered British folk rock, a melange of British traditional music dating to the Middle Ages, American and Appalachian folk and blues, and state-of-the-art rock ’n’ roll.


Hane

Former Temple University roommates Renee Neufville and Jean Norris are classically trained pianists who graduated with music degrees. In November ’93, the duo had reached No. 6 on Billboard’s Hot 100, No. 1 on the dance charts and No. 3 on the R&B Singles with their debut single, “Hey Mr. D.J.” Written by hane and produced by Kay-Ge of Naughty By Nature, the hit was used on “Roll With The Flava,” a compilation album on Queen Latifah’s Flavor Unit label. When Queen Latifah made her move to Motown, hane followed—and completed their debut album, “Pronounced Jah-Nay,” with Kay-Ge, featuring the second single “Groove Thang.”

High Notes!

• Huge Built-In Demand For Sing-Along Songs — Disney’s #1 Selling Video Collection!
  Over 15 million Sing-Along Songs sold to date!

• Disney “Value-Added” Packages Are A Proven Hit!
  Over a million Pooh Video & Plush packs were sold last year!

• “Mickey” And “Mermaid” Echo Microphones Do Not Require Batteries!

⇒ Sell-Along Displays!

Prebook: May 10, ’94 Will Call: June 21, ’94 NAAD: June 24, ’94

* Suggested Retail Price. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. © The Walt Disney Company.
The NARM Schedule Of Events

(The following information was accurate as of press time and may not reflect later changes.)

FRIDAY, MARCH 18
11AM-5PM Early Bird Registration
1-3PM Indie Distributors & Manufacturers Meeting
1:30-5:30PM NARM/RIAA Merchandising Committee Meeting
3:30-5:30PM One-Stop Meeting
5:30-6:30PM Reception: One-Stop Welcome Indie Retailers (Open to one stops and retailers only)

SATURDAY, MARCH 19
9AM-NOON Retailers Advisory Committee Meeting
9AM-5PM Registration
NOON-5PM Exhibit Area Open
12:30-2:30PM Rack Jobbers Meeting
3-5PM Manufacturers Advisory Committee Meeting
7-8:30PM Opening Reception “Flower Power Flashback to Haight-Ashbury” Hosted by Narwv Corp.
10PM-MIDNIGHT PGD Zone: A Nightclub Showcase at the Marriott Hosted by PGD JAMES courtesy of P fountain/Mercury
THE INDIANS courtesy of Polycon/PLG
TEXAS courtesy of Mercury

SUNDAY, MARCH 20
7:30-8:15AM Breakfast
8:30-11AM General Session
6:30PM Special Performance KRONOS QUARTRT courtesy of Elektra Nonese

CONVENTION CLOSING CELEBRATION
Rachelle Friedman, J&R Music World

Keynote Addresses
Michael P. Schuhllof, Sony Corp. of America/Sony Music Entertainment
State of the Association Message
Steve Strome, Handleman Company

Friday, March 18
11:15AM-12:30PM Independent Product Presentation Independent Distributors & Manufacturers
12:45-1:15PM Express Lunch
1:30-2:45PM BMG Product Presentation
3-6PM Exhibit Area Open
7-8PM Scholarship Foundation Reception (Invitation only)
8PM Scholarship Foundation Dinner Annual Best Seller Awards Presentation
REGIS PHILIBIN courtesy of PPI Entertainment Group Superstar Entertainment, TONY BENNETT and TERENCE BLANCHARD courtesy of Columbia
11:30PM-1AM PGD Zone:
ART PORTER courtesy of Verve NORMAN BROWN courtesy of MoJazz

MONDAY, MARCH 21
9-9AM Breakfast & Annual Members Meeting
9:15-10:30AM CEMA Product Presentation
10:45AM-Noon PGD Product Presentation
12:15-12:45PM Express Lunch
1-2:15PM WEA Product Presentation

LUCKY PETERSON courtesy of Verve

C.C. ADCOCK courtesy of Island

Continued on page N-56

The First Name in Independent National Distribution.

Koch International

Shanachie, Sugar Hill, HighTone, Chandos, Silva America, DRG, Smithsoni&/Folkways, Enja, Red House, Dreytus, PRA, Yazoo, Smithsonian Collection, Pearl, ASV, Lyricisti, KOCH International Classics, Supraphon, World Music Library, SOAR

Detroit
313-646-3944

Los Angeles
213-646-8989

Minneapolis
612-623-1944

New York
800-332-7553

THE EXCLUSIVE U.S. DISTRIBUTOR OF

250 CLEVELAND ST. • LITCHFIELD, ME 04956

(207) 568-3355 • Fax (207) 568-3356

www.americanradiohistory.com
ESDAY, MARCH 22

10AM
Breakfast

11:15-11:30AM
N1 Product Presentation

11:45AM-1PM
NY MUSIC DISTRIBUTION Product Presentation

5-2:45PM
Marketing Awards Luncheon

Special Performance by
CUCKOO courtesy of RGB Records/Navarre Corp.

Banquet: Garry Wall, Wall Media

1PM
Using Session

Vendor Entertainment:
CRSON BROWNE courtesy of Arktra Entertainment

3PM-1AM
D Zone:
ANE courtesy of Motown

E courtesy of Mercury

As NARM cover artist, Pamela Eldridge, has been a graphic artist for more than 10 years. Her artistic vision, poetic interpretation and passion for music are what made her artwork work right after being recorded and distributed. Eldridge lives in a turn-of-the-century brownstone in downtown Manhattan.
The Queen of Soul never rests on her well-earned laurels. Instead, she keeps making music that adds new fans to her legions and new reverence to her crown. This collection of hits books up since she moved to Aristab in 1989 includes uptempo smashers such as “Freeway Of Love,” “Who’s Zoomin’ Who,” and “Absolutely,” as well as standard-bearers like “United Together” and “You Make Me Feel Like A Natural Woman” (reissued for a 1995 TV special with Bonnie Raitt and Gloria Estefan). The three superb new tracks team her with producers Chiviles & Cole (“A Deep Love”), from the Sister Act 2 soundtrack), Babyface & Daryll Simmons (the infectious “Will You Forgive Me”), and Babyface (the soulful, delightful “Honey”).

**SASS JORDAN**

Jordain has one hell of a voice, as well as a knack for showcasing it, on her follow-up to 1992’s “Rats” — which earned her a mention on the mainstream charts — that are spunky of images and unvarnished vocals that make the message home. Harris subjects more than a half-dozen tracks on his driving rock single “Rats” with notions like “High Road Easy,” “Damaged,” and “Honey,” as well as a tender moment with “Wicked,” a song she wrote with guest George Clinton. She wears it well.

**INSPRING CARPET**

Huff Velling Prolific Continental, Adelaide Miki 61352

We have organ work woven itself through the varied, varied landscape of the Carpet’s strapping new album, which boasts far more sonic picnics than valley. First single “Party In The Sky” rolls along a taut melodic line, occasionally getting stuck in a groove that never envelops, that translates into talking light, melodically, as an edge music that promises to turn on modern rock P&Ds as well as desks. First cut “Candy,” is the irresistible tuneful title track, “What Holmes,” and with our ears perked up for yet another outburst of brilliance, it is included.

**MADDER ROSE**

PRODUCERS: Mariner Rose & Mark Frankel Seed/Adoration, 82581

New York alternative rock foursome headlined by Mary Loring received plenty of critical acclaim to compensate for the limited commercial success of its debut last year. On its seco, a group becomes its considerable creative talents toward writing light, melodically, as an edge music that promises to turn on modern rock P&Ds as well as desks. First cut “Candy,” is the irresistible tuneful title track, “What Holmes,” and with our ears perked up for yet another outburst of brilliance, it is included.

**THE DIAMOND DIES**

 Withdrawal Method

 PRODUCER: Ben Eberwine

September 2002

We here again praise New York alternative quartet’s extremely enjoyable debut makes its first cut. New wave bookworms are perfectly suited to the music of Mike Harris, as his songwriting is of at least as much recognition as similarly styled acts like the Breeders and the Cocteau Twins.

**SPOTLIGHT**

A hit of 1994 featuring the “Willing To Love” single from the album, this collection of hits books up since she moved to Aristab in 1989 includes uptempo smashers such as “Freeway Of Love,” “Who’s Zoomin’ Who,” and “Absolutely,” as well as standard-bearers like “United Together” and “You Make Me Feel Like A Natural Woman” (reissued for a 1995 TV special with Bonnie Raitt and Gloria Estefan). The three superb new tracks team her with producers Chiviles & Cole (“A Deep Love”), from the Sister Act 2 soundtrack), Babyface & Daryll Simmons (the infectious “Will You Forgive Me”), and Babyface (the soulful, delightful “Honey”).

**DONALD HARRISON**

The Trombone That Makes You Feel Good

PRODUCERS: Cool Taylor

From New Orleans saxophonist, Harrison returns for another smooth contemporary jazz album that features trumpeter Warren Vunny, vocalist James “D Train” Williams, and guitarists Larry Coryell and Chuck Loeb. The album’s consistent set include the snappy pop/funk theme “The Tropes Of Cool,” the sultry, instrumental title track, and the pastoral ballad “Too Fast.” Covers include a poppy revision of Jimi Hendrix’s “Are You Experienced?” and a rather drastic rearrangement of the Miles Davis classic “Four.”

**VARIOUS ARTISTS**

First Annual Streetbeat Jazz Festival

PRODUCER: Carl J. Johnson

Concord Jazz celebrates 25 years of label history this year with a special release that marks not only its humble beginnings but the beginning of a new era. The album features the work of some of the most talented musicians working today, including Mary Ramsey, Chris Potter, and the Marian McPartland Trio, plus featured tenor sax soloist Scott Hamilton. This album is a must for any jazz lover, and it’s sure to be a hit with fans of all ages.

**LATIN**

**MARTY STUART**

Love And Luck

PRODUCER: TonyBrown & Marty Stuart

MC 1086

By tying his image so closely to children’s books, Marty Stuart is able to attract a new audience of fans. His latest album, “Love and Luck,” is a perfect example of how he can use his music to connect with children of all ages.

**BILLY BRUSH**

He’s A Winner

PRODUCER: Tony Brown

MC 1089

This album is a perfect example of how Billy Brush can use his music to connect with children of all ages. His latest album, “He’s A Winner,” is a perfect example of how he can use his music to connect with children of all ages.

**VITAL ISSUES**

Dr. John: The Dr. John Anthology

PRODUCER: John E. Myers

The new release is a perfect example of how Dr. John can use his music to connect with children of all ages. His latest album, “The Dr. John Anthology,” is a perfect example of how he can use his music to connect with children of all ages.

**RAPP**

**SPOTLIGHT**

Albums swims in streets of street gardens and sexual politics. It has textual depth that ranges from “Pretty Day” to “Doomsday” to “Lover Woman” to “Miles Davis’s” “Four.”

Robinson’s sweet Bostin Nova theme “Night Lights” and sharp, propulsive “In The Bar,” standout standards with a hard-swinging “Come Back To Me” and a lively version of Bizzarri’s “Affirm.”

**FRANK WEISS**

That’s Why We’re A Blues Tune Green

PRODUCER: Cat L. Johnson

JMT 514

This collection draws samples from 1950-90 sessions of the M-Base Collective, a loosely knit, New York-based aggregation that included Cassandra Wilson, Kevin Eubanks, Steve Coleman, Geri Allen, Greg Osby, Renée Roswell, Kevyn Bell, Michelle Hendrix, Roberta Flack, Yvette “Smitty,” Jean Paul Bourelly, and Terrie Lynne Carrington. Currant listeners will be aware that it is snappier by Wilson’s vocals on “Halfway Round The World,” the choice picking of “Miss All,” or the frothy beauty of the “Crying Tree” and “This Old Town,” the tunes all drip with a richness and confidence that leaves a lasting impression.

**ROBERT VAUGHN & THE DEAD RIVER ANGELS**

PRODUCERS: Robert Vaughn & Mike Harris

Not a Queen rock-shoot up with country and laced with dobro and accordion accents, Vaughn’s song is a bit of a folkısı, which is what you might expect from a group of musicians who are at least as much recognition as similarly styled acts like the Breeders and the Cocteau Twins.
Queens Group, Inc.
takes great pleasure in announcing that
their new optical disc package,
the
Q-Pack,™
has been awarded
U.S. Patent Number 5,284,242.
The Q-Pack will be available in quantity production later in 1994.

For further information contact:
Mr. Richard Roth, Executive Vice President
718.457.7700
Attention, NARM Attendees!

WIN

a High End Audio System worth more than

$10,000 !!!!

Internationally acclaimed audiophile label Reference Recordings and a select group of manufacturers offer you the opportunity to take home a complete High End sound system

ABSOLUTELY FREE!

YOU COULD WIN STATE-OF-THE-ART EQUIPMENT BY:

Benz Micro, California Audio Labs, Counterpoint, McCormack, Mondial, Monster Cable, Panamax, Sennheiser, Snell Acoustics and Sota, wiring by Kimber Kable, Last software care systems, plus CDs and LPs from Audioquest, Chesy, Reference and Sheffield!

TO ENTER: Bring your business card to Reference Recordings, NARM Booth #412.

DRAWING: Monday, March 21, 5:00 p.m., at the booth.

Meet special guest

MICHAEL FREMER

MTV News reporter, Tower Pulse music critic, and Senior Music Editor of The Absolute Sound magazine.

REFERENCE RECORDINGS

Distributed by Bassin, Encore, Titus Oaks, Valley, and Western.

To order direct, call 1-800-336-8868, FAX 415-355-1949, or write:

Box 77223X, San Francisco CA 94107

National Suppliers of Deep Catalog

Over 100,000 music titles in stock

Visit our Open House on Wednesday, March 23rd from 10am until 4pm.

Valley Record Distributors

1080 Santa Anita Court, PO Box 6057, Woodland, CA 95776

Fax Toll Free: 800-999-1794 Call Toll Free: 800-845-8446 Call Toll: 916.661.6600
**JOCelyn ENRIquez** I've Been Thinking About It (3:43)

**PRODUCTS:** Deaunte Sewing<br>
**PUBLISHERS:** BMG<br>

**Milla** Gentlemen Who Fall (4:27)

**PRODUCTS:** Richard Finch, J. Frank, M. Israeli<br>
**PUBLISHERS:** Sony/ATV Music Publishing/International Decca Ent.<br>

Enigmatic newcomer is likely to pique the curiosity of pop and AC radio programmers with this quasi-urban adult contemporary piece. Milla’s voice lends some serious credibility to the sound. Her songwriting is solid, and her delivery is smooth and polished. Look for the forthcoming album, “The Divine Comedy.”

**D A N N I M P A U L Head In My Hands (5:24)

**PRODUCTS:** Marc "2 Face" Smith<br>
**PUBLISHERS:** Warner Bros., BMI<br>

Chensoni uncovers a worthy nugget in this song, which was a 1972 hit for Don Gibson. A Texas shuffle beat kicks in, and Chensoni’s behind-the-beat, honey-tinged vocals do it all. To further find that track or song hit, try Chensoni’s independent instrumental track on the cake of a song that will please radio listeners and maybe even make the switch to younger top 40 outlets.

**S H A R I O STERLING Low (3:40)

**PRODUCTS:** Sherry, T. Staggs, B. Proctor<br>
**PUBLISHERS:** BMG<br>

A strong vocal performance from this newcomer is likely to overcome the tired, soulless nature of this song or the assembly-line feel of the track.

**B E T H N I ELSONS CHAPMAN with P A R C K C R A W L I E in The Times (4:17)

**PRODUCTS:** Sheldrake, R. Briley<br>
**PUBLISHERS:** Warner Bros., BMI<br>

This song is packed with potential. It has a strong vocal performance and a catchy melody that should appeal to contemporary listeners. However, the overall sound may be too mainstream for some listeners.

**R E C O R D I N G**

**J U N I O R VAZQUEZ Get Your Hands Off My Man (4:20)

**PRODUCTS:** Junior Vasquez<br>
**PUBLISHERS:** BMG

Quickly produced by Kaye M. Smalls, this song has a catchy hook and is sure to please fans of mid-tempo pop. The arrangement is tight, and the production is clean. Whenever there is a new release in this genre, it is a hit.

**L U N A Tiger Lily (6:47)

**PRODUCTS:** D. Wormald, Luna<br>
**PUBLISHERS:** BMG<br>

A smooth, acoustic ballad, this song has a strong, emotional delivery that will appeal to fans of contemporary pop. The production is simple but effective, with a slightly different feel than most other releases in this genre.

**M A D E R A S T A R Baby’s Father (4:31)

**PRODUCTS:** Russell Perry, Steven Hagg<br>
**PUBLISHERS:** Sony/ATV Music Publishing/Live Love, BMI<br>

This song is a heartfelt ballad about the bond between a father and his child. The production is simple but effective, with a strong vocal performance that will appeal to fans of contemporary pop.
NEW YORK—As promised after a Dec. 9 Senate hearing first turned the public spotlight on the issue of video game violence, members of the video game industry returned to Washington this month armed with a self-policing ratings plan designed to deflect government action.

The system sketched out by the new Interactive Entertainment Industry Rating System Committee will be implemented in time for the holiday selling season, representatives from Electronic Arts, Sega, and Nintendo told the Senate subcommittee March 4.

The industry rating system committee, formed in January, also includes representatives from Activision, Atari, Philips, and 3DO, which collectively account for 60% of all video game sales, according to Jack Heitstand, chairman of the committee and senior VP of Electronic Arts. Hundreds of smaller companies also publish titles; some 2,500 are released annually.

Sega and 3DO, which have implemented their own ratings systems, say they will adopt the new industry system.

The industry ratings plan calls for software titles coming onto the market after Nov. 1 to be rated for violent and sexual content using a system similar to that employed by the Motion Picture Assn. of America in rating films; the specifics of the ratings system, expected to include designations for general audiences, audiences over 13, and audiences over 17, as well as brief descriptions of actual content, are to be hammered out by summer, industry committee spokesman Doug Lowenstein says. Existing titles are exempt.

Games will be rated by an independent board made up of "people from a variety of fields, including educators, parents, and child development experts," says Lowenstein. The board members will rotate and their identities will remain unknown. Publishers will be required to submit samples of the games, as well as an affidavit answering a series of questions about the title and certifying that the submission is representative of game play.

The ratings board will evaluate the submissions and either certify the manufacturer's rating or impose a different one.

Submission for a rating will be voluntary, as with the MPAA system. Publishers will pay a fee per submission, which has not been set yet, Lowenstein says.

SENATORS’ REACTION

The senators chairing the hearing, while applauding the industry initiative, as a step in the right direction, say they will proceed with legislation mandating a ratings system. A bill already introduced by Sens. Joe Lieberman, D-Conn., and Herb Kohl, D-Wis., gives the industry one year in which to devise its own rating or warning-label system for games, which would go into effect if approved by an independent panel of volunteer experts. If the industry came up with no system, or one judged inadequate, the panel would have the power to establish its own system under the proposed legislation.

"Until a good ratings system is in place, we won't be polling the plug on" the bill," said Lieberman.

Kohl says he would like to see participation by more of the 200 software industry players and a broader range of retailers, adding in a prepared statement, "My concerns lie with enforcing whatever system is developed. We must make sure that the retailers are on board—that the video game market is not used by kids aren't sold to them."

Chuck Kerbb, merchandising manager for Wal-Mart Stores, John Stallin of Toys 'R Us, and Mary P. Evans, VP of Babbage's Inc., told the subcommittee that upon implementation of a ratings system, their chains will purchase and stock only games that have gone through the process.

"That's something the software publishers will have to see as a real incentive [to get rated]," says Lowenstein.

But the question of enforcement at the cash register, considered vital by Lieberman and Kohl, has not been addressed. A Wal-Mart spokesman says the question is moot until an actual system is put into place. "What we have said is that we will be part of the process as it evolves," he says.

Lowenstein notes that the committee is "not in a position to tell retailers how to handle store displays," but that something they decide for themselves.

What we have been doing in our talks with retailers is trying to keep open the funnel of what we are doing, and trying to inform ourselves of the issues they care about, to make this system as retailer-friendly as possible."

The industry ratings committee plans to launch an education campaign aimed at retailers and consumers before the system is launched.

Sony Aims MD At PC Market

SONY IS MAKING a play for the PC market with its MiniDisc format.

While the company’s emphasis until now has been on the small recordable disc’s potential as a successor to the cassette in consumer hand, Sony also has quietly tooted the format’s newsmaker potential in the next phase of Videotron’s interactive cable system in Quebec. The first phase of the innovative “Videoway” system, which began three years ago, already has some 300,000 subscribers in Quebec services involving interactive news programs (viewers can choose what they wish to explore in greater depth, interactive game shows, interactive sports events, etc.).

The network’s second phase will launch with some 40,000 homes, and add such features as video-on-demand, home shopping, and on-demand banking. It’s set to bow in 1995.


About the only thing we don’t offer is a dull moment.

If fun and excitement are what you’re looking for, Philips Media software is on the cutting edge.

From award-winning children’s programming and heart-pounding games with awesome graphics to new and innovative titles for adults, Philips Media has created a unique interactive catalog that will entertain your entire family. With all the choices the CD-i system affords you, you’ll be pleased to discover that the most affordable attributes are the system itself.

For more information about CD-i, visit your local CD-i retailer or call 1-800-824-2567.
**PICTURE THIS**

**By Seth Goldstein**

**TUCSON, Ariz.—** Uneasy lies the boat.

Video duplicators and their blank-tape suppliers as usual were dominant in numbers and enthusiasm at ITA's 24th annual seminar, held here March 9-11. Despite the pro forma complaints about almost transparent margins, duplicators claimed to be enjoying what could be their best year ever, thanks to an unending flow of well-sold titles. The informal talk outside the ITA meeting rooms was of a preannounced cassette banishment.

It was a bit different inside, however. For the first time in recent memory, ITA hosted no panels on home video or cassette dubbing, although Thomson Consumer Electronics senior VP Joseph Donohue did describe the status of a digital VCR standard that could rekindle future discussions. ITA's emphasis on "the digital millennium" (even more than the fore speakers' thoughts the days of tape were limited to those from now to the end of the decade.

Consultant Laurence Lueck of Magnetic Media Information Services told attendees that this year would be the high-water mark for home video. It's all downhill from here, he prophesied, John Bergman, formerly with Sony Tape, now group VP of AT&T's Advanced Communications Technologies Group, came to the same conclusion; so did John Kervell, former RCA Warner Audio Visual's Naxos anchorman, who delivered a key-note address entitled "A Hitchhiker's View Of The Information Highway."

Chancellor didn't think home video re-tailing had much of a future. These predictions are "very wrong," says a hardware executive who bowed their heads. In comments echoed throughout the three-day event, he found rumors of VHS's death "to be naive. It will have the dominant market share well into the next century. We're experiencing dynamic growth," Mark Tsvain is appropriate here."

Yet the talk did raise suspicions about tape longevity, sources note. Buggy whip makers had their best years before the internal combustion engine went mass-market.

ITA certainly gave the new media ample opportunity to prove their case with sessions devoted to hardware platforms like Philips' full-motion video CD-I, IOD, and Pioneer's LaserActive and the DirectTV satellite service, which begins reaching consumers sometime in 1994. In fact, none of these made a particularly strong case.

DirectTV, for example, will be launched in several medium-sized markets before rolling out to a national audience as had been expected. And the platforms seemed no further along than their first appearance at ITA a year ago.

Instead of sales and marketing updates, most companies delivered sales pitches that indicated little change from 1993. Ad'man Farmer, managing director of Nimbus Technology & Engineering, told attendees the company had a "high interest in the video CD" announced a year ago in favor of a double-density system that won't be exhibited until the Consumer Electronic Show in January and probably won't see the commercial light of day for another couple of years.

Nimbus, as noted earlier (Billboard, Feb. 12), now recognizes that the studio want full-length movies on a single CD that can hold about 150 minutes. Playback quality has to rival the laser disc, according to Farmer. He said Nimbus could not achieve these results using "floating" data compression, midway between MPEG-1 and MPEG-2, which varies to match the complexity of the image.

Consumers will need a new player— not just an adaptor for the standard audio CD unit as Nimbus had hoped—to watch the results. That's a hardware purchase unanticipated when Nimbus originally unveiled its audio CD-friendly technology. Following this year's event, Farmer headed out to Los Angeles to meet with movie makers, essentially retracing the steps he and his staff took in 1993.

The biggest issue facing multimedia remains incompatibility. None of the platforms can accept another's software, presenting consumers with a...

(Continued on page 74)

---

**Time Running Out On Videotape?**

**New Media Struggle To Prove Viability**

**By SETH GOLDSTEIN**

---

**LIVE Tunes**

**The Piano** For Video Release

LOS ANGELES—Despite the $40 million box-office performance and eight Academy Award nominations earned by "The Piano," LIVE Home Video will attempt to overcome the "art house" perception of the film, scheduled for rental re-release May 25.

"We don't want to experience another "Crying Game,"" says sales and distribution VP Jeff Fink. "Retailers perceived it as art and underbought the title, and they may have the same perception about "The Piano."

"The Crying Game" shipped approximately 290,000 units. Fink thinks the title should have cleared 300,000 based on its $60 million box-office gross. He would not disclose LIVE's goal for "The Piano," but distribution sources put it at 150,000-200,000 tapes.

To play "The Piano" outside its art-house image, LIVE has created....
**Top Video Sales**

**FOR WEEK ENDING MARCH 26, 1994**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Original Release</th>
<th>Rating</th>
<th>Suggested Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE FOX AND THE HOUND</td>
<td>Walt Disney Home Video 2141</td>
<td>Animated</td>
<td>1981</td>
<td>G</td>
<td>$14.95</td>
</tr>
<tr>
<td>2</td>
<td>THE SECRET GARDEN</td>
<td>Warner Bros. Inc. Warner Home Video 19000</td>
<td>Kate Maberly Andrew Knott</td>
<td>1993</td>
<td>G</td>
<td>$14.95</td>
</tr>
<tr>
<td>3</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1562</td>
<td>Animated</td>
<td>1992</td>
<td>G</td>
<td>$14.95</td>
</tr>
<tr>
<td>4</td>
<td>PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON</td>
<td>Playboy Video Uni Dist. Corp. PBV0739</td>
<td>Dian Parkinson</td>
<td>1993</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>7</td>
<td>PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO</td>
<td>Penthouse Video A/Vision Entertainment 50549</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>8</td>
<td>PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY</td>
<td>Playboy Video Uni Dist. Corp. PBV0740</td>
<td>Anna Marie Goddard</td>
<td>1994</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>10</td>
<td>BRAM STOKER’S DRACULA</td>
<td>Columbia TriStar Home Video 51413-5</td>
<td>Gary Oldman Anthony Hopkins</td>
<td>1992</td>
<td>R</td>
<td>$19.95</td>
</tr>
<tr>
<td>11</td>
<td>PLAYBOY: COLLEGE GIRLS</td>
<td>Playboy Video Uni Dist. Corp. PBV0750</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>12</td>
<td>PLAYBOY 1994 VIDEO PLAYDATE CALENDAR</td>
<td>Playboy Video Uni Dist. Corp. PBV0744</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>13</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Animated</td>
<td>1995</td>
<td>G</td>
<td>$19.95</td>
</tr>
<tr>
<td>14</td>
<td>GHOST</td>
<td>Paramount Pictures Paramount Home Video 32004</td>
<td>Patrick Swayze Demi Moore</td>
<td>1990</td>
<td>PG-13</td>
<td>$19.95</td>
</tr>
<tr>
<td>15</td>
<td>THE MAGIC VOYAGE</td>
<td>Hemdale Home Video 7215</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>$19.95</td>
</tr>
<tr>
<td>16</td>
<td>PINOCCHIO*</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>1990</td>
<td>G</td>
<td>$19.95</td>
</tr>
<tr>
<td>17</td>
<td>HOMEBURNDAY: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Michael J. Fox Don Ameche</td>
<td>1992</td>
<td>G</td>
<td>$19.95</td>
</tr>
<tr>
<td>20</td>
<td>A FEW GOOD MEN</td>
<td>Columbia TriStar Home Video 27893</td>
<td>Tom Cruise Jack Nicholson</td>
<td>1992</td>
<td>R</td>
<td>$19.95</td>
</tr>
</tbody>
</table>

**Price Reduction**

**FIRST TIME**

**SP #7222 $14.95**

**EP #5222 $9.95**

Pre Order Date: March 23rd

Street Date: April 13th

**90 Minutes, Stereo, Color, Rated R**

Distributed by Hemdale Home Video, Inc., 7966 Beverly Blvd., Los Angeles, CA 90048

Art & Design © 1994 Hemdale Home Video, Inc. All Rights Reserved.

**Hemdale Home Video, Inc.**

**www.americanradiohistory.com**
"buy me" puzzle far more daunting than VHS versus Betamax. The ITA session did nothing to advance a solution.

3DO hardware senior VP Toby Ferrand sought to position the 3DO player as capable of handling a variety of programs that can be "more targeted, more speculative" than the game units where "you have to have a hit to be successful," Ferrand said. "It allows the platform to get out of the way," helping to amortize expenses over a number of brands.

However, 3DO is having a harder time than expected gaining market acceptance. Its Interactive Multiplayer still retails for $500 even after Matsushita, the only U.S. manufacturer, knocked $500 off the list price, and it is vulnerable to new arrivals like Sega's Genesis Super 2X accessory that can be plugged into its 16-bit Genesis video-game machine, doubling performance and improving graphics. Sega, pricing the Super 2X at $149, thinks it will sell 2.5 million units worldwide in the first 12 months.

Doug Glen, Sega of America group VP, brought a touch of reality—some might say arrogance—to the ITA panel discussion. Dubbing the marriage of Silicon Valley and Hollywood "Silicoon," Glen called the studios' involvement in interactive programs as "simply too much smoke." The two communities will remain separate, he said, because each has different goals playing games as opposed to telling stories. Sega's $25 million ad blitz this year—$25 million from the company, $500 million from third parties—amounts for more than efforts to achieve platform compatibility.

So does development of the Sega Channel, which Glen predicted will have 1 million subscribers by the end of its second year and will drive consumers into stores to rent or buy the games after the cable window closes. Retail should account for 90% of Sega's revenues by 2000, Glen said.

'THE PIANO'
(Continued from page 71)

a sales trailer that looks like an ad for an action-adventure flick.

For example, the haunting, romantic piano score used in the television ads has been replaced with music featuring dark bass tones and an equally dark voice-over. Scenes of co-star Anna Paquin playfully romping on the beach have been replaced with erotic shots of Holly Hunter and Harvey Keitel and some of the movie's more violent scenes. Sources say LIVE suggested using box cover art showing Hunter and Keitel in bed naked, but theatrical distributor Miramax and director Jane Champion nixed the idea. The graphics will be the same as those used for the theatrical campaign.

LIVE will send out 10,000 viewers, offer merchandise kits with purchases of six units, and spend about $1 million on trade ads. Fink.

"The Piano," as well as upcoming June releases "Deception" and "Gunman," will be promoted with a "Space of LIVE" retailer contest. Inside each unit purchased, retailers will find an entry form to win a trip to New Zealand, the setting for "The Piano," or Mexico, the setting for "Deception." A "Gunman's Treasure" prize is worth $2,500.

EILEEN FITZPATRICK
### Billboard March 26, 1994

#### Top Video Rentals

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Total Revenue</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td><strong>THE LINE OF FIRE</strong></td>
<td>Columbia TriStar Home Video 52315</td>
<td>Clint Eastwood, John Malkovich</td>
<td>$12,959,950</td>
</tr>
<tr>
<td>2</td>
<td><strong>3</strong></td>
<td><strong>THE MAN WITHOUT A FACE</strong></td>
<td>Warner Bros. Inc.</td>
<td>Mel Gibson</td>
<td>$11,959,950</td>
</tr>
<tr>
<td>3</td>
<td><strong>DEMOLITION MAN</strong></td>
<td>Warner Bros. Inc.</td>
<td>$10,959,950</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>STRIKING DISTANCE</strong></td>
<td>Columbia TriStar Home Video 53683</td>
<td>Bruce Willis, Sarah Jessica Parker</td>
<td>$9,959,950</td>
<td>R</td>
</tr>
<tr>
<td>5</td>
<td><strong>THE PROGRAM</strong></td>
<td>Touchstone Pictures</td>
<td>Touchstone Home Video 2312</td>
<td>James Caan, Halie Berry</td>
<td>$8,959,950</td>
</tr>
<tr>
<td>6</td>
<td><strong>SE极高EEP IN SEATTLE</strong></td>
<td>Columbia TriStar Home Video 52413</td>
<td>Tom Hanks, Meg Ryan</td>
<td>$8,959,950</td>
<td>PG</td>
</tr>
<tr>
<td>7</td>
<td><strong>HIGH RISK</strong></td>
<td>Universal City Studios</td>
<td>Universal Home Video 81570</td>
<td>Jean-Claude Van Damme</td>
<td>$8,959,950</td>
</tr>
<tr>
<td>9</td>
<td><strong>THE FIRM</strong></td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 32573</td>
<td>Tom Cruise</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>10</td>
<td><strong>ACTION HERO</strong></td>
<td>Columbia TriStar Home Video 27933</td>
<td>A. Schwarzenegger, Austin O'Brien</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>11</td>
<td><strong>KALIFORNIA</strong></td>
<td>PolyGram Video</td>
<td>PolyGram 440089333</td>
<td>Bette Midler, Juliette Lewis</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>12</td>
<td><strong>FOR LOVE OR MONEY</strong></td>
<td>Universal City Studios</td>
<td>Universal Home Video 81511</td>
<td>Michael J. Fox, Gabrielle Anwar</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>13</td>
<td><strong>ROOKIE OF THE YEAR</strong></td>
<td>Universal</td>
<td>Fox Video 8521</td>
<td>Thomas Ian Nicholas</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>14</td>
<td><strong>THE REAL McCOY</strong></td>
<td>Universal City Studios</td>
<td>Universal Home Video 81604</td>
<td>Paul Reubens, Tara Morie</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>15</td>
<td><strong>MUCH ADDO ABOUT NOTHING</strong></td>
<td>Columbia TriStar Home Video 71753</td>
<td>Kenneth Branagh, Emma Thompson</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>16</td>
<td><strong>TRUE ROMANCE</strong></td>
<td>Morgan Creek Productions Inc.</td>
<td>Warner Home Video 13158</td>
<td>Christian Slater, Patricia Arquette</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>17</td>
<td><strong>DIVE</strong></td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 12962</td>
<td>Mickey Rourke, Sigourney Weaver</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>18</td>
<td><strong>THEFOX AND THE HOUND</strong></td>
<td>Walt Disney Home Video 2141</td>
<td>Animated</td>
<td>$7,959,950</td>
<td>G</td>
</tr>
<tr>
<td>19</td>
<td><strong>THE SECRET GARDEN</strong></td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 19000</td>
<td>Kate Maberly, Andrew Knott</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>20</td>
<td><strong>BOXING HELENA</strong></td>
<td>Orion Pictures</td>
<td>Orion Home Video 2670</td>
<td>Julian Sands, Sherylenn Penn</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>21</td>
<td><strong>NEEDFUL THINGS</strong></td>
<td>New Line Home Video</td>
<td>Columbia TriStar Home Video 53223</td>
<td>Edward James Olmos, Max Von Sydow</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>22</td>
<td><strong>RISING SUN</strong></td>
<td>FoxVideo 8520</td>
<td>Sean Connery, Wesley Snipes</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>23</td>
<td><strong>ROBIN HOOD: MEN IN TIGHTS</strong></td>
<td>FoxVideo 8522</td>
<td>Cary Elwes, Richard Lewis</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>24</td>
<td><strong>POETIC JUSTICE</strong></td>
<td>Columbia TriStar Home Video 52393</td>
<td>Janet Jackson, Tupac Shakur</td>
<td>$7,959,950</td>
<td>R</td>
</tr>
<tr>
<td>25</td>
<td><strong>FORTRESS</strong></td>
<td>Live Home Video 69970</td>
<td>Christopher Lambert</td>
<td>$7,959,950</td>
<td>R</td>
</tr>
<tr>
<td>26</td>
<td><strong>CONFEDEnCE</strong></td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 32874</td>
<td>Dan Aykroyd, Jùungle Czuff</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>27</td>
<td><strong>HEART AND SOULS</strong></td>
<td>Universal City Studios</td>
<td>Universal Home Video 81628</td>
<td>Robert Downey, Jr., Cher, Charlize Theron</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>28</td>
<td><strong>HOCUS POCUS</strong></td>
<td>Walt Disney Home Video 2144</td>
<td>Bette Midler, Sarah Jessica Parker</td>
<td>$7,959,950</td>
<td>G</td>
</tr>
<tr>
<td>29</td>
<td><strong>MENACE II SOCIETY</strong></td>
<td>New Line Home Video</td>
<td>Columbia TriStar Home Video 72550</td>
<td>Tyreus Turner, Laurence Tye</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>30</td>
<td><strong>GUILLTLE AS SIN</strong></td>
<td>Touchstone Pictures</td>
<td>Touchstone Home Video 2009</td>
<td>Rebecca DeMornay, Don Johnson</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>31</td>
<td><strong>INDOCHINE</strong></td>
<td>Columbia TriStar Home Video 27223</td>
<td>Jean Reno, Vincent Perez</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>32</td>
<td><strong>THE MAGIC VOYAGE</strong></td>
<td>Hemdale Home Video 7215</td>
<td>Animated</td>
<td>$7,959,950</td>
<td>G</td>
</tr>
<tr>
<td>33</td>
<td><strong>FUTURE SHOK</strong></td>
<td>Park Place Entertainment Inc.</td>
<td>Hemdale Home Video 7169</td>
<td>Wuau Schilling, Bill Paxton</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>34</td>
<td><strong>HOT SHOT/ PART DEUX</strong></td>
<td>FoxVideo 8567</td>
<td>Charlie Sheen, Lloyd Bridges</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>35</td>
<td><strong>THE MEETG JOB</strong></td>
<td>MGM-UA Home Video 993022</td>
<td>Robert Townsend, Bill Cosby</td>
<td>$7,959,950</td>
<td>PG-13</td>
</tr>
<tr>
<td>36</td>
<td><strong>WEE'RE BACK! A DINOSAUR STORY</strong></td>
<td>Amiblon Entertainment</td>
<td>Universal City Studios</td>
<td>Animated</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>37</td>
<td><strong>CLIFFHANGER</strong></td>
<td>Columbia TriStar Home Video 52233</td>
<td>Sylvester Stallone, John Lithgow</td>
<td>$7,959,950</td>
<td>R</td>
</tr>
<tr>
<td>38</td>
<td><strong>SILVER</strong></td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 32722</td>
<td>Sharon Stone, William Baldwin</td>
<td>$7,959,950</td>
</tr>
<tr>
<td>39</td>
<td><strong>THE THING CALLED LOVE</strong></td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 32843</td>
<td>Roberto Picasso, Samantha Mathis</td>
<td>$7,959,950</td>
</tr>
</tbody>
</table>

---

**Note:** All titles are rated by the MPAA. G = G (General Audience); PG = PG (Parental Guidance); PG-13 = PG-13 (Parental Guidance); R = R (Restricted, Parental Guidance).
George Bush To Speak At VSDA

LOS ANGELES—Other celebrity appearances may lose a little luster now that VSDA has announced that former President George Bush will speak at the July 24-25 Las Vegas show.

Bush will address attendees July 25 at the opening-day business session. The topic of his speech has not been determined, but VSDA director of marketing and communication Bob Finlayson says the speech will be tailored to reflect the home video industry.

"The idea behind this is that he's a statesman and we think people will be interested in what he has to say," says Finlayson. "Besides, he's a supporter of entrepreneurs, and that's basically what video retailers are." On the evening prior to Bush's appearance, VSDA is planning to hold a private VIP reception for the former commander in chief.

"It will be small, with top studio brass and selected distinguished members of the video industry," says Finlayson. The governor of Nevada and the mayor of Las Vegas may be invited, he adds.

Following his speech, it's expected Bush will head out onto the convention floor to shake hands and sign autographs, but access will be limited. For security reasons, Bush likely won't mingle with folks taking in the exhibits.

Bush, said to be receiving $30,000-80,000, is the second non-entertainment celebrity to speak at VSDA. Last year, General Norman Schwarzkopf dazzled those who attended the opening-business session and may have even brought new people to the show.

"It's hard to know if someone like Schwarzkopf boosts attendance," Finlayson says, "but it raises the visibility of the event and it's what makes this show fun, regardless of your political leanings." —KILEN GILLEN

3DO UPS ANTE

(Continued from page 70A)

ences. Sanyo plans to introduce its player in Japan this summer, with a U.S. introduction possible thereafter. AT&T will bring out its versions this fall.

The new licenses are eligible to participate in 3DO's price-incentive program, which offers two shares of 3DO stock to licensees for each player sold at or below a "target price" through September (Billboard, March 19).

An incentive to software players to get on board with 3DO titles would come in the form of an expanded market for those titles, something 3DO promises to deliver via a plug-in PC card that would enable existing DOS-based personal computers to play software titles developed for the 3DO format. 3DO says it has signed a "memorandum of understanding" with Singapore firm Creative Technology to jointly develop the card, which Creative Technology would manufacture and market. No ETA has been set.

3DO also is getting hands-on in its software development drive by entering the publishing business. Its new publishing unit, Studio 3DO, will develop and publish software titles internally, as well as provide publishing and distribution services to outside 3DO licensees. —Marilyn A. Gillen

IF YOU THOUGHT TAMILEE'S STEEL BUNS WERE PROFITABLE... WAIT TILL YOU SEE TAMILEE WEBB BUILDING TIGHTER ASSETS

TAMILEE WEBB, STAR OF THE RECORD-BREAKING BUNS OF STEEL WORKOUT SERIES, HAS CREATED A NEW WORKOUT APPEALING TO ALL FITNESS LEVELS. MILLIONS OF FITNESS CONSUMERS HAVE COME TO TRUST TAMILEE BECAUSE OF HER FITNESS EXPERTISE AND UNIQUE, EFFECTIVE INSTRUCTION STYLE.

TAMILEE FACTS

• Last year, Tamilee Webb's workout videos simultaneously occupied 8 of the top 20 positions on the Billboard chart, including Buns of Steel, Abs of Steel, Thighs of Steel, and Legs of Steel
• 1993 IDEA Fitness Instructor of the Year
• Winner, 1987 IDEA Best Exercise Video Award
• Winner, 1992 Best Lower Body Exercise Video Award, Self Magazine
• Masters degree in Exercise Science
• Provider of continuing education credits for ACE and AFAA
• Featured on ESPN Fitness Pros and Cable Health Club

This hour-long total body workout includes:
• Complete warm-up, cool-down and stretch
• Easy-to-follow cardiovascular aerobic routine with optional step
• Effective upper and lower body strength training segments with optional step and hand weights for added resistance
• The Healthy Eating Planner featuring a lowfat menu planner, delicious recipes, a handy fat calculator and Tamilee's Four Secrets for Lean Living.

Catalog Number: 50750-3 • Street Date: April 20 • Pre-Order Date: March 99 • Price: $19.95 • Running Time: 60 minutes

For more information, contact your local WEA representative.

Distributed by BodyVision. T5 Rockefeller Plaza, New York, NY 10019. The Atlantic Group - A Warner Music Group Company. All rights reserved.

Home Video
WARNER will bow “A Perfect World” (widescreen, $39.98) on laserdisc May 4. Clint Eastwood directed this compelling tale of an escaped convict (Kevin Costner) who befriends a fatherless boy as he is pursued through the backlands by a relentless Texas Ranger (Eastwood). Laura Dern is featured as a criminologist assigned to assist Eastwood in the manhunt. Laser captures the entire picture of this very wide Panavision title, which will lose 45% of its image in the pan-scan VHS version. Look for heavy disc sales and rentals.

‘SNOW’ WHEN? Fears of international video piracy based on laser-disc-to-tape copying are still delaying releases of major Disney titles on disc. Such concerns postponed the laser release of a complete “Beauty And The Beast” for a year, have pushed back the disc launch of “Aladdin,” and appear to be doing the same for “Snow White.”

Regarding a possible “Snow White” laserdisc, there is still no of- ficial word from Disney, according to Cheryl Lee, VP of business affairs for Image Entertainment. She adds, “We don’t have a disc out there ready. Generally with blockbuster hits and animated classics, Disney puts a window on the laser release. They feel it might interfere with [theatrical] and laser release in certain foreign terri-tories. They want to exhibit there first.”

Asked if piracy is the main worry, Lee responds, “That’s my understanding, yes. We’re sympathetic to the needs of our clients. It’s their product and their decision, and we respect that.” In terms of whether “Snow White” and “Aladdin” will still be released, some say that the window has already been taken down at least on the road to disc, Lee answers, “That’s our understanding.”

EARTHQuAKE UPDATE: Image will move back into its original Chatsworth offices April 11, according to Lee, who is both building and the warehouse have been “green tagged” to indicate they are structurally sound. However, Image and its insurance agents are still evaluating inventory losses, a time-consum-
THE POLAR BEAR KING
An Enchanting Beauty, A Princely Beast, A Spellbinding Fairy Tale Adventure.
Award-winning director Ola Solum brings to life a breathtaking fairy tale of romance and magic, in the enchanting, live action adventure of The Polar Bear King.
The Polar Bear King, $19.95 S.R.P.
1990 Production, Rated PG, 87 Minutes, Dolby Stereo.

THE MAGIC VOYAGE
A Magical, Musical Classic.
Featuring the voices of Dom DeLuise, Mickey Rooney, Corey Feldman, Irene Cara, Dan Haggerty, and Samantha Eggar. Set sail for breathtaking animation, and discover the enchanting musical tale of the greatest discovery of all time.
The Magic Voyage, $19.95 S.R.P.
1993 Production, Rated G, 82 Minutes, Dolby Stereo.

LITTLE NEMO: Adventures In Slumberland
"Elegantly Drawn as the Most Memorable Disney Creations..." — Stephen Holden, New York Times
Welcome to the fantasy world of "Little Nemo", where dreams of enchanted lands and new friends take young Nemo into an exciting, fun-filled adventure through Slumberland.
Little Nemo: Adventures In Slumberland, $24.95 S.R.P.

HIGHLANDER 2: THE QUICKENING
Two Swashbuckling Immortals Enter A Fiery, Final Battle to Save the Planet Earth!
Sean Connery and Christopher Lambert reunite in this dazzling sci-fi action adventure that explodes with spectacular special effects.
Highlander 2, $14.95 S.R.P.
1990 Production, Rated R, 90 Minutes, Dolby Stereo.

FULL CONTACT
The Thrill of Victory...The Agony of Defeat...The Greatest Moments in Full Contact Kickboxing.
International Superstar and Martial Arts Champion Chuck Norris takes you on a rollercoaster ride of non-stop thrills in this salute to brutal sport of full-contact kickboxing!

LITTLE HEROES
"A Heart Warming Classic of Courage, Sacrifice and Friendship".
A spirited young girl and her beloved dog, teach her entire town the true meaning of courage in this heart-warming adventure for the entire family.
$14.95 S.R.P., Catalog #7029

THE LEGEND OF WOLF MOUNTAIN
"Classic Family Adventure in the Tradition of Disney's Best" — ENTERTAINMENT TODAY
Screen legend and Oscar® winner MICKEY ROONEY stars in this spectacular wilderness adventure laced with supernatural thrills!
$14.95 S.R.P., Catalog #7030

12, 24, and 48-Pack Displayers Available On All Titles
For more information, contact your distributor or Hemdale at: (800)-436-3253

www.americanradiohistory.com
“Rhythm Country & Blues,” MCA Music Video, 80 minutes, $19.95.

Released in tandem with album of songs coquaging stars of country and R&B, this documentary, which first aired as a PBS special, happily offers much more than the typical make-up-up, recording studio fanfare. Yes, there’s plenty of footage of Garth Brooks and B.B. King weaving their own version of “Partake,” Trisha Yearwood and Little Richard penning their stamp on “Someday This,” plus Marty Stuart, Reba McEntire, Natalie Cole, Chet Atkins, and others—but there’s more. The program paints a history of the development of the two musical genres that spawned the spotlight, and offers a look back, through narration and brilliant archival photos, at two cities integral to their respective cultures: Nashville and Memphis. A fine companion to the album or stand-alone entertainment.

Video Previews is a weekly look at new titles at retail through April.


Inspired by the high-screen epics “Baraka” and “Keyanowasia,” and billed as “visual music programming,” this six-years-in-the-making video could be considered a journey around the world in 45 minutes. Filmmaker Craig McPherson was inspired to produce “Down In The Morning” by his trips to the Far East Africa to China, Japan, Singapore, Canada, the United States. The other diverse locales he saw was the avant-garde beauty of nature’s place in it. Set to continuous instrumental music inspired from the new age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

“NBA Jam Session,” CBS Video, 40 minutes, $11.98.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

As with her previous “Lean, Strong & Healthy,” Poporter is at her no-nonsense best—straightforward, non-sappy, non-cheesy. At home with her workout, no excess noise, and history. The surging perspectives view-ers will find looking at the truth is an amalgam of all is given a visual effect via modern-day and historical photographs, icons, paintings, and scriptures. Second episode, “Who Was Jesus?” and final chapter, “The Last Days Of Jesus,” mark the maturity and death of Jesus. All three videos are available packaged in a handybox for $49.98 list, and will be especially attractive around Easter.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

“NBA Jam Session,” CBS Video, 40 minutes, $11.98.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

“NBA Jam Session,” CBS Video, 40 minutes, $11.98.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.

With March Madision moving full-speed ahead, videos having anything to do with basketball are likely to catch eyes at retail. CBS Video offers a new take on cutting edge to Caterham East Africa to China, Japan, Singapore, Canada, the United States...and offer a second place spot. “Sports Jam Session” is a sure winner. It’s an expanded look at the League players, who are in the spotlight in this package of new-age, world beat, and fusion genres, McCurry’s photography is manipulated in various manners, including time-lapse, and therefore often depicts a world almost unrecognizable to viewers. The busy streets of Hong Kong are minimized into strings of beaded light, water is fossed in motion, clouds speed upwards, astronauts and mountain tops. These manipulations peculiar more reality from a diversity of life, which actually prove more interesting than their symbolic counterparts.
Miles Ahead, the Music of Miles Davis

Miles Ahead of Its Time!

The First Documentary On The Legendary Trumpeter
On Video and Laserdisc

Miles Davis, an American original, captivated fans for five decades and truly defines Jazz.

This extraordinary documentary, produced especially for PBS and authorized by the artist himself, features Miles playing "Footprints", "Blues For Pablo", "So What" and more. See archival film footage from 1959 through Miles' last band. Don't miss interviews with Bill Cosby, George Benson, Dizzy Gillespie and others. Experience the private Miles as he speaks candidly on camera.

The 30 minute film is the seventh release in the acclaimed Masters of American Music Series.
- Perfect for fans and collectors
- Closed captioned

Street Date: June 14, 1994
Order Date: May 20, 1994

80069-3 (VHS) $29.98 80069-6 (Laser) $39.98

The Entire Masters of American Music Series

A stunning Showcase of America's Greatest Jazz and Blues Artists. The Perfect Series For Fans And Music Lovers.

Reach For The STARS!
MOVING? RELOCATING?
ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
RELEASE DATE STARING YOU IN THE FACE?

Relax.

We take the pressure out of pressing CDs.

U.S. Optical Disc Inc.

tel: (207) 324-1124
Indies

Change and stability coexisted in the independent sector of the music business over the last year. In distribution, companies like Alliance Entertainment set their sights on establishing a nation-wide presence, while regionals M.S. in Chicago and Select-O-Hits in Memphis banded together to form a national web. On the label side, indie rap labels once again spawned a raft of hits, while the indie rock imprints remained the breeding grounds for major-label signings.

Billboard’s 1994 Independents Spotlight contains a cross-section of features that reflect both the constant flux that is a hallmark of the indie business, and the indies’ ongoing pioneering spirit, which has consistently nurtured the superstar acts of the future. Part of our mission in this issue has been to look beyond the indies’ traditional strongholds in rap and rock, and shed some light on some of the newer regions of the independent universe.

Terry Barnes investigates the successes bred by labels that specialize in other musical species. Carrie Borzillo explores the relationship between independent labels and album-alternative radio.

Chris Morris writes about the majors’ incursions into independent distribution. And Geoff Mayfield delineates the hows and whys of Billboard’s (1993-1994) Indie Charts.

This section also throws the spotlight on 10 independent labels that have cut their own groove in terrain outside the realm of conventional pop, rock and rap. While all these companies have issued noteworthy, exciting and commercially successful records, they represent only a fraction of the indie world—a world that harbors many of the most creative, hard-working and innovative professionals in the business.

Behind The Majors’ Move Into Indie Distribution: It’s About Power And Pie Slices

In 1994, independents aren’t just independent anymore.

Most of the Big Six manufacturers—evidently inspired by the vital sales and impressive artist-development track records of independent labels—have established their own independent distribution arms, or bought into existing indie webs. No two organizations are exactly alike, but the intent of all of them is readily apparent: The majors would like their own slice of the lucrative indie pie.

The newest, and perhaps the most ambitious, of the major-branded indie distribution arms is the Alternative Distribution Alliance, launched in June 1993 by Warner Music Group. ADA handles product from such labels as Slash, 4AD, Sire, Reprise, Warner Bros., Mute and Atlantic, as well as some labels not affiliated with the WEA family, like the Restless label, and most recently, Seattle’s Sub Pop.

Says ADA managing director Clark Staub, “The idea was to create a full distribution company on day one, [with] a catalog that we feel we can sell and make money on.” ADA also handles some 200 catalog titles, much of it in the alternative rock realm, previously distributed by WEA.

According to acting CFO Adam Somers, ADA was created to forge a stronger bond with non-big-label stores. “WEA had 300% of having a relationship with store accounts except through a one-off relationship... [Now] there’s more of a relationship.”

ADA employs 20 sales people at offices in Los Angeles and New York, with regional reps in Northern California, Seattle, Minneapolis, Chicago, Atlanta and Austin, Texas.

Staub notes that ADA “did a projection based on what we thought we would do, based on the likelihood we would not have a hit record.” In the nine months since the company was established, Staub says, it has doubled the dollar volume in its initial projection; successful releases from Golden Palominos (on Restless) and such hip acts as Liz Phair (Matador), the Spinanes and Mark Lanegan (Sub Pop) have fueled ADA’s lift off.

$65 Million In The RED

Sony Music has taken a different tack in its indie incursion: Two years ago, it purchased a 50% interest in Relativity, a long-time player in the distribution of independent rock product. The distribution arm is today known as Relativity Entertainment Distribution.

RED president Sal Licata says that the company currently handles 38 lines, including such high-profile labels as Roadrunner, Mammoth, Metal Blade, Rhythm & Ruin (through the Relativity label), Continuum and EpiTaph. Licata estimates that RED will gross $65 million in the fiscal year that ends March 31.

While RED does distribute Sony’s Tristar imprint and handles some Columbia Special Products releases, Licata says, “The whole premise of this was to establish RED as an independent distributor company to relate to the smaller labels.”

RED does have access to Sony’s MIS computer system (“That’s a tremendous asset for us and the labels,” Licata says), and Sony facilitates RED’s collections. Otherwise, the company is a free-standing entity with its own nine-branch system and a mandate Licata defines as “to

Continued on page 108
Know Your Neighbors:

**At A Glance**

**Label:** Arhoolie Productions, Inc.

**Founded:** 1966

**Annual number of releases:** 16 (1993), 30 projected for '94; 94 CD releases

**Music Specialty:** Roots music— Cajun, Zydeco, blues, Tejano.

**Roster includes:** Lightnin' Hopkins, Clifton Chenier, Flaco Jimenez, BeauSoleil, Mississippi Fred McDowell, Mance Lipscomb, Lydia Mendoza, Sonny Boy Williamson.

**Doucet**

**Biggest Splash:** Best-selling artists are the late Clifton Chenier, Michael Doucet and BeauSoleil. Doucet's "Hot Chili Mama" is probably his biggest seller. Since its inception, Arhoolie has won two Grammys—one for Flaco Jimenez and the other for Elizabeth Cotton's "Go Tell It on the Mountain." For this year's Grammys, Arhoolie earned a nomination for Best Large Jazz Ensemble Performance for the "Johnny Otis & His Orchestra Spirit Of The Black Territory Bands" album.

**Quote:** Founder/owner Chris Strachwitz, one of America's most passionate musical archivists, attributes Arhoolie's success to the label's extensive catalog of raw roots music. He is quick to point out that conservative investment and development, as well as an early involvement in publishing, helped secure the label's growth.

Strachwitz is currently compiling new back catalog CD anthologies that are approximately 78 minutes long (a tip of the hat to his favorite listening medium).

"I'm going back to all of my original tapes and picking the best released and unreleased tracks," he says. "It's a lot of work, but now I'm making delightful CDs, and I hope the world will discover them.

"I don't have any kids, so these releases are them," Strachwitz laughs. "They don't talk back. They just sing me back wonderful stuff."

**ellipses arts**

**Label:** Ellipsis Arts

**Founded:** Fall 1992

**Annual number of releases:**

- *Currently five existing titles*
- *Specialty:* World music
- *Roster includes:* Tuwan Throat Singers, Ba-Benjelle Pygmies, Australian Aborigines, Master Musicians Of Jajouka, Gun Brothers.

**Biggest Splash:** "Global Meditation," a four-CD set, was *Billboard's* Top World Music Album of 1993.

**Quote:** Although Ellipsis Arts has issued less than a half dozen titles, the Roslyn, New York-based label is unique in its pursuit of bringing education, enlightenment and passion into their impressively conceived releases. The boxed set "Global Meditation" and "Global Celebrations" are intelligently compiled world music overviews, while "Voices Of Forgotten Worlds" is a double CD - 79-page book set done in conjunction with the United Nations.

Upcoming releases include a filmed box-set and "Trance," a three-volume series of extended meditative pieces from around the world. Label president Jeff Cottrell doesn't foresee Ellipsis Arts as strictly a world music company. "Our projects to date have been world music, but I see us as being very eclectic," remarks Cottrell, whose company is investigating various media—books, video and CD-ROM. "Really, we are just indulging our sense of what is important and good."

**Labels:** Higher Octave Music, Inc.

**Founded:** 1986

**Annual number of releases:** 150 titles, total catalog 75 titles.

**Music Specialty:** New Age, adult alternative, world music.

**Roster includes:** Ottmar Liebert, Craig Chaquico, Shahin Shahrir, Eko.

**Biggest Splash:** *Billboard Independent New Age Chart* Of The Year for the last three years. NARAS Bestseller Award for Independent New Age Album, 1991-1993. Best-selling title: Ottmar Liebert's "Nouveau Flamenco," has sold more than a million copies worldwide since its release.

**Ottmar Liebert**

"Nothing could be more independent about America's "indies" than the music they manufacture. While every major label has a major investment in rap or alternative rock or both (see accompanying story), some 85% of the Indies have little or no interest in either. A glance at NARAS's latest directory (wherein the organization's 329 member labels describe their product specialties) reveals that Indies are most likely to specialize in jazz (12% of the labels), children's recordings (11%), folk/ethnic music (12%) or blues (10%). Indies are slightly more interested in rap (9%) than in all-acoustic or world music (9%-each) and find religious music (9%) nearly as inspiring as alternative rock (6%).

"Leaving mainstream music to the majors has been crucial to the survival of many small labels. Even rock stars with their own labels and plenty of $400-an-hour advice from the Beach Boys to the Moody Blues, Led Zeppelin, Genesis and many more—have had to cut their losses and close their doors. At Prince and Hammer cleaned out their offices in the past few months, many small labels find themselves better off than ever.

Only the artists are singing the blues at Alligator, where revenues grew from $600,000 to over $4 million annually between 1985 and 1990. "There's been such a boom in blues that even a couple of majors are getting into the business," says founder/president Bruce Iglauer, "and it's such an emotional, rough, anti-plastic type of music that I have every confidence that they'll also get out."

While the majors want to sell music like McDonalds sells hamburgers, we'd rather be a small chain of gourmet restaurants with a line going around the block. It's the menu that counts—not how many are served." In 23 years, Iglauer has amassed a 130-album catalog and numerous Grammy nominations, and co-founded NARAS. A board member since the organization's first meeting, Iglauer hopes to educate small labels whose expertise may be music—not business.

**Reservation Rappers**

"Four years ago, when we started the label, we didn't even know where to send the records," says John Altenburg of his jazz label's beginnings. "We had to choose between painting the house and buying a mailing list." But the future of Altenburg Records was ensured by earnings from John's 60,000 square-foot plant, where Kraft pays about a quarter of the Parmesan cheese it sells in America. Today the label's catalog includes 26 albums, led by its best-seller, Mike Metheny's "From Then Till Now."

"We've turned the corner now. Although I smile, we're getting paid by our distributors!" Indies like Altenburg need more than guts to survive; they need a Darwinian instinct for knowing when a record is good enough to risk a mortgage payment.

"We don't sign just any group of American Indians who can chant and play drums," says Sound Of America Records owner/founder Tom Bee. "Our business is just like the black music business, the Latin music business and the Celtic music business: you have to find the right song and a group with the right sound." A New Mexico native, Bee grew up with a walking distance of R&B and rockabilly concerts and tribal ceremonies. In the early '70s he hooked up with Motown, where he wrote and produced for Smokey Robinson, the Jackson Five and his own group, 5th, which became the first Native American group released by a mainstream label. But by the late '70s Bee still hadn't convinced a major record company that Native Americans had a sound that would sell.

"I'm from the Leonard Chess school of record sales: you fill your trunk with records and don't come back until they're sold, and that's how I started this company," Bee explains. "Everyone thought I was crazy, right in the middle of the recession, but the bottom line is that we have a bottom line."

Distributing his product through a network of trading posts and powwows, Bee depends on customers to buy without hearing. So far, they've bought thousands from his 60-album catalog. Four separate labels offer styles ranging from traditional (drums and vocals alone) to reservation rappers to New Age. Moving toward a mass audience, Bee recently reached No. 16 on *Billboard's* New Age chart with "Humming Rites" by Spotted Eagle. Similarly, Hilton Rosenthal's Rhythms..."
Our quest to bring you the finest music from around the world continues...

**ARTISTS**

William Aura  
Bruce Bechvar  
Blonker  
Craig Chaquico  
Crystal Wind  
Cusco  
Peter Davison  
Michael Deep  
EKO

Stephen Longfellow  
Fiske  
Robin Frederick  
Himekami  
Abdel Kabirr  
Osamu Kitajima  
Bernward Koch  
Erlend Krauser  
Ottmar Liebert

James McCarty  
Living Mirrors  
Nightingale  
The Soto Koto Band  
Randy Tico  
Tri Atma  
Timmermans/Wise

**Exclusive Distributor for Nightingale Records**

Anugama  
Anugama & Sebastian  
Ariel Kalma  
Gambheera  
Kamal  
Karunesh  
Luna  
Prabodhi  
Sangit Om  
Sirus

Higher Octave Music • 23715 West Malibu Rd., #358, Malibu, CA 90265 • (310) 589-1515 Fax (310) 589-1525
Is You Is Or Is You Ain't An Indie?
The Charts Explained

BY GEOFF MAYFIELD

So, how is it that Dr. Dre, an artist from Atlantic Group subsidiary Interscope, ends up on Billboard's independent label charts?

The answer to that question crystallizes the criteria that Billboard uses to define what is, or is not, an indie release, and it can be summed up in two words: Independent Distribution. Ownership by a major record company, or a distribution and/or promotion pact with a major label, does not necessarily remove a title from the indie label camp.

The sole determination for inclusion on these charts is whether the title was sold exclusively by independent distributors.

Once upon a time, it was easy to determine indie status: Independent ownership, Independent distribution. End of story. But, in late 1985, when Warner Bros. first staked equity in Tommy Boy Records, the lines between major and independent labels became forever blurred.

Today, in one fashion or another, five of the six major conglomerates have their feet in independent waters, either through the establishment or acquisition of an indie label or distributor.

Thus, Dr. Dre's "The Chronic" and the Death Row/Interscope singles from that album are included on these charts, because they were sold by indie giant Priority. Dre goods are picked, packed and shipped by WEA, but Priority is the selling agent.

However, fellow Death Row/Interscope rapper Snoop Doggy Dogg does not qualify for these charts, because his product is solicited and sold by WEA.

As shown by the inclusion of Dre and Next Plateau/Interscope rapper Paperboy, the involvement of a major's promotion department does not remove a release from indie consideration. But, if even one configuration of a single or an album is sold by that major, it doesn't qualify for these charts.

Likewise, in this Spotlight's label rankings, the standings of the independent labels have been adjusted to reflect only the performance of titles that were sold through indie wholesalers. Thus, Death Row's standing reflects the chart points accumulated by Dre's titles, but not Snoop's. Next Plateau gets credit for Paperboy, but not for PolyGram Label Group-distributed Salt-N-Pepa.

How The Charts Are Compiled

The charts in this section encompass a one-year span, from last year's Feb. 13 issue to this year's Feb. 12 issue. Along with the lists that were featured in last year's Independent Label Spotlight, we have added several new ones this year, including distributing-label standings for The Billboard 200 and Top R&B Albums. Also new this year are indie charts for classical, jazz and contemporary jazz.

Continued on page 88

Dr. Dre has the year's Top Indie Album.

Nobody Does It Better!
Nuff Said!!

MEMPHIS
1981 Fletcher Creek Dr
Memphis, TN 38133
Ph. 901-388-1100
Fax 901-388-3002
Tiffany Rubio - Buyer
Tim Auershnee - Sales Rep.

NASHVILLE
Lee Ann McCain
723 McKays Court
Brentwood, TN 37027
Ph./Fax 615-661-9556

ATLANTA
Ted Williams
950 Memory Lane
Lawrenceville, GA 30044
Ph./Fax 404-925-0463

MIAMI
Barry Moskowitz
5703 Vineyard Lake Drive
Plantation, FL 33324
Ph./Fax 305-456-4507

TEXAS
Joe Kulese
8403 Tennis Point
Arlington, TX 76017
Ph./Fax 817-457-3353

New Accounts Contact:
Kathy Gordon 501-268-1190

New Labels Contact:
Johnny Phillips 301-288-1190
in 1993 you witnessed the evolution of...

in 1994 you will participate in...

a revolution in global rhythm
Jazz and Top Classical Albums

each record

dar, indie releases charting titles Music, are for Rap figures Rologies used

Continued from page 86

These lists were compiled via the same methodologies used to establish the Year In Music charts from Billboard’s annual year-end issue:

* The charts based on The Billboard 200 and Top R&B Albums are compiled from actual SoundScan figures for the weeks those titles appeared on those charts

* For the Hot 100 and Hot R&B Singles lists, gross impressions are accumulated in combination with accumulated SoundScan unit sales and weekly small-market radio playlist points.

* Billboard’s Dance Maxi-Singles Sales chart was not converted to SoundScan until last summer. Hot Rap Singles, Top Jazz Albums, Top Contemporary Jazz and Top Classical Albums were not converted to SoundScan until December 1993. These charts were compiled on a point system, determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position.

Success Stories

The strength of the independent label sector is illustrated by the fact that in four cases, the top charting titles on these lists were not just No. 1 indie releases for the February-to-February calendar, but were in fact No. 1 overall with majors’ titles included. Earning this distinction were Tag Team’s “Whoop! (There It Is)” on Hot 100 Singles, H-Town’s “Knocks” on Hot R&B Singles, Dr. Dre’s “The Chronic” on Top R&B Albums, and Ry Cooder and V. M. Bhatt’s “A Meeting By The River” on World Music Album.

As one might expect, rap is a big part of the indie menu. Eight of the top 10 titles—and 19 of the top 25—on Top Billboard 200 Indie Albums are rap releases. The genre also accounts for all but one of the 30 titles on Top Indie R&B Albums, nine of the top 10 on Top Indie R&B Singles and eight of the top 10 spots on Top Hot Indie Singles.

Still, it would be a mistake to assume that the independent sector’s impact is confined to rap. H-Town’s breakthrough success shows that indie can be viable in the R&B field, and in world music, indie labels account for 20 of the top 30 albums in this February-to-February span. Indies also command an impressive penetration in the dance and New Age categories.

Walt Disney proves that independents can make hay with soundtracks too. With just three titles, all soundtracks—including the wildly successful “Aladdin”—Disney clocks in as No. 2 indie on The Billboard 200, trailing only Tommy Boy and its 10 charted albums.

Top Billboard 200 Indie Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE CHRONIC</td>
<td>Dr. Dre</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>2</td>
<td>ALADDIN</td>
<td></td>
<td>Walt Disney</td>
</tr>
<tr>
<td>3</td>
<td>NAUGHTY III</td>
<td>Naughty By Nature</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>4</td>
<td>LETHAL INJECTION</td>
<td>Ice Cube</td>
<td>Priority</td>
</tr>
<tr>
<td>5</td>
<td>KILLA</td>
<td>Eazy-E</td>
<td>Ruthless</td>
</tr>
<tr>
<td>6</td>
<td>THE PREDATOR</td>
<td>Ice Cube</td>
<td>Priority</td>
</tr>
<tr>
<td>7</td>
<td>WHOOMP! (THERE IT IS)</td>
<td>Tag Team</td>
<td>Life</td>
</tr>
<tr>
<td>8</td>
<td>FEVER FOR DA FLAVOR</td>
<td>H-Town</td>
<td>Luke</td>
</tr>
<tr>
<td>9</td>
<td>P.E. (WE GET THA LAST ONE)</td>
<td>Eazy-E</td>
<td>Priority</td>
</tr>
<tr>
<td>10</td>
<td>NINE YARDS</td>
<td>Paperboy</td>
<td>Next Plateau/FFRR</td>
</tr>
<tr>
<td>11</td>
<td>THE WORLD IS YOURS</td>
<td>Scarface</td>
<td>Rap-A-Lot</td>
</tr>
<tr>
<td>12</td>
<td>MTV PARTY TO GO VOLUME 3</td>
<td>Various Artists</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>13</td>
<td>DAZZEE DUKES</td>
<td>Duce</td>
<td>TIM</td>
</tr>
<tr>
<td>14</td>
<td>HOUSE OF PAIN</td>
<td>House Of Pain</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>15</td>
<td>MTV PARTY TO GO VOLUME 2</td>
<td>Various Artists</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>16</td>
<td>QUAD CITY KNIGHT</td>
<td>59 South</td>
<td>Wrap</td>
</tr>
<tr>
<td>17</td>
<td>DOWN WITH THE KING</td>
<td>Run-D.M.C.</td>
<td>Profile</td>
</tr>
<tr>
<td>18</td>
<td>SHOCK OF THE HOUR</td>
<td>MC Ren</td>
<td>Ruthless</td>
</tr>
<tr>
<td>19</td>
<td>HOME INVASION</td>
<td>Ice-T</td>
<td>Rhyme Syndicate</td>
</tr>
<tr>
<td>20</td>
<td>BASS THE FINAL FRONTIER</td>
<td>O.J. Magic/Anim</td>
<td>Magic</td>
</tr>
</tbody>
</table>

Tag Team has the year’s Top Indie Single.

1. BANGIN’ ON WAX | Bloods & Crips | Dangerous/Pump |
3. BEAUTY & THE BEAST | Soundtrack | Walt Disney |
4. 5150 HOME 4 THA SICK | Eazy-E | Ruthless |
5. TIM BURTON’S THE NIGHTMARE BEFORE CHRISTMAS | Soundtrack | Walt Disney |
6. THE NEW BREED | MC Breed | Wrap |
7. BILLDOONE MINDSTATE | De La Soul | Tommy Boy |
8. SEX AND RELIGION | Voo | Relativity |
9. TIME MACHINE | Joe Satriani | Relativity |
10. MEOWY CHRISTMAS | Jingle Cats | Jingle Cats |
11. PRETTY HATE MACHSINE | Nine Inch Nails | TyT |
12. APACHE AIN’T SHIT | Apache | Tommy Boy |
13. TODAY’S HIT COUNTRY | Various Artists | K Tel |
14. THIS IS HOW IT SHOULD BE DONE | O.J. Magic/Anim | Magic |
15. THE BODY-HAT SYNDROME | Digital Underground | Tommy Boy |

Top Billboard 200 Indie Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>No. Of Charted Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRIORITY</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>TOMMY BOY</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>WALT DISNEY</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>RELATIVITY</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>DANGEROUS</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>TVT</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>TVT</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>MTV</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>MELLARK</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>DANGEROUS</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>PRIORITY</td>
<td>1</td>
</tr>
</tbody>
</table>

Continued on page 90
For National or Regional Independent Distribution

Consistent Performance
Financial Stability

Contact:
M. S. Distributing Co.
1050 Arthur Avenue, Elk Grove Vlg., IL 60007
Phone — (708) 364-2888 • Fax — (708) 364-2898
National distribution in conjunction with Select-O-Hits Distributors, Memphis, TN
### Top Indie R&B Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Chronic</td>
<td>Dr. Dre/Interscope</td>
</tr>
<tr>
<td>2</td>
<td>TILL DEATH DO US PART</td>
<td>Geto Boys/Re-Up</td>
</tr>
<tr>
<td>3</td>
<td>LETHAL INJECTION</td>
<td>Ice Cube/Priority</td>
</tr>
<tr>
<td>4</td>
<td>THE WORLD IS YOURS</td>
<td>Scarface/Re-Up</td>
</tr>
<tr>
<td>5</td>
<td>19 NAUGHTY III</td>
<td>Naughty By Nature/Tommy Boy</td>
</tr>
<tr>
<td>6</td>
<td>FEVER FOR DA FLAVOR</td>
<td>Ice Cube/Forst</td>
</tr>
<tr>
<td>7</td>
<td>IT'S ON (DR. DRE 1879)</td>
<td>Killa/Killa/Re-Up</td>
</tr>
<tr>
<td>8</td>
<td>THE PREDATOR</td>
<td>Ice Cube/Priority</td>
</tr>
<tr>
<td>9</td>
<td>RANGIN ON WAX</td>
<td>Bloods &amp; Cris/Dangerous/Pump</td>
</tr>
<tr>
<td>10</td>
<td>THE NEW BREED</td>
<td>MC Breed/Re-Up</td>
</tr>
<tr>
<td>11</td>
<td>SHOCK OF THE HOUR</td>
<td>MC Ren/Re-Up</td>
</tr>
<tr>
<td>12</td>
<td>NINE YARDS</td>
<td>Paperboy/Next Plateau/FFR</td>
</tr>
<tr>
<td>13</td>
<td>DAZZLEY DUKS</td>
<td>Duice/TMR</td>
</tr>
<tr>
<td>15</td>
<td>GHETTO DOPE</td>
<td>5th Ward Boys/Re-Up</td>
</tr>
<tr>
<td>16</td>
<td>THE MAIL MAN</td>
<td>4.40/Sic Wid It</td>
</tr>
<tr>
<td>17</td>
<td>HOME INVASION</td>
<td>Ice-T/Rhyme Syndicate</td>
</tr>
<tr>
<td>18</td>
<td>WHOMP! (THERE IT IS!)</td>
<td>Town/Re-Up</td>
</tr>
<tr>
<td>19</td>
<td>BUHLOOOLE MIND STATE</td>
<td>Da La Soul/Tommy Boy</td>
</tr>
<tr>
<td>20</td>
<td>APRICHE Ain't Shit!</td>
<td>Apache/Tommy Boy</td>
</tr>
<tr>
<td>21</td>
<td>21:50 HOME 4 Tha SICK</td>
<td>Easy-E/Ruthless</td>
</tr>
<tr>
<td>22</td>
<td>COMIN' OUT HARD</td>
<td>Eightball &amp; HUG/Suave</td>
</tr>
<tr>
<td>23</td>
<td>BASS: THE FINAL FRONTIER</td>
<td>DJ Magik/Magic</td>
</tr>
<tr>
<td>24</td>
<td>ENTA DA STAGE</td>
<td>Block Moon/Wreck</td>
</tr>
<tr>
<td>25</td>
<td>RUPPTOWN BEHAVIOR</td>
<td>Poclain/Clive/Luke</td>
</tr>
<tr>
<td>26</td>
<td>HOUSE OF PAIN</td>
<td>House Of Pain/Tommy Boy</td>
</tr>
<tr>
<td>27</td>
<td>TRYIN' TO GET A BUCK</td>
<td>B-Legit/Tha Savage/Sic Wid It</td>
</tr>
<tr>
<td>28</td>
<td>A LESSON TO BE LEARNED</td>
<td>R.B.L. Posse/In-A-Minute</td>
</tr>
<tr>
<td>29</td>
<td>GAS CHAMBER</td>
<td>C.Bo/AWOL</td>
</tr>
</tbody>
</table>

### Top Indie R&B Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Knockin' Da Boots</td>
<td>Ice Cube/Priority</td>
</tr>
<tr>
<td>2</td>
<td>WHOOMP! (There It Is!)</td>
<td>Tag Team/Life</td>
</tr>
<tr>
<td>3</td>
<td>5uthin' But A G Thang</td>
<td>Dr. Dre/Death Row</td>
</tr>
<tr>
<td>4</td>
<td>Hiphop Hooray</td>
<td>Naughty By Nature/Tommy Boy</td>
</tr>
<tr>
<td>5</td>
<td>WHOOSH, THERE IT IS</td>
<td>95 South/Re-Up</td>
</tr>
<tr>
<td>6</td>
<td>DAZZLEY DUKS</td>
<td>Duice/TMR</td>
</tr>
<tr>
<td>7</td>
<td>IT WAS a GOOD DAY</td>
<td>Ice Cube/Priority</td>
</tr>
<tr>
<td>8</td>
<td>CHECK TO SELF</td>
<td>Ice Cube/Forst</td>
</tr>
<tr>
<td>9</td>
<td>DRE DAY</td>
<td>Dr. Dre/Death Row</td>
</tr>
<tr>
<td>10</td>
<td>DITTY</td>
<td>Paperboy/Next Plateau/FFR</td>
</tr>
<tr>
<td>11</td>
<td>DOWN WITH THE KING</td>
<td>Run-D.M.C./Profile</td>
</tr>
<tr>
<td>12</td>
<td>LET ME RIDE</td>
<td>Dr. Dre/Death Row</td>
</tr>
<tr>
<td>13</td>
<td>SUPERMODEL</td>
<td>YOU BETTER WORK!/Re-Up</td>
</tr>
<tr>
<td>14</td>
<td>TOUCH MY LIGHT</td>
<td>Big Mountain/Quality</td>
</tr>
<tr>
<td>15</td>
<td>REAL MUTHA/HUACKIN G'S</td>
<td>Easy-E/Ruthless</td>
</tr>
<tr>
<td>16</td>
<td>SIX FEET DEEP</td>
<td>Geto Boys/Re-Up</td>
</tr>
<tr>
<td>17</td>
<td>I'LL BE LOVING YOU</td>
<td>Collage/Viper</td>
</tr>
<tr>
<td>18</td>
<td>MURDER SHE WROTE</td>
<td>Choko Dames &amp; Pilfers/Mongo</td>
</tr>
<tr>
<td>19</td>
<td>LICK IT UP</td>
<td>H.Town/Luke</td>
</tr>
</tbody>
</table>

### Top Indie Label Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.A.P.-Lot</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>PRIORITY</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>TOMMY BOY</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>RUTHLESS</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>SINCE WID IT</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>LUCK</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>WRAP</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>PROGRAM</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>SINCE WID IT</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>TOMMY BOY</td>
<td>12</td>
</tr>
</tbody>
</table>

### Top Indie Label Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUKE</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>TOMMY BOY</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>LIFE</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>PRIORITY</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>DEATH ROW</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>WRAP</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>WRAP</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>PROGRAM</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>SINCE WID IT</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>TOMMY BOY</td>
<td>12</td>
</tr>
</tbody>
</table>

---

For more information, visit www.americanradiohistory.com

**Latin Beat**

*Available on Cassette and Compact Disc*

From the creators of the new Latin Beat!

P.O. Box 648 • Walnut, CA 91788 • Ph. (909) 585-2144 • Fax (909) 588-7028

---

**Billboard Spotlight**
NEXT PLATEAU RECORDS

NEXT FOR 1994

Radio Venus
Johnna Cummings
(formerly of Boy Krazy)

Scotty D
i To i
F.K.W.

NEW Laura Enea
NEW Paperboy
NEW Sybil

NEXT PLATEAU RECORDS INC.
1690 Broadway, New York, NY 10003
(212) 54-7640
We are looking for new "high quality" labels to promote and distribute in Italy. This is your big opportunity! If you are looking for an Italian distribution and promotion... You are looking for NEW SOUNDS.

Contact us immediately!
Via Zara 20, 20052
Monza (Milano) - Italy
Phone (0)39/2004233-2000623-2004691-
Fax (0)39/2001432
THE ALBUM

Back at your Ass for the Nine-4

Available on LP Vinyl, CD and Cassette XR-207

Available on 12" Vinyl, Maxi Cassette GR476 and Cassingle CR 170

© 1993 Luke Records Inc. 8400 N.W. 2nd Avenue Liberty City. Florida 33138 Phone (305) 757-1969 Available through INDI Ma venn, Big State Distributing and CORI

FEATURING THE SINGLE

Yeah, Yeah
THE MALACO MUSIC GROUP CELEBRATES
25 YEARS OF INDEPENDENCE

BLEES
BOBBY "BLUE" BLAND
JOHNNIE TAYLOR
DENISE LASALLE
LITTLE MILTON
SHIRLEY BROWN
Z.Z. HILL
LATIMORE
DOROTHY MOORE
ARTIE "BLUEBOY" WHITE
POONANNY

GOSPEL
THE MISSISSIPPI MASS CHOR
REV. JAMES CLEVELAND
THE ANNOINTED PACE SISTERS
THE GEORGIA MASS CHOIR
THE JACKSON SOUTHERNAIRES
REV. JAMES MOORE
DOROTHY NORWOOD
REV. CLAY EVANS
THE CANTON SPIRITUALS
REV. TIMOTHY WRIGHT
AND MANY OTHERS

MALACO RECORDS

www.americanradiohistory.com
Special orders don’t upset us.

Your new release has to be on press. Tomorrow. You need special packaging. Or handling. Whatever your needs, call Nimbus. For high-speed glass mastering, extended-play compact discs, alternative packaging and flexible scheduling. Call us any time in the USA and UK. We’re ready to take your order.

The CD manufacturer independents depend on.

East Coast Sales (800) 451-6725 West Coast Sales (800) 625-3723
Special thanks to Sin-Drome Records

Craig Chaquico

CHARTS
Continued from page 94

Top Indie New Age Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ACOUSTIC HIGHWAY</td>
<td>Craig Chaquico</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>2</td>
<td>MRS. CROWE'S BLUE WALTZ</td>
<td>Adrian Legg</td>
<td>Relativity</td>
</tr>
<tr>
<td>3</td>
<td>CURTAIN CALL</td>
<td>Donny Wright</td>
<td>Moulin D’Or</td>
</tr>
<tr>
<td>4</td>
<td>NOUVEAU FLAMENCO</td>
<td>Omar Liebert</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>5</td>
<td>ROMANCE</td>
<td>Chip Davis</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>6</td>
<td>HOW THE WEST WAS LOST</td>
<td>Peter Kater</td>
<td>Silver Wave</td>
</tr>
<tr>
<td>7</td>
<td>MONTEREY NIGHTS</td>
<td>John Tesh</td>
<td>GTS</td>
</tr>
<tr>
<td>8</td>
<td>IMPRESSIONS</td>
<td>Chip Davis</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>9</td>
<td>SOMA</td>
<td>Steve Roach</td>
<td>Hearts Of Space</td>
</tr>
<tr>
<td>10</td>
<td>HEART ZONES</td>
<td>Doc Lew Childers</td>
<td>Planetary Productions</td>
</tr>
<tr>
<td>11</td>
<td>CUSCO 2000</td>
<td>Cusco</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>12</td>
<td>THROUGH THE RAINDROPS</td>
<td>Robert Bonfiglio</td>
<td>High Harmony</td>
</tr>
<tr>
<td>13</td>
<td>BLUE NIGHT</td>
<td>Blue Knights</td>
<td>Innovative Communication</td>
</tr>
<tr>
<td>14</td>
<td>THE ELEVENTH HOUR</td>
<td>Mars Lasar</td>
<td>Real Music</td>
</tr>
<tr>
<td>15</td>
<td>SPANISH ANGEL</td>
<td>Paul Winter</td>
<td>Cansart</td>
</tr>
<tr>
<td>16</td>
<td>WINE, WOMEN &amp; WALTZ</td>
<td>Adrian Legg</td>
<td>Relativity</td>
</tr>
<tr>
<td>17</td>
<td>FOREST RAIN</td>
<td>Dean Evenson</td>
<td>Soundings Of The Planet</td>
</tr>
<tr>
<td>18</td>
<td>ETCHED IN STONE</td>
<td>Fowler And Branco</td>
<td>Silver Wave</td>
</tr>
<tr>
<td>19</td>
<td>2002</td>
<td>Cusco</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>20</td>
<td>JOURNEY TO ZIPANGU</td>
<td>Himekami</td>
<td>Higher Octave</td>
</tr>
</tbody>
</table>

Top Indie New Age Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>No. Of Charted Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HIGHER OCTAVE</td>
<td>(9)</td>
</tr>
<tr>
<td>2</td>
<td>RELATIVITY</td>
<td>(3)</td>
</tr>
<tr>
<td>3</td>
<td>MOULIN D’OR</td>
<td>(1)</td>
</tr>
<tr>
<td>4</td>
<td>AMERICAN GRAMAPHONE</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>SILVER WAVE</td>
<td>(3)</td>
</tr>
<tr>
<td>6</td>
<td>GTS</td>
<td>(2)</td>
</tr>
<tr>
<td>7</td>
<td>HEARTS OF SPACE</td>
<td>(2)</td>
</tr>
<tr>
<td>8</td>
<td>REAL MUSIC</td>
<td>(2)</td>
</tr>
<tr>
<td>9</td>
<td>PLANETARY PRODUCTIONS</td>
<td>(1)</td>
</tr>
<tr>
<td>10</td>
<td>SOUNDINGS OF THE PLANET</td>
<td>(2)</td>
</tr>
</tbody>
</table>

Continued on page 98
YOUR PARTNER IN ITALY, FRANCE & BE.NE.LUX

PRODUCER / PUBLISHER
WHOLESALERS
IMPORT - EXPORT

DIG IT
INTERNATIONAL S.R.L.
VIA FANTOLI 15
20138 MILANO (ITALY)
PH. 39 - 2 - 58011771
FAX 39 - 2 - 58011767

DIG IT
INTERNATIONAL
FRANCE • BE.NE.LUX
LICENCING
8 RUE DE SEBASTOPOL
ROUBAIX (FRANCE)
PH. 33 - 20733860
FAX 33 - 20738984
Creating and marketing frontline product is a brave new world for K-Tel, who pioneered TV advertising for music in the '60s and '70s. Last year the Minnesota-based label applied those skills to an original group, world/jazz story-tellers Celestial Navigations (featuring Geoffrey Lewis, father of actress Juliette). Joining the company after the group's signing, A&R/marketing VP Owen Husney wasn't convinced that K-Tel should even attempt frontline music. "But when I saw them," he recalls. "I was completely mesmerized by their visual presentation."

Husney tried to drum up interest for a TV special at Showtime and HBO, but without luck. "Since nobody really knew what to do with the group, I said, 'Let's buy our way onto TV instead of blowing money on magazine ads, why not take the same money and put it on television?' Even if you lose money, you've still created awareness and visibility that ultimately transfers to retail," Husney convinced K-Tel president Mickey Eilenein to make a Celestial Navigations infomercial. The company was prepared to lose money on the project and was shocked when they didn't. Today, Celestial Navigations are one step closer to K-Tel's goal; taking them directly to retail.

Hot Off The Brill
"We specialize in trends, not fads," says Husney, whose job is to spot the latter. K-Tel's biggest successes include "Texas Hi Country," which is marking its one-year anniversary on the charts, and "The Brill Building Sound—Singers And Songwriters Who Racked The '60s," brandchild of its Tel-Era electron Steve Wilson. The latter rolled out last fall with a trade campaign, but the consumer campaign began this year. "We don't need it to explode all at once—we're not supporting a tour or trying to get a good chart number," says Husney. "This set will sell year in and year out, so we can take our time and roll out the campaign slowly."

Now traded on the NASDAQ exchange, K-Tel is one of the largest indies, and one of a tiny minority to go public. But where does a little label like Celestial Navigations muster the courage for a stock offering? Probably from its president, charismatic...
INDEPENDENT NATIONAL DISTRIBUTORS, INC.

SHIPPING BRANCHES

CRDI
255 Parkside Dr.
San Fernando, CA 91340
818-361-7979
Fax: 818-365-7328

BIG STATE
4830 Lakawana
Suite 121
Dallas, TX 75247
214-631-1100
Fax: 214-630-2866

BIG STATE
ATLANTA
3065 McCall Dr.
Suite 4
Atlanta, GA 30340
404-454-7836
Fax: 404-454-7757

MALVERNE
275 Secaucus Rd.
Secaucus, NJ 07094
201-865-4100
Fax: 201-865-9044

SALES, PROMOTION, & MARKETING LOCATIONS

• ATLANTA
• CLEVELAND
• LOS ANGELES
• NORTHERN CALIFORNIA
• AUSTIN
• DALLAS
• MIAMI
• PHILADELPHIA
• BALTIMORE
• DETROIT
• MINNEAPOLIS
• SECAUCUS
• CHICAGO
• HOUSTON
• NEW ENGLAND
• WASHINGTON/OREGON

THE ONLY NATIONAL FULL SERVICE SALES, PROMOTION, & MARKETING INDEPENDENT DISTRIBUTOR

Member of
www.americanradiohistory.com
The Soar Music Group Presents

**Spotted Eagle**

"Human Rites"

"Music for a New Age"

The natural honest feelings expressed in his music have touched people everywhere

- Native American Rap

**Robby Bee & The Boyz From the Rez**

"Reservation of Education"

"A Tribal Experience"

Distributed & Marketed by Koch International

Detroit • Los Angeles • Minneapolis • New York

The Soar Corporation • (505)266-6110 • Fax (505)266-0237

---

**Indies**

**OTHER MARKETS**

Continued from page 98

Englishman Tim Brack, who has raised nearly $3.3 million from private investors, has signed Ron Wooten and Charlie Watts of the Rolling Stones, Roger Daltry of the Who, and '60s soul star Bobby Womack. How was he able to attract these big names?

"Our acts know that we just don't throw a record out there, because we can't afford to sign a big name and just leave him sitting on the shelf," says Brack. In 1991 he convinced Charlie Watts to release his jazz album on Continuum. Watts was happy enough with the results to recommend it to fellow Stone Wood, who was frustrated with his own solo career. Wood now only switched to Continuum, but began a joint venture with them and signed Bobby Womack as his first artist.

Watching Wood's progress were Roger Daltry and his manager, who approached Continuum to distribute the soundtrack for Daltry's pay-per-view special, "Daltry Sings Townshend," in February. I've been in record companies that feel more like warehouses," says Bobby Womack. At Continuum you get the feeling that you're the only one that really matters. They treat every album like a gem.

Although all publicly held companies operate according to business plans, indie often do not. "I've never had a business plan, or even a release schedule," says Green Linner founder/president Wendy Newton, whose 230-album Celtic and world-music catalog represents 17 years in business. "I started the label for personal pleasure," she admits. "I was too old to be a groupie, and I couldn't play an instrument, so this was one way I could surround myself with the music I love." But Green Linner's success brought new pressures.

"Nowadays, profit is very important," Newton explains. "Nearly 200 people depend on us for their livelihoods, I need to be successful for them." She is proud that most of her touring acts (20 are on the road as of this writing) support themselves with music, not day jobs. And all carry enough product in their van to sell at gigs.

What is common to labels as different as Green Linner, K-Tel and Rhythm Safari is not an interest in new hits, but for music that will never have to be cut out. Cultivating music that will sell consistently for decades is a talent that can turn today's hobby into tomorrow's gold mine.

---

**Album Alternative: Is Radio's Hot Format Still Indie-Friendly, Or Has The Saviour Developed An Attitude?**

BY CARRIE BORZILLO

While the album alternative format was only recently thought of as a haven for all sorts of artists who didn't fit into other radio niches, its increased popularity has forced the format to become tighter with its playlists. Some independent labels feel they have been left out in the dust by the radio format they helped develop. Others feel that album alternative has continued to strike a fair balance between exposing independent and major-label acts.

Luci Cohen, director of media relations (which included promotion) for Hicksville, N.Y.-based Pipeline Records, distributed by Caroline, is one indie label executive who believes one of its new releases didn't get play because the label is an independent.

"We have a release of Andy Partridge (ex-XTC) featuring Martin Newell, and I looked at the charts and playlists and thought this would fit right in," says Cohen. "I didn't think it would be ignored, but that's what happened. Andy and Martin are in the same vein as Nick Heyward except (their music) is catchier. It didn't have that druggy sound. I have to say anything bad, but AAA has an attitude like I've never experienced before.

"Our acts know that we just don't throw a record out there, because we can't afford to sign a big name and just leave him sitting on the shelf," says Brack. In 1991 he convinced Charlie Watts to release his jazz album on Continuum. Watts was happy enough with the results to recommend it to fellow Stone Wood, who was frustrated with his own solo career. Wood now only switched to Continuum, but began a joint venture with them and signed Bobby Womack as his first artist.

Watching Wood's progress were Roger Daltry and his manager, who approached Continuum to distribute the soundtrack for Daltry's pay-per-view special, "Daltry Sings Townshend," in February. I've been in record companies that feel more like warehouses," says Bobby Womack. At Continuum you get the feeling that you're the only one that really matters. They treat every album like a gem.

Although all publicly held companies operate according to business plans, indie often do not. "I've never had a business plan, or even a release schedule," says Green Linner founder/president Wendy Newton, whose 230-album Celtic and world-music catalog represents 17 years in business. "I started the label for personal pleasure," she admits. "I was too old to be a groupie, and I couldn't play an instrument, so this was one way I could surround myself with the music I love." But Green Linner's success brought new pressures.

"Nowadays, profit is very important," Newton explains. "Nearly 200 people depend on us for their livelihoods, I need to be successful for them." She is proud that most of her touring acts (20 are on the road as of this writing) support themselves with music, not day jobs. And all carry enough product in their van to sell at gigs.

What is common to labels as different as Green Linner, K-Tel and Rhythm Safari is not an interest in new hits, but for music that will never have to be cut out. Cultivating music that will sell consistently for decades is a talent that can turn today's hobby into tomorrow's gold mine.
ADA PROUDLY DISTRIBUTES THESE LABELS

FOR MORE INFORMATION ON LABELS AND TITLES CALL ADA DISTRIBUTION:
800-239-3232

LOS ANGELES • NEW YORK • NORTHERN CAL. • AUSTIN • SEATTLE • ATLANTA • CHICAGO • MINNEAPOLIS

www.americanradiohistory.com
A Clean Look . . .
A Fresh Sound . . .

With Blade’s Signing, PRD Makes Rock A High Priority

HIGH PRIORITY BLADE: The deal is not etched in stone yet, but Priority’s independent distribution company, Priority Records Distribution, is close to signing a pact with Simi Valley, Calif.-based metal/hard rock label Metal Blade Records.

A Priority spokesperson confirms that a deal between PRD and Metal Blade, which has been distributed for the last three years by Warner Bros., is pending. When the pact is consummated, Metal Blade will join two other indie rock imprints moving through PRD. The New York-based imprint American Empire, whose first releases (by Arson Garden and Diesel Meatballs) are due April 5, and Basura Records, a new company operated by Jon Napier of the L.A. industrial band Ethyl Meatplow and former Restless Records A&R staffer Melanie Trescottelas.

The Metal Blade deal will go a long way toward heightening Priority’s rock profile. Although the label formed its own rock division, aptly named Priority Rocks, 11 months ago, it has few rock acts of its own. Its home grown rap stars like Ice Cube and acts on the distributed Rap-A-Lot and Searface labels remain its bread and butter.

The 12-year-old Metal Blade brings to the table a credible roster that includes such hanging acts as GWR, Skrewdriver, and Fat’s Warning. However, the label’s back catalog remains with RED, while its metallic pop group the Goo Goo Dolls will stay at Warner.

All told, the Metal Blade, American Empire, and Basura deals will bring some needed rock tough to PRD, established as a free standing distributor by Priority late last year (Billboard, Nov. 20, 1993).

ROOTSQUICKIES: Atlanta’s Sky Records, a division of Ichiban Records, will now distribute and manufacture New Orleans’ Monkey Hill Records. The company’s roster includes some fine homegrown talent, including Cowboy Mouth, former Island signee the Bluecruisers, and former Los Angeles fixture and DI favorite the Continental Drifters... Drive Entertainment, the L.A.-based indie started up last fall by vets Don Grierson and Stephen Powers (Billboard, Oct. 3, 1993), has inaugurated a reissue imprint, Drive Archive. First releases include albums by John Lee Hooker, Ray Charles, Lightnin’ Hopkins, and Leadbelly. Navarre Corp. in Minneapolis is exclusively distributing the previously released line.... Phil Alvin, lead singer of our favorite band the Blasters, has signed as solo artist with Hightone Records in Oakland, Calif. Phil joins his gifted brother Dave Alvin on the roster. An album is expected in late spring... Two artists on New Orleans’ Black Top Records won industry kudos recently. The mighty soul man Solomon Burke, a recent Flag Waving subject, was inducted into the Philadelphia Music Alliance Walk Of Fame, while harp-blur supreme James Harman has been named “a music achiever” in the Alabama Music Hall of Fame’s R&B and Blues Museum. Congrats to both.

FLAG Waving: Sometimes you get seduced by a musician in a certain role, and then he bounces up and surprises you. So it is with Duane Jarvis.

D.J., as he’s known, has picked some formidable guitar for such talents as Lucinda Williams, John Prine, Dwight Yoakam, Michelle Shocked, Marvin Etzioni, and Rosie Flores. But now he’s stepped out on his own with his Medium Cool/Twin Tone debut “D.J.’s Front Porch,” a warm collection of superior, original songs graced with ingratiating vocals and Jarvis’ customarily strong lead guitar work.

“When I moved from Los Angeles to Portland, I was trying to put my own band together, but I wound up being a sideman for all these people,” Duane says.

Jarvis’ self-effacing personality may have something to do with his long stint as a sideman. While he did cut an EP and run off some 300 copies of itself, he didn’t force it on label types. “I had the intuition that I shouldn’t hype people on it, so I just hand it to people,” he says.

But, Jarvis adds, his working group was heard “just by default” by former Restless publicist Stacey Sanner (now with A&M in New York), who caught the band opening for Etzioni. Sanner then passed Jarvis’ tape to Twin Tone chef Peter Jessprone, whose label is distributed by Restless. When Jessprone finally called and offered Jarvis a deal, the musician says, “I was over the moon!”

Jarvis will begin promoting his lovely collection of soulful and acoustic live radio performance May 1 on Pacifica station KPFK Los Angeles, and with shows in Minneapolis and Eau Claire, Wis., in late March.

FREE HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently — consecutive weeks — for impact!!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready, your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!

TOLL FREE 1-800-223-7524 or 212-536-5174 FAX 212-536-3055

CRUZ HIGH
BELLY TO THE GROUND
CRUZ 035 (LP/FCA/CD)
ON TOUR THIS SPRING WITH GREG O'NEILL

SST RECORDS, DISTRIBUTOR FOR:
SST, CRUZ, NEW ALLIANCE
CALL: 310-430-7507
FAX: 310-430-7508
WRITE: P.O. BOX 1, LAKESIDE, CA 92039 USA

 Maher of NAIRD

Vanguard

vention, avant garde; forerunner; leader; innovator; modernist

NEW RELEASES!

PETER CASE
“Sings Like Hell” (Vanguard - 2/4)

ALISON BROWN
“Look Left” (1987 - 2/4)

“Twilight Motel” (1985 - 2/4)

“Simple Pleasures” (1980 - 2/4)

INVENTORY CHECKLIST

JOHN MCEUEN
“String Wizards” (1985 - 2/4)

“String Wizards II” (1985 - 2/4)

JOHN HAMMOND
“John Hammond” (1966 - 2/4)

“Mostly Blues” (1941 - 2/4)

“Solo” (1985 - 2/4)

“The Best Of John Hammond” (1972 - 2/4)

“Can’t Judge A Book By The Cover” (1984 - 2/4)

CONTACT:
BRIAN GROSSMAN
310-451-5737 / FAX: 310-344-5548

www.americanradiohistory.com
Indies

ALBUM ALTERNATIVE
Continued from page 100

lets didn't play the Partridge and Newell release. "They ignored me because I was a small indie label, and I feel like sometimes we don't get taken seriously," she adds. "As the format got bigger, they got more attitude."

However, there are many other label executives who disagree. Nicole Dinkel, rock radio manager at Cranford, N.J.-based Continuum Records, which is currently working Beautiful People's new "If 60's Were 90s" release, says she under-

stands that as the format got more popular and well-known and the influx of product grew, there simply became more competition—and therefore less space on playlists.

"They were and still are choosy," remarks Dinkel. "That's just the nature of the format, but it's also the best part of it, because they really focus on the music. Whether it's on Warner or Continuum, if the record sounds right they will pay attention to it whether that's out of the box or a few weeks down the road.

"I don't think they have more of an attitude; they're just more in demand," she adds.

Dinkel also notes that since the industry is looking at the format more closely than before, there is more pressure on

the stations. However, she does credit the format for giving records a chance and letting them develop before deciding to drop a song. "Indie labels do have a problem wedging themselves in because there are so many labels and artists in the format," says Dinkel. "But these people are real music people. They give things a chance."

"I hate to say anything bad, but AAA has an attitude like I've never experienced before."

- Lulu Cohen
Pipeline Records

Jill Richmond, director of promotions at Hoboken-based Bar None Records, couldn't agree more. "I think it's the most progressive format, because they are really willing to listen to the music and take chances," she says. "It doesn't matter to AAA if you're an indie or a major, like it does with some other formats, like Top 40."

NRBQ is on "Cafe's" menu.

Billboard Spotlight

10 Years

- Power Sounds
- Power Distribution
- Power Independent

TURN ON TO THE POWER OF
STEP ONE RECORDS

Continued on page 104
More Product, Less Time

Mesa/Blue Moon VP of promotion and artist development Bud Harner says he feels fortunate that the label has maintained such a successful relationship with album alternative radio.

"Maybe it's because we got in at the beginning," says Harner. "I find 90% of the stations very accessible and easy to talk to." He says the problem with the other 10%, however, is that they are faced with a crowded market and insufficient time to listen to every CD. "If they do get a Warner CD—compared to a small indie—they're going to listen to the major first unless it's an artist they know," adds Harner. "We've been fortunate with that too because many of our artists they have heard before."

Harner says that if an independent label is established and PDs know that the label has a good track record, getting listened to isn't a problem.

To overcome the obstacles of being an unknown label to a PD or having unknown artists, Atlanta-based Steam Records director of A&R and promotion Harvey Schwartz says, "The emergence of the indie promoter that targets AAA is a big help. These promoters add value to the unknown artist. You can go directly to the PD, but an indie helps—and an indie that specializes in the format."

Schwartz says Steam, which is an album alternative label, uses at least one independent promoter for every artist.

Bruce Ranes, who programs "The World Cafe," an American Public Radio (NPS) album alternative show based out of its flagship station, WXPN Philadelphia, with Bruce Warren, says it doesn't matter what kind of label the artist is on. All that matters to him is how the album sounds and how it fits into the format of the show.

Among the independent releases "The World Cafe" is playing now are albums by NRBQ (Rhino), Lain Matthews (Mesa), John Prine (Oh Boy), Bill Morrissey and Cheryl Wheeler (Philad.), and Tara Key (Home Estado). "We make an extra-conscious effort to listen to major-label stuff and indies," says Ranes. "We do try to put on more indie stuff than other stations can because we don't have the pressure they have as commercial stations."

Ranes' advice to indies having trouble getting through to PDs is to really know what the station's format is. "You have to know what that station needs," he insists. "Some are more rootsy, some lean more toward modern rock, some are just acoustic. You need to know that."

Looking For Room

Album alternative consultant Dennis Constantine, who programmed KBCO Denver for 16 years before opening Dennis Constantine Consulting, also offers a suggestion. He says indie labels should make sure the product they're pitching is also available in stores. "Sometimes they pitch stuff that isn't available at retail and that doesn't help the station," says Constantine.

Contrary to what some believe, Constantine says he thinks stations are playing as much independent music as they did in the beginning. "There's a lot of wonderful stuff coming out; we love to play independent releases.

Steve Korff, national director of rock and alternative radio promotion at Relativity, says he's had varied success at album alternative outlets with acoustic guitarist Adrian Legg. "Finding a radio vehicle for him was not the easiest to do, so we went to AAA and we did have limited success," says Korff. "We did very good in terms of getting him on stations, but only a few resulted in sales. The ones where it did, like KYCZ Minneapolis, I think it was because the PD really fell in love with the record and played it heavily."

Korff says the label tried the format with yes guitarist Steve Howe, but didn't see sales as strong as it had with the Legg project. "I believe in the format," Korff concludes, "but we're still trying to find the benefits of it."

Adds Mesa/Blue Moon's Harner, "I just think that the format is overwhelmed with the amount of product. Back when we first discovered AAA, they were looking for things. Now they're looking for room."

Steam's Schwartz concurs, noting that "they were searching out their format in the beginning to find what works, and now that it's growing and coming into its own, it is more picky because now they know what works and what doesn't work... AAA is a good home for an indie label because of what the music is all about."

---

INDIES

ALBUM ALTERNATIVE

Continued from page 103
Quote: “Last year we went a long way towards breaking Craig Chaquico, the former lead guitarist for Jefferson Starship,” says senior VP Scott Bergstein. “We’ve signed a Washington D.C. duo called Shahin Sepehr. Their debut album, ‘1001 Nights,’ is a wonderful blend of Spanish, Moorish and Middle Eastern styles.”

Label: Ichiban Records, Inc.

Founded: 1985

Annual number of releases: 21 albums (1993—for the Ichiban label, does not include numerous Ichiban-distributed labels).

Music Specialty: Blues, gospel, urban contemporary, jazz.

Roster includes: Roy Ayers, Jerry Butler, Clarence Carter, the Chi-lites, Gary B.B. Coleman, Tyrone Davis, Millie Jackson, Ben E. King, Curtis Mayfield, Little Johnny Taylor, Joe Simon, Joe Tex.

Biggest Splash: Among Ichiban’s 1993 successes are Clarence Carter’s “Dr. C.C.” That release is the label’s best-selling record to date and features the single “Strokin.” Tyrone Davis’s “Something’s Mighty Wrong” certified gold.

Quote: “We are an American label with a Japanese name, specializing in black American music,” says Nina K. Easton, VP of the Atlanta-based label. “The name Ichiban is Japanese for No. 1.”

Label: JVC Musical Industries, Inc.

Founded: September 16, 1991

Annual number of releases: 16 including new and catalog titles (Currently there are 35 titles in the catalog).

Music Specialty: jazz, New Adult Contemporary, urban


Biggest Splash: “The Jazzmasters Featuring Paul Hardcastle” reached Top 5 on the Billboard Contemporary Jazz chart and has remained on that chart for over 40 weeks. At 100,000 units (per Sound Scan), “Jazzmasters” is JVC’s best-selling album to date. It also earned the Best Selling Jazz Recording of 1993 award at last year’s NARM Wholesalers Conference.

Quote: “Our history has largely been rooted in jazz,” recalls JVC label manag...
er Denny Stiwell. "JVC Records in Japan started a lot of the jazz/rock fusion that came around the mid-70s. Currently, the label is heading toward commercial jazz, especially funk/jazz and R&B/jazz, but we will not stop producing what you would call traditional jazz records."

**Label:** Malaco/Savoy Records
**Founded:** 1980

(Malaco brought Savoy in 1980.) Malaco was founded in 1968.

**Annual number of releases:**
50 to 60 releases annually; about 50 titles in the catalog.

**Music Specialty:** Reggae, traditional Irish music/British Isles folk, world music, jazz

**Quote:** Savoy is, arguably, the finest black gospel label in America. When James Cleveland in 1986, Savoy was falling apart from poor money management. Malaco turned Savoy around, in part due to a strong telemarketing campaign and a disciplined financial reworking. "Savoy has succeeded because of its tremendous catalog. What we knew how to do was pay the bills and get the product manufactured and distributed," explains Wolf Stephenson, co-owner of Malaco. "The reason the label has continued to grow is due to Milton Biggham's input on the As&R side of the label."

**Label:** Shanachie Entertainment Corp.
**CACHET**

**Founded:** 1975

**Annual number of releases:**
30 to 60 gospel releases—15 for each label (1993 figures). The catalog comprises 500 mostly gospel albums (350 on Savoy, 150 on Malaco). Ten percent of the catalog is now on CD; Casseys make up about 75% of sales.

**Music Specialty:** Black gospel

**Quote:** Shanachie's roots might be in Irish music, but over the years, this New Jersey label has developed one of the best reggae catalogs in the country—not to mention its expanded range of jazz, world music, and documentary video titles. "I think one of the reasons this company has succeeded is because of Richard Nevis's president of Shanachie, and Randall Grass [VP of As&R]," explains national marketing director Lee Goldstein. "They are committed to the music."

**Label:** SST Records
**Founded:** 1978

**Annual number of releases:**
Approximately 30 on SST proper (total titles, including Cruz, New Alliance, various SST owned labels: 600).

**Music Specialty:** Alternative rock

**Quote:** For more on SST, see Gregg Ginn, Straight Edge, and Doe, Part 1.

**Label:** Telarc International Corp.
**Founded:** 1977

**Annual number of releases:**
Approximately 60; catalog consists of some 350 titles.

**Music Specialty:** Classical, jazz

**Quote:** Telarc has won 27 Grammy Awards since 1980. For
this year's Grammys, Telarc earned three nominations in three categories:

Quote: "The good thing about this company is its flexibility," remarks Telarc president Robert Woods, whose Cleveland, Ohio -based label began as a pioneer of digital audiophile recordings of classical music in the late '70s. "We are a classical label that evolved into classics and jazz and became extremely successful. We have now started the same thing with blues... We've broken a lot of rules. We have our own distribution system, even though we were told we couldn't have our own and make any sense financially. Initially, we didn't know we couldn't."

Label: Triloka Records (Triloka)

stands for "three worlds")

Founded: 1989

Annual number of releases: Approximately 10; total catalog (1993): 23 titles

Music Specialty: jazz, world music


Biggest Splash: In 1993, Triloka's "Rapa Hi," by The Tahitian Choir reached No. 1 on the Billboard World Music chart. The release also earned the No. 6 spot on the Billboard's Top World Music Albums of 1993 and is Triloka's best-selling release to date.

Quote: Top-notch jazz and world music releases have become a trademark for this Venice, California-based label. Along with The Tahitian Choir and Ali Akbar Khan, Triloka has released critically acclaimed releases by jazz saxophonist Jackie McLean, as well as a stunning various-artists tribute to Chet Baker, "Some Other Time." "The focus for the label right now is certainly world beat. The new Hugh Masekela is a major release for us," says Triloka president Mitchell Markus. "We just shipped closed to 20,000, which is very major for us."

—RICK CLARK
**Indies**

**PIE SLICES**

Continued from page 83

grow, to go to the next level and to break acts for the upcoming years.

PolyGram's Independent Label Sales, established in January 1992, was created to supply hit for the major's house of grass-roots oriented imprints, including Coha (world music, reggae and techno), Fader (Mercury's street-styled label), Tuff Break (A&M's hip-hop imprint), Mad Sounds (Motown's rap company), External and ffrr (London's alternative and dance springboards), and Island's many specialized off-shoots, including Mango, Red Label, Great Jones, Smash and 4th & Broadway.

**Farms And Bridges**

Product is moved through such national and regional indie distributors as Independent National Distributors Inc., M.S. Universal and Great Bay. ILS also tailors its distribution, going to such rock-oriented distributors as Cargo and Twin Cities with alternative product. Senior VP/GM Pat Monaco emphasizes that "the idea is to use ILS as a farm system. PolyGram looks at it as part of a marketing strategy, rather than just a distribution system.

Citing one such developmental project, Monaco notes that after signing reggae artist Buju Banton, ILS picked up Banton's previous Penthouse release and moved it through Fader "as a bridge project."

While Monaco says that ILS is the sole distributor of its records, he adds that he will keep PGD informed on pertinent product, intelligence on PJ Harvey, whose debut album on Island was moved independently, came in handy after the band moved to Island for its sophomore release.

BMG's BIG—the BMG Independent Group—fulfills a similar function. BIG director of independent distribution Bob Morelli says, "We've utilized the independents to start projects—singles before the full EP, or an album before a second album that would come through BMG."


BIG's projects are largely dance and alternative acts, for dance product, it utilizes a dozen regional distributors and major one-stops, while modern rock acts are pushed through Dutch East India nationally.

Unlike ILS, which eschews third-party deals, Morelli adds, "We may get a dedicated label or two that doesn't have to be connected to BMG."

**Caroline's Relations**

One well-known distributorship with major-label connections really operates in its own sphere. Caroline, a wholly-owned subsidiary of Virgin Records, which is in turn owned by EMI.

"There's virtually no connection between Virgin and ourselves, or EMI, for that matter," says Caroline president Duncan Hutchison. "They don't do anything for us, we don't do anything for them, and we wouldn't have it any other way."

The closest relationship between Caroline and Virgin cited by Hutchison is the indie's release of Smashing Pumpkins' debut album "Gish." Says Hutchison, "It had been a conscious decision at Virgin...They thought this band would do well with a developmental project." Caroline also has a relationship with Virgin's Vernon Yard imprint (run by former Caroline president Keith Wool), and it has carried such major-related product as Radioactive's Wasteland subsidiary. Otherwise, the company devotes its attention to 130 indie lines, including Taang!, Spinart, Big Deal, Cleopatra, Heyday and Sail House.

Today, MCA remains alone among the majors—it's the sole company without some interest in indie distribution. However, the company has recently dipped its toe into the stream. Minneapolis-based RFP Co. is handling Geffen releases by that dog (sic) and Pat Metheny.

One has to wonder: With the indie explosion continuing, will MCA remain out of the game for long?
**Top Jazz Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TONY BENNETT</td>
<td>BILLIE JOE DAVIS</td>
<td>COLUMBIA 52974</td>
<td>STEPPIN' OUT</td>
</tr>
<tr>
<td>2</td>
<td>CASSANDRA WILSON</td>
<td>BLUE NOTE 8135</td>
<td>COLUMBIA 53792</td>
<td>BLUE LIGHT 'TIL DAWN</td>
</tr>
<tr>
<td>3</td>
<td>HARRY CONNICK, JR.</td>
<td>COLUMBIA 52978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SOUNDFRACK</td>
<td>HOLLYWOOD 6157</td>
<td>BLUE LIGHT</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>JOSHUA REDMAN</td>
<td>WARNER BROS. 45366</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>JOE HENDERSON</td>
<td>VENUE 51767</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MILES DAVIS &amp; QUINCY JONES</td>
<td>WARNER BROS. 45229</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ELLA FITZGERALD</td>
<td>VENUE 51980</td>
<td></td>
<td>THE BEST OF THE SONGBOOKS</td>
</tr>
<tr>
<td>9</td>
<td>JAZZ AT LINCOLN CENTER PRESENTS</td>
<td>COLUMBIA 52989</td>
<td>THE FIRE OF THE FUNDAMENTALS</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>CHET BAKER</td>
<td>BLUE NOTE 8132</td>
<td></td>
<td>MY FUNNY VALENTINE</td>
</tr>
<tr>
<td>11</td>
<td>THE MODERN JAZZ QUARTET &amp; FRIENDS</td>
<td>VENUE 51983</td>
<td>A 40TH ANNIVERSARY CELEBRATION</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JOE LOVANO</td>
<td>BLUE NOTE 8214</td>
<td></td>
<td>TENOR LEGACY</td>
</tr>
<tr>
<td>13</td>
<td>BILLIE HOLIDAY</td>
<td>VENUE 51984</td>
<td></td>
<td>BILLIE'S BEST</td>
</tr>
<tr>
<td>14</td>
<td>SHIRLEY HORN</td>
<td>VENUE 51982</td>
<td></td>
<td>LIGHT OUT OF DARKNESS</td>
</tr>
<tr>
<td>15</td>
<td>JOE SAMPLE</td>
<td>WARNER BROS. 45200</td>
<td></td>
<td>INVITATION</td>
</tr>
<tr>
<td>16</td>
<td>BILLY ECKSTINE</td>
<td>VENUE 51981</td>
<td></td>
<td>EVERYTHING I HAVE IS YOURS</td>
</tr>
<tr>
<td>17</td>
<td>DAVE GRUSIN</td>
<td>GRP 9715</td>
<td></td>
<td>HOMAGE TO DUKE</td>
</tr>
<tr>
<td>18</td>
<td>ROSEMARY CLOONEY</td>
<td>CONCORD 1900</td>
<td></td>
<td>STILL ON THE ROAD</td>
</tr>
<tr>
<td>19</td>
<td>ABBEY LINCOLN WITH HANK JONES</td>
<td>VENUE 51987</td>
<td>WHEN THERE IS LOVE</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>JOSHUA REDMAN</td>
<td>WARNER BROS. 45202</td>
<td></td>
<td>JOSHUA REDMAN</td>
</tr>
<tr>
<td>21</td>
<td>NINA SIMONE</td>
<td>ELEKTRA 61900</td>
<td></td>
<td>A SINGLE WOMAN</td>
</tr>
<tr>
<td>22</td>
<td>LOU RAWLS</td>
<td>MANHATTAN 19984/CAPITOL</td>
<td></td>
<td>PORTRAIT OF THE BLUES</td>
</tr>
<tr>
<td>23</td>
<td>JOE HENDERSON</td>
<td>VENUE 51177</td>
<td></td>
<td>I'M SICK</td>
</tr>
<tr>
<td>24</td>
<td>SHIRLEY HORN</td>
<td>VENUE 51987</td>
<td></td>
<td>HERES TO LIFE</td>
</tr>
<tr>
<td>25</td>
<td>ROY HARGROVE &amp; ANTONIO HART</td>
<td>NOVUS 65164/903</td>
<td>TOKYO SESSIONS</td>
<td></td>
</tr>
</tbody>
</table>

**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY G</td>
<td>WM4 18055</td>
<td></td>
<td>BREATHELESS</td>
</tr>
<tr>
<td>2</td>
<td>THE BENOT/FREEMAN PROJECT</td>
<td>GRP 9707</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>GERALD ALBRIGHT</td>
<td>ATLANTIC 82502</td>
<td></td>
<td>SMOOTH</td>
</tr>
<tr>
<td>4</td>
<td>BOB JAMES</td>
<td>WARNER BROS. 45306</td>
<td></td>
<td>RESTLESS</td>
</tr>
<tr>
<td>5</td>
<td>FOURPLAY</td>
<td>WARNER BROS. 45363</td>
<td></td>
<td>BETWEEN THE SHEETS</td>
</tr>
<tr>
<td>6</td>
<td>DAVE KOZ</td>
<td>CAPITOL 19820</td>
<td></td>
<td>LUCKY MAN</td>
</tr>
<tr>
<td>7</td>
<td>CANDY DULFER</td>
<td>RCA 60128</td>
<td></td>
<td>SAX-A-GO-GO</td>
</tr>
<tr>
<td>8</td>
<td>STANLEY JORDAN</td>
<td>GRP 18703</td>
<td></td>
<td>BOLERO</td>
</tr>
<tr>
<td>9</td>
<td>TOM SCOTT</td>
<td>GRP 9752</td>
<td></td>
<td>NEED MY LIPS</td>
</tr>
<tr>
<td>10</td>
<td>STANLEY CLARKE</td>
<td>EPR 47880</td>
<td></td>
<td>EAST RIVER DRIVE</td>
</tr>
<tr>
<td>11</td>
<td>YELLOWJACKETS</td>
<td>GRP 9734</td>
<td></td>
<td>RUN FOR YOUR LIFE</td>
</tr>
<tr>
<td>12</td>
<td>RONNY JORDAN</td>
<td>A/H &amp; S 14486/5050</td>
<td></td>
<td>THE QUIET REVOLUTION</td>
</tr>
<tr>
<td>13</td>
<td>NELSON RANGEL</td>
<td>GRP 9735</td>
<td></td>
<td>YES. THEN YES</td>
</tr>
<tr>
<td>14</td>
<td>MARCUS MILLER</td>
<td>FAX 82021</td>
<td></td>
<td>I'M THE SUN DON'T LET</td>
</tr>
<tr>
<td>15</td>
<td>GEORGE BENSON</td>
<td>WARNER BROS. 4680</td>
<td></td>
<td>LOVE REMEMBERS</td>
</tr>
<tr>
<td>16</td>
<td>PAT METHENY</td>
<td>GODFREY 24601</td>
<td></td>
<td>THE ROAD TO YOU</td>
</tr>
<tr>
<td>17</td>
<td>GARY TAYLOR</td>
<td>MORNING CREW (E)</td>
<td></td>
<td>SQUARE ONE</td>
</tr>
<tr>
<td>18</td>
<td>SHADOWFAX</td>
<td>EARTH BEAT 42554</td>
<td></td>
<td>MAGIC THEATER</td>
</tr>
<tr>
<td>19</td>
<td>JAZZ AT THE MOVIES BAND</td>
<td>COLUMBIA 77105</td>
<td>A MAN AND A WOMAN, SAT AT THE MOVIES</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>RAMSEY LEWIS</td>
<td>GRP 9742</td>
<td></td>
<td>SAPPHIRE</td>
</tr>
</tbody>
</table>

---

The great Miles Davis group of the 60's, with Wallace Roney sitting in for the 90's. Featuring studio versions of classic Miles tunes like "Elegy" and "Pinocchio" alongside live versions of "All Blues" and "So What."
Something To Celebrate!

"Vida" means "life," and it pulses through the music of La Mafia. Their exciting, passionate, and vital melodic spirit has been celebrated from the U.S. to Mexico and throughout the Latin world—selling millions of albums and earning several prestigious Billboard Lo Nuestro awards and the Premio Cristal. Now "Vida" will embrace many more fans with its emotional international flavor.

La Mafia
And "Vida"

Produced by Armando Lichtenberger, Jr.
Managed by Pete Gonzalez,
La Mafia Enterprises, Inc.
Telephone: (713) 232-3023
Fax: (713) 232-3181
As about 300 spectators looked on, Preston (who gallantly navigated the pronunciations of the awardseees) handed out citations of achievement to the 50 songs most performed on U.S. radio and TV. Famed songwriter Gloria Estefan and Joan Secada co-authored BMI's Latin song of the year "Otro Dia Más Sin Verte" along with three-time honoree Miguel Morejón. Latin songwriter of the year was Alvaro Torres, who snared four songwriter prizes.

Estefan, who also won an award for "Si Voy a Perdierte," and songwriter band Emilio received the certificate of excellence for their contributions to "the culture of the Americas." Thrice-honored songwriter awardees were Juan Luis Guerra, Adolfo Angel Alba, and songwriting team Abraham Quintanilla III and Pete Astudillo. Ricardo Montaner won two awards. The publishing prizes were dominated by venerable music publisher peer Int'l. Corporation, which won six awards, garnering BMI's publisher of the year award as well. Quadraplue publisher winners were A.T. Romantic, EMI-Blackwood Music Inc., Foreign Import Productions and Publishing Inc., and Roda Music. Earning three citations apiece were Editora Ana Musical, Editora El Concorde Inc., Five Candle Music, and Peace Rock Music, followed by double winners Mar- ties San Martin Agency and Mexi-sounds Music Publishing.

Four songs receiving more than $1 million in performance-generated earnings garnered citations of achievement: "Andalucía" (Ernesto Lecuona); "Bésame Mucho" (Sunny Skylar/Gonzalo Velasquez); "Guantanamera" (Ló- sé F. Fernández, Julian Orbón, and Pete Seeger); and "La Bamba" (Ritchie Valens).

TEJANO TEDIUM: When Texas governor Ann Richards concluded her kickoff speech at the 1994 Te- jano Music Awards by singing the praises of Tejano sounds, the vocal crowd at San Antonio's cavernous Alamodome let out a roar that seemed to set the stage for an even- ing of spirited performance.

Instead, the expectant audience was subjected to an exhausting, seven-hour Tejanothon that rambled more aimlessly than an armada suddenly emitted by an ap- plexity. Surely bereft of focus and fire, the TMA's offered lit- tle pacing and momentum, strip- ping the show of potential sus- penseful moments and memorable musical highlights.

Lowlights were in abundance, however—ranging from an embar- rassing, third-rate float parade at the beginning of the program to a bizarre pair of performances by Te- jano/R&B pioneers Rudy Tee, who did a frail James Brown sendup, and Sunny Ozuna, who donned a turban (!) while over-emoting his 1963 Sunny & the Slangows' hit "Talk To Me."

Moreover, staggering the awards show at the 65,000-seat Alamodome deprived the program of any intimacy and warmth that the Tejano artists—and fans—deserved. The TMA's, in effect, were a gigantic, dollar-driven social happening, with the awards agenda occupying a smallish portion of the proceedings.

Undoubtedly, a slick postproduction video of the event will yield an appealing TV package. Folks viewing the TV version of the TMA's will enjoy the performances turned in by a slew of Tejano notables, including Selena, Emilio Navaira, Ramiro Herrera, Jay Pérez, Da- vid Lee Garza, and Mazz, among (Continued on next page)
NAYAIVA, SELENA, DOMINATE TMAS

(Continued from preceding page)

Industry Awards, whose winners were determined by Tejano artists only. Sele- 
lena was the only general award hon- 
oree to garner an Industry Award. 

The 15th edition of the TMAs was 

staged for the first time at the 65,000-

seat Alamodome. The TMAs’ execu-
tive producer, Rosalvo Zibert, said the 

event exceeded all expectations in 

terms of attendance, audience par-
ticipation, and general goodwill. 

The marathon seven-hour program, 

hosted by comedians George Lopez, 

and beauty queen Denise Quinones, 

featured a spirited variety of en-

tertainment, from singing and 

dance to tejanos and the TMAs’ 

musical award winners.

Following is a list of winners:

Singer: Selena Conulu Group: “La 
Charrana,” Fandango U.S.A. Must 
promising band: Exsecta; Show band: 
Emilio Navaira Y Grupo Rio. Male per-
tainer: Emilio Navaira. Female enter-
tainer: Selena Conulu. Female vocalist: 
Selena.

Record of the year: “La Charra-
ana,” Fandango U.S.A.; Album, or-
chestra/ group: “Selena,” Selena, Al-
bum, conjunto progressive: “Southern Ex-
posure,” Emilio Navaira; Album, con-
tinued tradition: “Unrivaled,” Mary 
Denise y Los Chamucos, Tejano 
country: “I’ve Got A Neverloving 
Heart,” Ramiro Herrera; Bob Galli-
ara; Tejano rock, tejano rock duet: 
“La Charranga,” Fandango U.S.A.; Instru-
antal: “Paso Perlas,” David Lee Garza; 
Voc- 
dal duo: Joe Lozano and Jimmy Gonza-
les, Tejano rock: “Alegria,” Joe 
Lozano; Tejano rock group: “La 
Charranga,” Fandango U.S.A.; 
Instrumental group: “Tribute to 
Selena,” Selena.

Jumping into the mood of the 
night was the headline act, Selena, 
who dazzled the crowd with her 
unique sound and style. 

Selena’s performance was 

flawless, capturing the 

essence of Tejano music in 

an electrifying display of 
styling and stage presence.

Selena’s powerful vocals 

and dynamic stage presence 

left the audience in awe, 

revealing her true talent 

and dedication to the 

genre.

Selena’s performance was 

a shining example of the 

artistry and passion that 

make Tejano music so unique. 

Her energy and 

engagement with the crowd 

left an indelible mark on 

the audience, 

inspiring them to 

share in the 

magic of Tejano music. 

Selena’s success 

on the TMAs stage was 

a testament to her 

dedication to her art 

and her commitment to 

the Tejano music 

community.

Selena’s performance was 

a shining example of the 

artistry and passion that 

make Tejano music so unique. 

Her energy and 

engagement with the crowd 

left an indelible mark on 

the audience, 

inspiring them to 

share in the 

magic of Tejano music. 

Selena’s success 

on the TMAs stage was 

a testament to her 

dedication to her art 

and her commitment to 

the Tejano music 

community.
Jazz Label Makes Every Bit Count

DMP’s Founder Pushes The Digital Envelope

by Paul Verna

NEW YORK—When audiophile labels started out in the late 70s and early 80s, their mission was to push the limits of analog sound with such techniques as half-speed mastering. Then came the compact disc, and along with it the challenges and rewards of pristine digital sound.

But now that the CD has lost its novelty value, become the standard sound carrier, and fallen under increasing criticism for its limitations rather than its advantages, high-end labels—which pioneered the release of music on CD—are exploring new ways to stay on top of the technological curve.

One such company, contemporary jazz imprint Digital Music Products of Stamford, Conn., has decided to venture into the world of 20-bit recording. In fact, DMP claims to be the only jazz label to record and mix all of its product exclusively in 20 bits, converting to the 16-bit CD standard only at the final stage of the mastering process.

DMP founder and producer/engineer Tom Jung uses Yamaha’s DMP-8 system, which consists of a digital console capable of handling up to 24 bits of audio, with an 8-track digital tape machine built into it.

The process of converting the 20-bit master to 16 bits requires painstaking effort, but the result is a sound that is more faithful to the original, says Jung.

Among the recent projects on the independently distributed DMP are the Bob Mintzer Big Band’s “Only In New York” and “Departure” albums, the Stettler Brothers’ “Mann To Mann,” Joe Morello’s “Going Places,” “Dial & Out” by Tony Pastor, and Chuck Loeb’s

(Continued on next page)

Lillywhite Moves Beyond The ‘Drum Thing’
Producer Brings Vocals-First Approach To Morrissey Set

by Marilyn A. Gillen

NEW YORK—Steve Lillywhite doesn’t do that drum thing anymore, he explains by telephone from his home in London. It’s kind of a Lillywhite handle—or was: that wallap loop to great effect on U2’s “Rattle and Hum.”

The project in play is producer trademarks, and if that drum thing once qualified as Lillywhite’s, it has long since ceased to, and hasn’t been replaced by anything, well, definable, he admits.

“What a producer should be able to give to a project is something you can’t necessarily define,” he says. “It’s difficult to explain. I mean, if you want to notice a production, but in a way have it not be noticed. You want to bring out exactly the best of what an act has to offer, and just that. And for me, with a well-produced record, the first thing you say isn’t ‘wuss, that’s a well-produced record. You say, ‘that’s a great record,’ and you only discover the production—maybe—after a few listenings.”

It’s safe to say Lillywhite’s production has been discovered often, and with delight, throughout his 15-year career. Since moving from New York Recording Studios to Los Angeles, where he now lives, to Los Angeles, where he now lives, and then to New York’s Hit Factory, the producer has worked with U2, The Rolling Stones, The Smiths, The Police, David Byrne, and World Party. Most recently, he wrapped Morrissey’s latest, “Vauxhall And I,” due out March 28.

But Lillywhite’s strengths are not limited to drumming. “I think the best records in my history have been the rock records,” he says. “That’s the reason I got into this and that’s the reason I’m still doing it.”

And speaking of interesting stuff and different sounds, what about that country act? “His name’s Bono,” Lillywhite says. “To Walston. And yes, that’s his real name. He’s a kid who’s English but signed to Arista Records, and he’s got a great country voice. You’ll be hearing a lot about him later this year.”

Wallop fiddles? We’ll see.

Sassy Lady. MCA recording artist Sass Jordan and guests recently were at One Joe Studios in Los Angeles recording her new MCA single, “Rats.” Shown in the top row, from left, are co-producer Nick DiDia and Jordan friend Melvyn Wicker from Alive Management. In the bottom row, from left, are funk guru George Clinton, co-producer, co-writer, and guitarist Steve Salas; and Jordan.

A Spike & Terence Joint. Producer/director Spike Lee joins recording artist Terence Blanchard at Manhattan Center Studios during the recording of the score for Lee’s upcoming film, “Cooky.” The piece was written and arranged by Blanchard and recorded with a 38-piece orchestra through a 56-channel SSL board. Shown, from left, are Manhattan Center Studios president Victor Moore, Blanchard, Lee, and engineer James Nichols.
**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 19, 1994)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>DANCE-SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE/ Artist/ Producer (Label)</td>
<td>THE SIGN</td>
<td>BUMP &amp; GRIND</td>
<td>R. Kelly/ R. Kelly</td>
<td>NO DOUBT</td>
<td>GIN AND JUICE</td>
</tr>
<tr>
<td>RECORDING STUDIO/Engineer(s)</td>
<td>CHEIRON (Stockholm, Sweden)</td>
<td>CHICAGO RECORDING COMPANY (Chicago, IL)</td>
<td>OMNISOUND (Nashville)</td>
<td>LITTLE MOUNTAIN (Vancouver, B.C.)</td>
<td>VILLAGE RECORDER (Los Angeles)</td>
</tr>
<tr>
<td>CONSOLE(S)</td>
<td>Soundtracks Gade</td>
<td>Trident A Range</td>
<td>SSL 4048 E/G</td>
<td>SSL 4000E</td>
<td>MASTER TAPE 996</td>
</tr>
<tr>
<td>MULTITRACK/ 2-TRACK RECORDERS (Noise Reduction)</td>
<td>Sony APR24</td>
<td>Studer A827</td>
<td>Studer A800</td>
<td>Studer A800</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Fountain Lakeside/TAD</td>
<td>Tenney LGM</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>J3 996</td>
<td>J3 996</td>
<td>Ampex 499</td>
<td>J3 996</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MIXDOWN STUDIO/Engineer(s)</td>
<td>CHEIRON (Stockholm, Sweden)</td>
<td>CHICAGO RECORDING COMPANY (Chicago, IL)</td>
<td>SOUNDSTAGE (Nashville)</td>
<td>SOUTHERN TRACKS (Atlanta, GA)</td>
<td>LARRABEE WEST (Los Angeles)</td>
</tr>
<tr>
<td>CONSOLE(S)</td>
<td>Soundtracks SSL 4064G With Ulitmill</td>
<td>SSL 4000E G Computer</td>
<td>Neve VR 72</td>
<td>SSL 4068E</td>
<td>MASTER TAPE 996</td>
</tr>
<tr>
<td>MULTITRACK/ 2-TRACK RECORDERS (Noise Reduction)</td>
<td>Sony APR24</td>
<td>Studer A827</td>
<td>Studer A827</td>
<td>Studer A827</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Fountain Lakeside/TAD</td>
<td>High W/ TAD</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>J3 996</td>
<td>J3 996/DAT</td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTERING (ALBUM) Engineer</td>
<td>STERLING SOUND</td>
<td>HIT FACTORY</td>
<td>GEORGETOWN MASTERS</td>
<td>GATEWAY</td>
<td>BERNIE GRUNDMAN</td>
</tr>
<tr>
<td>PRIMARY CD REPLICATOR (ALBUM)</td>
<td>BMG Manufacturing</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>Uni Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
<tr>
<td>PRIMARY TAPE DUPLICATOR (ALBUM)</td>
<td>BMG Manufacturing</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>Uni Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
</tbody>
</table>

**STUDIO ACTION**

**MORE ENGINEERS GO GOLD ON AMPLEX THAN ON ALL OTHER TAPES PUT TOGETHER**

**NEWSLINE...**

**BOOMING BUSINESS:** The audio hardware business grew 5% in 1993, according to the Electronics Industries Assn.'s year-end report. Sales for 1994 reached a record $72.2 billion, up from $68.8 billion in 1992. The EIA says sales were especially strong in the fourth quarter (Billboard, Feb. 19), rising nearly 10% in that period over the comparable period in 1992.

Robert Heblom, president of KH America and audio division chairman for the EIA and the Consumer Electronics Group, attributes the sales rise to an improving economy. "With interest rates down, a tremendous number of people have completed home refinancings, which has freed up money for them to spend to improve their home life," he says. "This could mean upgrading to a new car audio or home systems, or a pair of speakers."

Auto equipment, portables, and compact systems netted the biggest growth percentages. Car CD players registered a whopping 33% gain, to $416 million, while aftermarket automotorsound sales were up 9%. CD portables experienced a 22% hike to $1.29 billion, with the portable category as a whole climbing 10% during the year. Compact systems were up 27% to $1.39 million, offsetting an 11% decrease in rack systems.

The EIA says the growing popularity of home theater systems accounted for a 75% gain in separate component sales, to $1.63 billion, the first annual increase in that category since 1990.

**AT&T DIGITAL STUDIO SYSTEMS,** which recently launched its DISQ Digital Mix Core workstation, and Harrison by GLW, whose Series Twelve and MFC digital consoles are considered among the most advanced in the business, will try to pool their expertise in digital audio under a new "strategic alliance" they have just formed. The partnership "will cover much more than the development of an interface between GLW's digitally controlled work surface and our DISQ Digital Mix Core," says Bill Gendron, COO for AT&T Digital Studio Systems. "It will cover joint marketing and advertising, working together to develop new products, and development of a unified dealer network within the U.S., Europe, and the Pacific Rim."

**REFLECTING AN INCREASED EMPHASIS** on higher-resolution audio, Future Disc Systems is upgrading its mastering facility to accommodate 24- and 24-bit digital mastering, according to a statement from the Hollywood-based facility. "Soon we'll start to see people recording up to 24 bits in the studio," says Future Disc VP and chief engineer Steve Hall. "We are gearing up to accommodate that market." Hall adds that Future Disc has begun using a fiber-optic system that allows it to send digital masters from a single hard disk to CD, cassette, and DAT mastering rooms.

**THE PRO SPATIALIZER** 3-D audio processor has just received a high-profile endorsement from engineer Ed Cherny, who used it on the new Bonnie Raitt album, "Longing In Their Hearts." Cherny decided to use the Spatializer after hearing the album's co-producer, Don Was, mix with it. "It sounded pretty interesting," says Cherny, "so I decided to use it, but sparingly, on Bonnie's record."

The process was applied to lead vocal tracks to pull the sound "forward out of the speakers a bit," and to percussion tracks to "spread the sound out, so that it seems to come from beyond the left and right speaker boundaries," says Cherny, adding that the album is otherwise "straight ahead and under-production." The PRO Spatializer, manufactured by Spatializer Audio Labs of Sherman Oaks, Calif., provides "circular sound placement, seamless movement, and spatial dimension," according to the company. It offers real-time, multitrack joystick operation and 3D reproduction on conventional stereo systems.

**PRO PEOPLE ON THE MOVE:** Michael Fuller is promoted to senior VP of new technology and strategic planning at Long Beach, Calif.-based Pioneer Electronics USA Inc., responsible for consumer-based laser-optical products; he was senior VP of marketing... Tony Montgomery joins Disc Manufacturing Inc. in Wilmington, Del., as VP, Eastern region sales; he previously held various sales and marketing positions at BMG, most recently as senior director of RCA Records' dance music product... AKG Acoustics Inc. of San Leandro, Calif., names Shel Gunther product manager for wireless microphone systems.

**JAZZ LABEL MAKES EVERY BIT COUNT**

"Mediteraneum," and "The Fantasy Band," the self-titled release by an all-star band consisting of several DMP record artists.

Jung was a pioneer in digital recording long before the advent of the CD. In 1977, he experimented with a 1.4M prototype of a two-track digital tape recorder. "Although that machine was not perfect by any means, a little voice inside me said that digital recording and playback were the way of the future," he says.

He launched DMP in 1982, thrusting himself in the forefront of the digital revolution by being among the first labels to release CDs. The label's initial titles were Warren Bernhardt's "Trio" and Flim & the BBs' "Triycle."
The rapper, whose debut album “DoggyStyle” has sold more than 3 million units, was charged last September with the fatal Aug. 25 shooting of 25-year-old Philip Woldemar- jan in the Palms neighborhood of L.A. (Billboard, Sept. 18, 1993).

Shakur’s notoriety has not had an opportunity to grow, however. The rapper’s “DoggyStyle” has been in the top 10 on The Billboard 200 since it debuted at No. 1 in the Dec. 11, 1993, issue. The album slips to No. 9 from No. 8 this week.

Rapper’s Son in Crossfire

On March 12, 2-year-old Dante Hawkins, son of Lamont “U-God” Hawkins of Loud/RCA act Wu-Tang Clan, was shot through the pancreas and kidney. He was caught in the crossfire of a shootout in a Staten Island housing project.

At press time, the boy remained hospitalized in the pediatric intensive care unit of Staten Island University Hospital. A spokesperson for the hospital said, “He is alert and清醒” and expected to make a full recovery in connection with the shooting.

In a statement released following the shooting, rapper Sean “Puff Daddy” Combs’ wife, famous model Kimora Lee Simmons, said, “We encourage the media to focus on these tragedies, as well as to help educate people and hopefully grab the attention of our leaders. If we don’t come together as a community and a nation, there will be no end to the crime wave, and, unfortunately, our next generation will be affected to continue.”

CRIA Campaign (Continued from page 70)

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific-CD singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

No wonder the music public is so confused.”

Kalin concludes that marketers’ only concern is to increase their share of the music public’s budget by any available (many aren’t), sell at retail for between $7.99 and $11.99.

“What they’re doing is going back to an earlier, more general pricing strategy where there’s still no consumer perception that the music industry is overcharging on CD prices. They’re dealing major new releases right out of the box,” he says. “Then, in many stores, mid-price product is being sold at $21.99 to as high as $24.99, but the top selling retail day is up front before being sold at $14.99.”

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.

The CRIA campaign comes at a time when the PolyGram Group of Canada is gearing up to jump-start the flagging Canadian CD single. The company plans soon to issue genre-specific CDs singles of new releases with no graphics for a suggested list of $5.99, with a retailer cost of $2.99 and $2.59 for a rackjobber. Currently, CD singles of major releases are priced in the $3.98 to $4.98 range. The $1.98 price is up front before being sold at $1.49.
SERVICES

COMPACT DISCS • CASSETTES • RECORDS

1000 CD'S $2000
500 CASSETTES $1500
PERFECT QUALITY
FROM YOUR ALL ATT.
PROFESSIONAL PRINTER FIRM.

PHONE: (800) 433-1725
FAX: (810) 457-3714
TROY, MICH.

RECORD PROMOTION
EXPERIENCE! EXCELLENCE!
25 YEARS
Working All Leading National Charts.
One Of The Foremost Names in Music Promotion.

R.C.B. RECORDS, INC.
1-800-737-2192
17111 Trumbull, Detroit, MI 48220
(313) 232-2972 or (313) 232-2192

SERVICES

FITTURES

FACTORY DIRECT

CD JEWEL BOX STORAGE

Call: 1-800-123-4567
1-800-123-4567

MUSIC MARKETING & SALES

PRODUCT MARKETING PLAN
SALES, PRODUCTION, PROMOTION, FUNDING, MARKETING, AND SALES NETWORKS

INVESTOR WANTED

MAJOR INTERNATIONAL ROCK ACT
Fax: 312-456-7891
P.O. Box 234, Seal Beach, CA 90740

Compact Discs • Cassette Packages Available in quantities of 500/1000.

1-800-874-4174
CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE CORPORATION
1510-48th Avenue North
Nashville, TN 37209

DISTINCTIVE, PROFESSIONAL, QUALITY CD'S & CASSETTES

For Complete Cassette
C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:
(800) 859-8401
2533 SPRING GROVE AVE • CINCINNATI, OH 45235
HELP WANTED

IT'S NOT JUST AN ADVENTURE—IT'S A CAREER

MAJOR WEST COAST LABEL SEEKS NATIONAL DIRECTOR OF SALES.

This career opportunity calls for a motivated self-starter with a strong background in distribution/retail, general field marketing, and artist development. Responsibilities include supervising national accounts, developing marketing and promotional campaigns, and overseeing a large ad budget. Must have familiarity with BDS and Soundscan, ability to supervise a large field staff, and established retail relationships. Travel required, plus frequent contact with distribution company, retailers, label personnel, and artists of all formats. Send résumé and cover letter to:

Box 8134
Billboard Classified
1515 Broadway
New York, NY 10036

MIDEM

the world’s leading market for the music industry

is looking for an

INTERNATIONAL SALES EXECUTIVE

If you are a "super sales" person with particular experience in advertisement sales then you could be whom we are looking for. You will be experienced in dealing with clients at all levels and will be fluent in English and French.

Based in Paris, you will be responsible for selling stands at the world’s leading international music market as well as advertising in the music industry’s international reference source the Midem guide, and the Midem daily news.

You will be given plenty of opportunity to demonstrate your skills.

Send your CV to: Christophe BRUN
Reed Midem Organisation
179 Avenue Victor Hugo
75116 PARIS

ACCOUNTANT/ MUSIC ROYALTIES

SEEKING IND. WITH

TECHNICALLY DETAILED

EXP. IN MUSIC PUB.

BUSINESS WITH ARTIST/ PRODUCER RECORD ROYALTY & CONTRACT ANALYSIS EXPERTISE.

EXCELLENT WRITTEN COMMUNICATION SKILLS NECESSARY.

WORD PERFECT & LOTUS PROFICIENCY REQUIRED.

SEND RESUME TO:

Box 8136, Billboard Magazine
1515 Broadway, New York NY 10036

HELP WANTED

SALES/MTG. DIRECTOR

L. A. indie label looking for Sales/ Mtg. director. Self-motivated with knowledge of Dist. One-stops, National and Mom & Pop stores. Please send resume to: P.O. Box 17117, Beverly Hills, CA 90209

TALENT

WANTED SINGER

SINGER NEEDED FOR PRO BAND W/ MANAGEMENT!

INTEREST.

BLUES ORIENTED, HARD ROCKING, DIVERSE BAND.

SEND TAPE & PICTURE TO 21 WEST 58TH ST. (PHE NEW YORK, NY 10019

Master Productions Recording Studio, 307 South Missouri St., Weslaco, TX. 78596, is looking for musicians that will play Mexican tropical music, cumbias, and balads, at public dances, and lounges. There are six positions open. The company offers $500.00 per week per person. The job will cover Texas, New Mexico, California, Florida, Michigan, and Colorado. This position is temporary for the period of one year. If interested please call (210) 968-5777

WANTED TO BUY

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We build 20x more music and video inventory data into your computer so you can make your business more profitable.

YOUNG SYSTEMS LIMITED
Phone (404) 449-0338
Fax (404) 840-9723
Atlanta: (800) 339-2477
618 S. Buford Hwy Ste C-100, Norcross, GA 30092

WE PAY TOP $ CD's-Cassettes Videos & Audio Books

WE BUY IT ALL

(516) 420-8300
FAX(516) 420-9455 CALL NOW!

“"We are cash buyers of unwanted LP's, Cassettes or CD's.” No quantity too large or small. We pay the freight. Call: (609) 890-6000.

CASH - CASH - CASH

Top $ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8800

REAL ESTATE TO THE STARS

THREE MUSIC ROW PROPERTIES AVAILABLE

Three entire office buildings on Nashville’s famed Music Row. Each approximately 3,500 square feet. Would be perfect for a record label, music publisher, etc. $3.50 per square foot. One building available March 15th. The others can be built out to suit right tenant. Call (615) 320-9318 for more details or to set an appointment.

INDUSTRY PROS

Minneapolis. Big house, wooded, quiet, comfortable and furnished. Extra room for rent while visiting. Available daily or weekly (612) 771 - 7713

To order a BILLBOARD DIRECTORY

Call Toll Free 1(800) 223-7524

117

www.americanradiohistory.com
Mutha’s Day Out is set to begin a European tour in April.

icians saw what Gunbunnies did, and that showed them a door that maybe they could go through.

MUSICIANS’ SHOWCASE

Seeing this activity, Maxwell and Turner created the Arkansas Musicians’ Showcase in late 1992: a five-week event held at Juanita’s that was part showcase and part bar. The Showcase has been an annual event ever since, with the exception of 1994, when the event was not confirmed at press time.

In 1995, although the two were aware of some good local bands, Maxwell says, “It was a surprise to us when we ran an ad for the first showcase and got over 60 tapes.”

The first Arkansas Musicians’ Showcase featured music ranging from hard rock/metal to pop/rock to folk to singer/songwriter music. Of the five bands that appeared the last night of that show, two are still together: Three have since released CDs. Subtance, the winner of that event, has just completed a self-released album, titled ‘Put The Past To Sleep,’ and ’95.

The Arkansas Musicians’ Showcase featured music ranging from hard rock/metal to pop/rock to folk to singer/songwriter music. Of the five bands that appeared the last night of that show, two are still together: Three have since released CDs. Subtance, the winner of that event, has just completed a self-released album, titled ‘Put The Past To Sleep,’ and ’95.

The first Arkansas Musicians’ Showcase featured music ranging from hard rock/metal to pop/rock to folk to singer/songwriter music. Of the five bands that appeared the last night of that show, two are still together: Three have since released CDs. Subtance, the winner of that event, has just completed a self-released album, titled ‘Put The Past To Sleep,’ and ’95.

The first Arkansas Musicians’ Showcase featured music ranging from hard rock/metal to pop/rock to folk to singer/songwriter music. Of the five bands that appeared the last night of that show, two are still together: Three have since released CDs. Subtance, the winner of that event, has just completed a self-released album, titled ‘Put The Past To Sleep,’ and ’95.
Radio Biz Finds New Way To Network

Computer Bulletin Boards Gain Eager Audience

**BY ERIC BOEHLERT**

NEW YORK—Judging by the number of radio tip sheets published, industry confras hosted, and weekly conference calls scheduled, it’s no secret that radio professionals love to network, swap tales, and exchange hot tips. Now, with more industry people spending hours in front of computers, radio managers are talking shop via the information superhighway.

One popular meeting place is on electronic bulletin boards, where people meet to post and exchange ideas via computers. Radio consultant Mark Kassoff, president of his own company, started an electronic bulletin board, Free Radio PC, last July and invites professionals to dial up. All they need is a computer, a modem, and communication software. Then, by dialing Kassoff’s number, they’re connected with Radio Free PC, where they can select different radio formats from the phone, where ideas are swapped, will be replaced anytime soon. “The basic desire doesn’t change,” Computers, he says, “are just another way to communicate.”

Along with signing onto the networks, some PDs simply use the on-line systems to gather info. PD Bobby Irwin at KLSD Seattle says his jocks regularly punch up Prodigy to find new movie reviews, lottery numbers, weather readings from across the country, and anything they can use to spice up their shows. Irwin concedes he can get the same information from his AP wire, but not nearly as fast as he can with Prodigy. And for just $129 a year, Irwin says it’s the equivalent to subscribing to a bulletin board—on-line.

Consumer software packages such as Prodigy and CompuServe, in the business of connecting home computers with a vast array of databases, also offer meeting halls for radio broadcasters. CompuServe delivers a Broadcasting Professional Forum, that offers specific radio subsets. Like the bulletin boards, they offer swap shops and E-mail so specific users can correspond with one another. “People planning a get-together at this week’s National Assn. of Broadcasters Convention in Las Vegas, and someone wondering what the best all-news slogans were, are two random notes floating on CompuServe’s radio forum recently.”

As Kassoff points out, one of the reasons for the growth of computer-based conversations is that PCs have become so commonplace at most radio stations. “Programmers,” he says, “have become extremely PC-literate,” mostly through using music scheduling software. But Kassoff doesn’t think the old radio bulletin boards will be replaced anytime soon. “The basic desire doesn’t change,” Computers, he says, “are just another way to communicate.”

Along with signing onto the networks, some PDs simply use the on-line systems to gather info. PD Bobby Irwin at KLSD Seattle says his jocks regularly punch up Prodigy to find new movie reviews, lottery numbers, weather readings from across the country, and anything they can use to spice up their shows. Irwin concedes he can get the same information from his AP wire, but not nearly as fast as he can with Prodigy. And for just $129 a year, Irwin says it’s the equivalent to subscribing to a bulletin board—on-line.

Guest: Tori Amos, whose single “God” recently topped the Billboard Modern Rock Tracks chart, recently stopped by WKQX (Q101) Chicago. Pictured, from left, are Q101 Jock Mark Goodman; Amos; and Atlantic Records’ Rick Kudlaff.
LOS ANGELES—In an effort to help solve inner-city problems and the ongoing controversy regarding rap music’s lyrical content, KKBT, Los Angeles and the Stop The Violence/Increase The Peace Foundation have teamed to create the first annual Unity Concert and Conference, to be held this spring at the Shrine Auditorium here.

The ambitious two-day event, tentatively slated for either April or May, will include daytime panel discussions on a variety of topics such as violence in music and violence in the community. Two benefit concerts will be held in the evenings, with proceeds going to Stop The Violence/Increase The Peace, a nonprofit organization that helps establish projects aimed at channelling gang activity and crime in L.A. and surrounding areas in more positive directions.

The conference will include rap artists, producers, record company executives, radio personnel, entertainment lawyers, and community leaders. No artists or executives were confirmed at press time.

“The Beat and our organization are reaching out to the community to work together to bring civility to what’s happening here,” says Khalid Shah, president of Stop The Violence/Increase The Peace. “We want to impact the brothers and sisters in gangs, and pull them out. We also want to resolve the problems with rap music and lyrics.”

Shah says the goal is to leave the conference with a “working resolution to go back together against censorship, but make the community stronger.”

“This is about communication,” says Crow Collins, VP/GM of KKBT. “We want to try to open communication lines between different groups that have concerns about lyrical content, educating today’s youth, and the pressure kids are feeling today. There’s been a lot of heat and very little light., and we hope to shed some light.”

Stop The Violence/Increase The Peace will distribute proceeds from the two concerts, together with registration fees to various organizations, such as Y.E.S. To Jobs, South Central Love, Hands Against Watts, and New World Computer Training Center.

MARKETING MERGER

Dallas-based TeleConversions has folded into the Fort Collins, Colorado-based direct mail company Eagle Marketing to offer a more complete marketing solution, according to Rick Torcaso, president of TeleConversions.

“We’re heavily involved with phone work, but we’re not in the direct mail business,” says Torcaso. “This just creates a stronger company.”

One new service Eagle will launch following the merger is the “Qualified Players,” a system in which radio stations can find their competitors’ listeners and use direct marketing to attract to those listeners away.

IDEA MILL: COUNTRY CONCERTS

WXVU, Philadelphia is sponsoring a series of 25 country music concerts at the Valley Forge Music Fair, beginning March 19 with Trisha Yearwood and Restless Heart. Similarly, WYNY (100.5) New York will sponsor the Westbury Music Fair’s concert series.
WASHINGTON, D.C.—The FCC is soliciting comments on a proposed new regulatory fee schedule, which it submitted to Congress last year. The agency's rules were modified under a revised section of the Communications Act.

The National Assn. of Broadcasters opposes the fees, arguing that they are not cost-of-service-based but imposed levies that go beyond earlier regulatory fees and ignore the public service mandates with which broadcasters are charged.

In its March 11 release, the commission noted that broadcasters are required to pay annual licenses for all communications services, including commercial radio.

For AM broadcasters, Class A stations would pay $2900 a year in regulatory fees; Class B stations, $5600; Class C stations, $200; Class D daytime stations, $1400.

AM station construction permit holders would pay $100 per permit. For FM broadcasters, Class C, C1, C2, C3 stations would face an annual fee of $1000. Smaller Class A, B, or C3 FM stations would have to pay an annual fee of $600.

FM construction permit holders would pay a $500 annual fee.

**AM TURNS TO R&B OLDIES**

(Continued from page 119)

-temporary FM to bring in a younger audience. They like hearing the originals of songs like All-4-One's 'So Much In Love,' which was original made by the Temptations. No, in this city, which is especially oldies crazy, people pass these records down to their kids. My 26-year-old intern even walks around singing the Temptations.

**SAFE HARBOR CASE IN APRIL**

The FCC is still waiting for a "safe harbor" case to be scheduled from the U.S. Court of Appeals for the District of Columbia, but insiders say the court, which granted the commission request for a full en banc hearing of the controversial rule's constitutionality, may well kick the case out to the court of Appeals. The court of Appeals, which overturned the FCC's rule, is expected to hear the case in April.

The commission also granted the association of licensees from Golden West Broadcasters' KV/KLZ Seattle to Fisher Broadcasting's cross-town KOMO-AM-TV.

**COMPARATIVE FREEZE CHILLS UPDATES**

One intended result of the FCC's Feb. 28 freeze on comparative hearings is a delay involving AM and FM upgrade requests.

The commission ruled last month that the slow, expensive comparative hearing process that offered preferences to applicants with "integrated" broadcasting and management was arbitrary, capricious, and without merit (Billboard, March 12). Also stuck in the commission pipeline is an AM upgrade being reviewed by the FCC-stimulated FM upgrade process to a one-step application last year.

**PRITE YODELS AT FINES**

The FCC has ruled that Andrew R. Yoder be fined $17,500 for operating a broadcast station without authorization from his parents' home in Springs, Pa. Yoder argued that FCC inspectors couldn't prove it was he who was broadcasting under the call sign "Radio USA."

**PRIME TIME ALIVE**

"Billboard" magazine's Annual Radio and TV Music Chart, which was published last week, showed that radio play of "Blaze of Glory," by the Scorpions, has jumped to the top of the chart. The song, which was released in November, has been a hit on AM stations since its release.

**PRO-MOTIONS**

WZPL Indianapolis promotion director Don Shriver says he plans to use television and radio to promote the station's new format. Shriver says he plans to use television and radio to promote the station's new format.

**WORLDWIDE MUSICAL REVIVAL**

The "Billboard" magazine's Annual Radio and TV Music Chart, which was published last week, showed that radio play of "Blaze of Glory," by the Scorpions, has jumped to the top of the chart. The song, which was released in November, has been a hit on AM stations since its release.
For almost two years now, classic rock has been healthy and rock solid as stations across the country pull in consistent audience shares. One shining example is KCFX Kansas City, Mo.

In the last four Arbitron books, the station's 12-plus ratings have climbed 3.9 to 4.1 in 15-34. This makes it the fourth-highest-rated classic rock station in the top 100 markets, behind KRZK Spokane, Wash. (8.1), KRXF Denver (7.4), and WEZK Scranton, Pa. (7.4). KCFX currently is ranked No. 5 in plus 12 in Kansas City.

The station's success is even more surprising in light of the fact that it has not one, but two album rock competitors, Q102 (6.4-4.4) and KYYS (6.4-4.4).

Although KCFX has had the broadcast rights to the Kansas City Chiefs since 1990, PD Beau Raines says one factor in the station's recent success was its ability to convert its weekend game time audience into weekday listening. Raines refers to this as a "giant game infusion. The Chiefs are a hot commodity in this market," he says. "With their success last year, our cume level went through the roof in the fall, [and] we did a better job of converting that to Monday-to-Friday cume. Traditionally, we had trouble converting weekend numbers." The station now has what Raines calls a "multiyear deal" with the Chiefs.

The classic rock/football combination, which first became popular a few years ago, is "a perfect marriage," according to Raines. It generally involves just 20 games a year, broadcast on weekends when radio listening is usually off anyway.

In addition to the football boost, Raines says some personnel moves and musical changes also helped boost the station's ratings. Last spring, the station replaced morning man and local comedian David Naster with new host Lauren Holladay, and replaced afternoon host J.C. Linford with Scott Johnson. At the same time, Raines added what he calls "better service elements" to the programing and refocused the station on its classic rock base.

The music is now skewed more toward the late '60s and early '70s than it had been—or, as Raines puts it, "least George Thorogood and more Cream."

While still retaining a 20-year-old musical base (1964-1984), Raines eliminated much of the music KCFX was sharing with its more current-based rivals, particularly what Raines dubs the "corporate rock" of the mid-to-late '80s.

"In a three-way battle, it's better to differentiate yourself from the competition," he says.


In addition to its format rivals, Raines says he shares audience with the market's N/T stations, KCNO-AM and KMIZ: the oldies station; and, to a lesser degree, even country radio. On Sundays when the Chiefs are broadcast, Raines says, "people from all formats sample us."

Promotionally, the station is heavy on football-related tie-ins during the season, including trips to away games and to playoffs, and prize packages for home games. Most other promotions are lifestyle or music driven. A recent major promotion featured as a prize a "permanent vacation" in which the winner received a lakefront condo and a boat. The station also has been marketed with the classic clips TV spot since the fall. On the air, KCFX also uses quite a few programing features, such as double shots, Yesterday And Today, classic rock A To Z, and weekend features like Legends Of Rock weekends and Rewind weekends.

"One of the keys to our success is packaging," explains Raines. "We do a lot of custom features and are constantly trying to package our music in a different way that keeps the music fresh."

Raines started his radio career in high school at what is now WRCN (then WHRF) Long Island, N.Y. In college, he worked as a technician at WRKO Boston, then started his professional on-air career at WFEA Manchester, N.H. After on-air stints in Pittsburgh, Cleveland, and Fall River, Mass., and a programming job in Portland, Maine, he landed the PD job at WMXJ Miami. From there, his programming career included stops at KWR St. Louis, WVE Miami, WKKL (now WXFT) Tampa, and WPYY Jacksonville, Fla. He joined KCFX three years ago.

He is bullish on the long-term prospects for classic rock. "When we started this format in Tampa, it was early 1984 and everybody at that time felt it was simply a bridge to another format," he says. "But as years went on and the format got better defined, [people realized] it really does have legs and is the kind of format that is really sticking ... As the years go by, it's getting harder for the AORs to be as focused on a mix of classic and current, from the Allman Bros. to Alice In Chains, so I think [classic rock has] become better defined and more focused."
In what could be a precedent-setting case, former KNEW/KSAN San Francisco national sales manager Dickie Rosenfeld has been awarded $1,121,443 in damages after filing a wrongful discharge lawsuit against the station and its previous owner, Malrite Communications.

Kimbell claimed in the suit that she was fired by GSM Julie Kahn and GM Bruce Bleivins in 1992 "without just cause," and that her termination was "an implicit contract not to be terminated except for just cause." Like many radio employees, she did not have a written contract. Despite the defendant's argument that the radio industry is volatile and termination without just cause is standard practice, the jury voted 12-0 in favor of Kimbell.

In Washington, D.C., members of Congress are quýng to try to con-

vincify FCC commissioners to reestablish the repealed fairness doctrine, accord-

ing to several sources. The behind-the-scenes play of events over the fairness doctrine reached a legislative endgame that allowed it to be repealed.

by Phyllis Stark with Eric Boehlter & Carrie Borzillo

Radio Labio affiliate KZEP-AM San Antonio changes calls to KHBL. WGCQ Charlotte, N.C., which had been airs a talk show, now drops the music. New host, Neil Slui-

van from WKDD Akron, Ohio, now takes over programming of WCXG-FM, Palm Beach. He replaces M.J. Kelli, now at WFLZ Tampa, Fla. WJS Winston-Salem, N.C., M.D. Brown Communications acquires WFSN, de-

playing Paul Johnson, now at WSOC Charlotte, N.C. ... KQOL Oklahoma City changes calls to KUJJ.

Radio stations that have been named are KEBF San Francisco, WQMX Cleveland, WQXK Atlanta, WQXL Montgomery, and WQXJ Rochester. These stations previously were owned by GM of WSU Majuro, Marshall Islands ... KAZZ Boise, Wash., flips from satellite country to Children's Satelite Net-

work's "Radio AHHH" format.

Harold Kozlowski (aka Bob Payne) joins Radio/Work's Clay Acme, as corporate PD. He will oversee all three of the group's New Hampshire stations: WJJY Manchester, WRCI Hillsboro, and WCNH Bennington. Previously, he was PD of WRQI Rochester, N.Y. ... KITT Shreveport, La., replaces Ed Levine, who exits to concentrate on the station's operations in Utica, N.Y., and Syracuse, N.Y. WTRY PD Jon Kost is out.

Gary Reynolds is the new PD at KIRR Dallas, Reynolds last was PD at crosstown KDUS (now KQAI). At KIRR he replaces Andy Lockridge, who concentrates on KIRR's sister station, KTQX. ... John Larson, PD at Bonneville's KZPS Dallas, has been promoted to VP from PD. He will oversee three stations.

KYOT Phoenix flips from its hybrid format to adult alternative, which is calling "Smashing Pumpkins" KXYT. This format, which was automated, will now use a mix of live jocks and taped jocks from other markets. The new lineup is Forever WJZJ Philadelphia afternoon jock Cliff Smith in mornings; KTQW (the Wave) Los Angeles late-night host Talaya Triguez in middays; KKSF San Francisco late-night jock Lawrence in afternoons; and KMTT (the Mountain) Seattle weekend jock Pool Miller.

Modern rock KBXX-FM Minneapolis changes calls to KEGE. WPLJ New York moves to WHEC Rochester, joining as promotion director ... KZRC Portland, Ore., flips from ABC/Satel-

lite Music Networks' "Z-Rock" format to simulcast of top 40 adulte station KQXY.

Jamie Hyatt exits WLUM (Hot 102) Milwaukee where he was director of operations and programming. Music coordinator/research director Tommy Wilde adds interim PD duties ... New

Radio Labio affiliate KZEP-AM San Antonio changes calls to KHBL. WGCQ Charlotte, N.C., which had been airs a talk show, now drops the music. New host, Neil Slui-

van from WKDD Akron, Ohio, now takes over programming of WCXG-FM, Palm Beach. He replaces M.J. Kelli, now at WFLZ Tampa, Fla. WJS Winston-Salem, N.C., M.D. Brown Communications acquires WFSN, de-

playing Paul Johnson, now at WSOC Charlotte, N.C. ... KQOL Oklahoma City changes calls to KUJJ.

Radio stations that have been named are KEBF San Francisco, WQMX Cleveland, WQXK Atlanta, WQXL Montgomery, and WQXJ Rochester. These stations previously were owned by GM of WSU Majuro, Marshall Islands ... KAZZ Boise, Wash., flips from satellite country to Children's Satelite Net-

work's "Radio AHHH" format.

Harold Kozlowski (aka Bob Payne) joins Radio/Work's Clay Acme, as corporate PD. He will oversee all three of the group's New Hampshire stations: WJJY Manchester, WRCI Hillsboro, and WCNH Bennington. Previously, he was PD of WRQI Rochester, N.Y. ... KITT Shreveport, La., replaces Ed Levine, who exits to concentrate on the station's operations in Utica, N.Y., and Syracuse, N.Y. WTRY PD Jon Kost is out.

Gary Reynolds is the new PD at KIRR Dallas, Reynolds last was PD at crosstown KDUS (now KQAI). At KIRR he replaces Andy Lockridge, who concentrates on KIRR's sister station, KTQX. ... John Larson, PD at Bonneville's KZPS Dallas, has been promoted to VP from PD. He will oversee three stations.

KYOT Phoenix flips from its hybrid format to adult alternative, which is calling "Smashing Pumpkins" KXYT. This format, which was automated, will now use a mix of live jocks and taped jocks from other markets. The new lineup is Forever WJZJ Philadelphia afternoon jock Cliff Smith in mornings; KTQW (the Wave) Los Angeles late-night host Talaya Triguez in middays; KKSF San Francisco late-night jock Lawrence in afternoons; and KMTT (the Mountain) Seattle weekend jock Pool Miller.

Modern rock KBXX-FM Minneapolis changes calls to KEGE. WPLJ New York moves to WHEC Rochester, joining as promotion director ... KZRC Portland, Ore., flips from ABC/Satel-

lite Music Networks' "Z-Rock" format to simulcast of top 40 adulte station KQXY.

Jamie Hyatt exits WLUM (Hot 102) Milwaukee where he was director of operations and programming. Music coordinator/research director Tommy Wilde adds interim PD duties ... New
With a diameter of 8.5 cents, the record being played on the 33 1/3 rpm turntable is the first on vinyl and the first of a new line of records designed to be used with a special turntable. The record is titled "Jumpin' Jack Flash" by the Rolling Stones and is being played on a turntable designed by John Hancock.

The turntable is a modern design that uses a magnetic field to create a stable playing surface for the record. The magnetic field is created by a small coil that is powered by a small battery. The record is placed on the turntable and is attracted to the magnetic field, which keeps it in place.

The turntable also features a built-in amplifier that amplifies the sound of the record and sends it to a speaker. The speaker is a small device that converts the electrical signal into sound waves.

The turntable is a great improvement over the traditional record player, which uses a needle to pick up the grooves on the record and convert them into sound waves. The needle can be easily damaged, which is why the turntable is a great choice for anyone who wants to enjoy their records without worrying about damage.

The turntable also features a built-in light that illuminates the record, making it easy to see the grooves. The light is powered by a small battery, so it's always ready to go.

Overall, the turntable is a great choice for anyone who wants to enjoy their records in style. It's easy to use, durable, and provides a great listening experience.
Randy Travis Back in Country Spotlight
(Continued from page 1)

thing from the truth.

The three-year gap between "This Is My Heart" and "High Lonesome," added to the misconception, says Warner Bros./Nashville senior VP of marketing Bob Saporiti, "was due to the main- stream Randy Travis record," says Saporiti. "Believe me, we went through the same anguished process that every other company went through when there was a gap between his first album and his second."

Still, much has happened in country music in the three years since Travis' last studio album. Recognizing the changes in the music market and leaning, moonlighting from his position as Asylum Records' executive vice president, Travis has looked at the big picture. "I've come to a point in my artist career where there is some kind of focus, that I have to rein- vent or renew myself. Randy's already been through the mill in terms of public starts to get things used to an artist, and while it's not necessarily intentional, you've got to bring the heat. You've got to step on this bit this time and be come reinvigorated about what he's doing."

Lehing, Travis, and Warner Bros./Nashville senior VP of A&R Martha Sharp spent more than a year on this "It's Me," and considered more than 10 song ideas.

"I was so busied after 'Forever' that I didn't have the time to eat, hardly, let alone look for songs, and though Randy's going to do a lot of writing, he's going to do a lot of songs, and that's probably the biggest hit. He never felt like I had an album that compared to those first two until now," says Travis, noting that he looked for the same types of songs he usually looks for—"story songs, funny songs," but also things that sound more "today.

"Travis adds that some songs sound "a whole lot more rowdy" than his usual fare, including the album's first track, "Hookey Tonk Side of Town." Travis has stressed that the new album is "an energy level" that's more consistent with the country radio climate than previous Travis recordings.

"Both confirmed that Travis' songwriting has increased as his manager, George Briner, concurred that the two western swing-oriented singles from "Wind In The Wire"—"Cowboy Boogie" and the title track—were the type of country radio that was looking for from him. But Briner says that the response to a lack of country cassettes sam- ple that went out to radio about a month ahead of the "Before You Kill Us All" single's Feb. 28 release audio.

"You never know if they listen to these, but the very next day we were called, saying, 'Man, I am glad Randy's back to doing country music' says Briner.

Travis has begun a promo tour of 10 radio stations in Canada, and has scheduled three extended-plays.

Cran added, however, that under the terms of the contract, Michael's recordings—including undelivered future singles—became the property of Sony, even though the company "had no commitment to all to exploit [them] beyond initial releases."

Sony did claim that Michael's recordings were transferred to the record company for 50 years. Cran claimed that the length of the record contract was "two years and ten years—and likely to be much long- er."

"He also noted that the agree- ment imposes "substantial restric- tions, including that Michael's songs are "out of the year," and that the operation of Article 85 if compe- tition is altered, it does not necessarily give rise to an effect on community market share in Spain." Michael's counsel claimed that these restrictions were affecting the quality of the star's work.

ARTICLE 85 BROUGHT INTO QUESTION

In the case is not expected until all April or early May. Cran was to continue his arguments until March 18, and Pollock will be back in court the right of final reply.

Kobrin says Sony completes RED buyout
(Continued from page 18)

for certain Sony releases, although it has sent few albums through RED. Cran confirmed that Sony terminated its press release, but would not com- ment further on its plans for RED. No price for the buyout was given.

We signed a new distribution deal about a year ago expecting that this [buyout] would happen, and Sony stressed there would be no change in the current function of the independent distributor," says Doug Keogh, GM of Roadrunner Records. Keogh said that he was one of the label's U.S.-based die distributors. According to sources, 1993 sales were between $39 million and $70 million. In addition to volume, Cran claimed that RED had increased its market share to 40%, compared to 30% last year.

Kobrin told Billboard that he was not sure what the new plan for Sony's sales was, but did not think that it was a change of strategy. "We have made it known to Sony that we do not want to sell their product to the public, and we are not willing to sell it to the public."

"There's no point in putting a sin- gle out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- gle out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- gle out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.

"There's no point in putting a sin- single out through RED," says Cran, "but we have been known to use the same to our advantage.

"We had some concerns with the change of focus when Russell be- came a part of RED, and we continue to have those," says Keogh. "But we are not in any way a detriment to our dis- tribution.

Other labels say they hope Sony will increase RED's staff and improve its ability to sell singles.
### The Billboard 200 Chart: March 26, 1994

**Top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>No. 1/Hot Shot Debut</strong></td>
<td>SOUNDGARDEN</td>
<td>A&amp;M 0766 (10.98 / 15.98) <strong>SUPERKUNKOWN</strong> 1</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>1</td>
<td>NINE INCH NAILS</td>
<td>THE DOWNWARD SPIRAL (9.98 / 15.98)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ACE OF BASE</td>
<td>ARIA (9.98 / 15.98) <strong>THE SIGN</strong></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>R. KELLY</td>
<td>JIVE 14157 (10.98 / 15.98) <strong>12 PLAY</strong></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>TONI BRAXTON</td>
<td>L.A.U.F.E.E 26001/AASTA (9.98 / 15.98) <strong>TONI BRAXTON</strong></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MARTHA CAREY</td>
<td>COLUMBIA 52907 (10.98) <strong>MUSIC BOX</strong></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>COUNTING CROWS</td>
<td>AUGUST &amp; EVERYTHING AFTER (9.98 / 15.98)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>CELINE DION</td>
<td>900 MUSIC SYSTEMS (9.98 / 15.98) <strong>THE COLOUR OF MY LOVE</strong></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>SNOOP DOGGY DOGG</td>
<td>FLEET ROAD RECORDS/20TH/92245 /bettah Style 1</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>9</td>
<td>ENIGMA</td>
<td>A&amp;M 3009 (10.98 / 15.98) <strong>THE CROSS OF CHANGES</strong> 10</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>SOUNDTRACK</td>
<td>A &amp; M 3009 (10.98 / 15.98) <strong>THE BODYGUARD</strong></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SALT N PEPA</td>
<td>A &amp; M 3122 (10.98 / 15.98) <strong>VERY NECESSARY</strong> 4</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>BECK</td>
<td>BECKSGO.COM (10.98 / 15.98) <strong>MELLOW GOLD</strong></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>MCA 10051 (10.98 / 15.98) <strong>GREATEST HITS</strong> 5</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>SOUNDTRACK</td>
<td>MCA 10051 (10.98 / 15.98) <strong>REALITY BITES</strong> 13</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>ALICE IN CHAINS</td>
<td>JERRY Records (9.98 / 15.98) <strong>JAR OF FIES</strong></td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>CRASH TEST DUMMMIES</td>
<td>A&amp;M 10373 (9.98 / 15.98) <strong>GOD SHUFFLED HIS FEET</strong> 17</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>2</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>SMASHING PUMPKINS</td>
<td>VIRGIN 02557 (9.98 / 15.98) <strong>SIAMESE Dream</strong></td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>MEAT LOAF</td>
<td>MCA 10051 (10.98 / 15.98) <strong>BAT OUT OF HELL II: BACK INTO HELL</strong> 20</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>JODECI</td>
<td>UPTEMPO 1045 (10.98 / 15.98) <strong>DIARY OF A MAD MAN</strong> 3</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>HAMMER</td>
<td>GRANDMOTHER (2045/4/WARNER BROS. (10.98 / 15.98) <strong>THE FUNKY HEADHUNTER</strong> 12</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 82295/AASTA (10.98 / 15.98) <strong>KICK IT UP</strong> 11</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>JANET JACKSON</td>
<td>VIRGIN 67245 (9.98 / 15.98) <strong>JANET</strong> 1</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>24</td>
<td>YANNI</td>
<td>JIVE 10170 (10.98 / 15.98) <strong>HARD TO EARN</strong> 36</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>Aerosmith</td>
<td>A&amp;M 10067 (10.98 / 15.98) <strong>GET A GRIP</strong> 1</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>PEARL JAM</td>
<td>EPC 9311 (9.98 / 15.98) <strong>VS.</strong> 3</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>BRYAN ADAMS</td>
<td>A&amp;M 1057 (9.98 / 15.98) <strong>SO FAR SO GOOD</strong> 10</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>TEVIN CAMPBELL</td>
<td>QWEST/WARNER BROS. (10.98 / 15.98) <strong>I'M READY</strong> 8</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>BILLY JOEL</td>
<td>COLUMBIA 52032/AASTA (10.98 / 15.98) <strong>RIVER OF DREAMS</strong> 1</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>MICHAEL BOLTON</td>
<td>ATLANTIC 82270 /AASTA (10.98 / 15.98) <strong>THE ONE THING</strong> 3</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>TORI AMOS</td>
<td>ATLANTIC 82224/AASTA (10.98 / 15.98) <strong>UNDER THE PINK</strong> 12</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>32</td>
<td>ELVIS COSTELLO</td>
<td>WARNER BROS. 45535 (9.98 / 15.98) <strong>BRUTAL YOUTH</strong> 34</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>SOUNDTRACK</td>
<td>EPC SOUNDTRACK 5760/EPC 93982 (9.98 / 15.98) <strong>PHILADELPHIA</strong> 17</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>NELLY &amp; G A</td>
<td>A&amp;M 1056 (9.98 / 15.98) <strong>BREATHELESS</strong> 2</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>VARIOUS ARTISTS</td>
<td>EPC 9315 (9.98 / 15.98) <strong>COMMON THREAD; THE SONGS OF THE EAGLES</strong> 3</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>U.S.</td>
<td>BLUE NOTE 90033/SPACELAB (9.98 / 15.98) <strong>HAND ON THE TORCH</strong> 31</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>ICE CUBE</td>
<td>PROMPT 5789 (9.98 / 15.98) <strong>LETAL INJECTION</strong> 5</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>SOUNDTRACK</td>
<td>MCA 10127 (10.98 / 15.98) <strong>8 SECONDS</strong> 33</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>REBA MCENTIRE</td>
<td>MCA 10096 (10.98 / 15.98) <strong>GREATEST HITS VOLUME TWO</strong> 5</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>STONE TEMPLE PILOTS</td>
<td>ATLANTIC 22107/89 (9.98 / 15.98) <strong>CORE</strong> 9</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>ZHANE</td>
<td>MOTOWN 0680 (9.98 / 15.98) <strong>PRONOUNCED JAH NAY</strong> 37</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>THE CRANBERRIES</td>
<td>A&amp;M 1058 (9.98 / 15.98) <strong>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?</strong> 36</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>STING</td>
<td>EMI 1070 (9.98 / 15.98) <strong>TEN SUMMER'S TALES</strong> 2</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>ROB STEWART</td>
<td>WARNER BROS. 42929/AASTA (9.98 / 15.98) <strong>UNPLUGGED... AND SEALED</strong> 26</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>RICHARD MARX</td>
<td>CAPITOL 11322 (9.98 / 15.98) <strong>PAID VACATION</strong> 37</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>10,000 MANIACS</td>
<td>ELEKTRA 6190 (9.98 / 15.98) <strong>MTN UNPLUGGED</strong> 13</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>CANDLEBOX</td>
<td>WB 62319/A &amp; M RECORDS (9.98 / 15.98) <strong>CANDLEBOX</strong></td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>ZZ TOP</td>
<td>RCA 93617 (9.98 / 15.98) <strong>ANTENNA</strong> 14</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>GIN BLOOMS</td>
<td>A&amp;M 10505 (9.98 / 15.98) <strong>NEW MISERABLE EXPERIENCE</strong> 30</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>SOUNDTRACK</td>
<td>EPC SOUNDBOARD 57655/EPC 93982 (9.98 / 15.98) <strong>SLEEPLESS IN SEATTLE</strong> 1</td>
</tr>
<tr>
<td>51</td>
<td>51</td>
<td>FRANK SINATRA</td>
<td>CAPITOL 861 (9.98 / 15.98) <strong>DUETS</strong> 2</td>
</tr>
<tr>
<td>52</td>
<td>52</td>
<td>ALAN JACKSON</td>
<td>A&amp;M 1070 (9.98 / 15.98) <strong>AND A LOT ABOUT LUVIN' (AND A LITTLE 'bout LOVE)</strong> 13</td>
</tr>
</tbody>
</table>

**For week ending March 26, 1994.** 

*Albums with the greatest sales gains this week: R Eason and Industry Asia. Of America (RIA) certification for sales of 500,000 units. **A RIA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. **ARTists are available. Most tape prices, and CD prices for WEA and BMG labels, are suggested retail prices. Two prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. GREATEST SONG chart's largest increase. Footnotes indicate trigger percentage growth. HighWater mark shows artists removed from Hotellers this week. \(26\) indicates past or present Hoteller's title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.
AND THE SWING KIDS on tour with salt-n-pepa and r. kelly

THE DEBUT ALBUM

swing batta swing

INCLUDES THE GOLD SINGLE come baby come, AND zunga zeng THE SMASH FOLLOW-UP

AND hi de ho THE NEW SINGLE AND VIDEO (6-94)

puttin' some fun back in hip-hop
YANNI LIVE AT THE ACROPOLIS

WITH THE ROYAL PHILHARMONIC CONCERT ORCHESTRA

AVAILABLE ON PRIVATE MUSIC CD, CASSETTE, VIDEO AND LASER DISC.


Watch for the 50 city summer symphony tour.
HIP-HOP WOMEN RAP FOR DIGNITY
(Continued from page 3)

of employment market—her single, "If That's Your Boyfriend (He Wouldn't Be Here)," a hit on No. 23 on Billboard's Hot R&B Singles chart—all three acts seem to affecting the minds and spirits of black and young women across the country.

Madame Star, whose debut single, "My Baby's Father," was released March 3, said she is one of the latest artists whose music is designed to inspire young disheartened women.

Sandy Denton, also known as Pepsi of Salt-N-Pepa, says that some women do act as they are portrayed in the music. "At the sales office in Los Angeles, you'd see Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.

Salt-N-Pepa's manager, Bari Krendell, says that projecting strong, dignified images has always been a mainstay for the group. "We've always made sure that Salt-N-Pepa's job to counteract the pervasive negative images and low self-esteem that women face.

"We're not trying to judge the women that hard core rappers are talking about," Denton says. "What we're saying is: We've witnessed regarding some men's treatment of women, trying to set an example of independence, and let [women] know that they don't have to give those guys much to talk about.
BUZZ SURROUNDS JUNIOR BROWN & HIS CURRENT CURB SET
(Continued from page 3)

constant touring in support of his major- label debut, "Guit With It." Curb Records released the album Aug. 22, 1993, and it quickly sold 12,000 copies and hit No. 2 on "12 Shades Of Brown," the singer's independently produced 1991 debut, previously available only as an im- pression. The album was produced by Jack Ellis and recorded in Nashville.

In 1992, after years as a fixture on the Austin club scene, Brown was brought in as a member of the Texas Artists' Buddy Cudd. The Nashville- based booking agent first experienced Brown's music at the Continental Club a few years ago, and was immediately impressed. "It was so good, so profound, it was hard for me to believe," says Cudd. "His instrument is unique, his sound is unique, and his presenta- tion is marvelous. Singing these songs with a twinkle in his eye and a smile on his lip—you could tell it was real." Monterey Artists has kept Brown on the road; he's played more than 50 one-nighters since the album's release. His intense live shows have created a strong buzz within the in- dustry, and the press, particularly the print media, has embraced him since the release of "Guit With It."

"He's a master of the artform," says Joan Myers, president of Myers Media, the inde- pendent PR firm based in Nashville and Chicago working with Brown. "He's very client. "Many artists can play the Opry one night and open up for Widespread Panic the next? Curb gave him the freedom and the tools to get Junior out in front of people who may not have been able to catch his live shows before.

Articles on Brown have appeared in seemingly every music and enter- tainment-related publication, giving much of the credit for this to a bare-bones video press kit her company prepared in conjunction with Curb that gives a sense of the artist's background on the guitar-steel. After Saturday Night Live guitarist/band leader G.E. Smith saw the tape, Brown was invited out with the SNL band, and press coverage "snowballed."

However, according to SoundScan, "Guit With It" has sold only 9,000 copies to date. Curb VP of marketing Dennis Hannon attributes those low numbers partly to the company's un- usually long-term, low-key market- ing campaign, an approach with which the label is familiar. "It's standard for the early mar- keting of Lyle Lovett, but I'm taking pages from that," says Hannon. "We have to create any hype around Junior. What attracts people to him is his purity and honesty. People just need to dis- cover him.

Although Hannon admits that he'd like to see greater album sales, he believes that Curb's strategy for "Guit With It" is proceeding on schedule. "We set our sights on a year from the release of the album to be August 94, and in that time we felt we had to build a groundswell," says Hannon. He notes that Brown's album's marketing strategy is not simply to be featured on San Francisco, New York, and Boston. While he realizes that early success in these large cities is a from-the-top-down way to break an artist, he stresses that it happened naturally and is not surprising consid- ering the "more eclectic tastes" in those areas.

"Junior is playing venues that range from San Francisco's Great American Music Hall to a honky tonk in Bristol, Tenn, and when he breaks he's in a place of Morgan for prime time," Hannon says.

RAISED ON TUBB AND PIERCE
As a child in rural Indiana, Brown fell in love with the music of country singers like Ernest Tubb and Webb Pierce. As a result, Brown's interest began in 1969 on the day he dropped out of high school and hit the bars. "It was all country," Brown says of his early musical training. "Bes- sides a few high school dances, I've never played a rock gig in my life. I did eventually get into Jimi Hendrix, but at the same time I was watching the Ernest Tubb television show. In fact, the first time I ever saw any- body play a steel guitar was Buddy Carlson on Ernest Tubb's show."

As Brown tells it, the gult-steel ap- proach to him in a dream. Weary of moving onstage from guitar to pedal steel, he had his instrument custom made.

"It was like I've been playing it for 20 years," Brown laughs. "I later heard a story about Charles Lind- bergh, who had a steel guitar when he built the Spirit of St. Louis, it was a revolutionary plane, and when they finished it, he and his wife, they thought they'd just taxi around and check everything out, but he got out there and just took right off!!"

"There's a certain technique, a style of writing and playing tradition- al country, that has been lost," Brown says. "Subconsciously, that leaks over into what I do. It's a sort of catchy, put-a-smile-on-your-face writing the way people used to write."

It's also the kind of left-of-center thing that doesn't have much of a chance at country radio. But with that format busting at the seams, Hannon says it's possible that the music's growing popularity will create new opportunities. While he may not yet be a major presence on radio, Brown is making inroads. Bob Moody, at Baltimore's WPOC, a PD known for leaning to- ward the pop side of country, attended a tiny gay songwriters' event that the best live show I have ever seen." Moody has been playing several cuts from "Guit With It" on a more- or- less regular basis, and has the "best live show I have ever seen." Moody has been playing several cuts from "Guit With It" on a more- or- less regular basis, and has the "best live show I have ever seen." Moody has been playing several cuts from "Guit With It" on a more- or- less regular basis, and has the "best live show I have ever seen."

What may happen is some of the sound-alike, look-alike country artists are going to follow by the wayside," says Moody. "That will leave opportunities for artists that are as distinctive as Junior."

Brown is also starting to enjoy a higher profile at retail. In the April is- sue of Tower Pulse, the Sacramento, Calif.-based retailer's country buyers voted Brown the best new country artist for 1993. Even as they take note of these positive signs, Curb marketers plan to continue taking their time with Brown, keeping him on the road and letting the buzz build.

"It might take a little longer than we would necessarily like, but our tour support has been right on, our retail support has been there, and there's an excitement in a rush with Junior," says Hannon.

JAZZMAN DANNY BARKER LEAVES LEGACY OF MUSIC, GIVING
(Continued from page 16)

Barker contended that his song- writing career was derailed when Decca stopped pressing the Fly Cato- recording of his composition "Don't You Feel My Leg" to a leg of the tour- ing Homeboy. However, according to SoundScan, "Guit With It" has sold only 9,000 copies to date. Curb VP of marketing Dennis Hannon attributes those low numbers partly to the company's unusually long-term, low-key marketing campaign, an approach with which the label is familiar. "It's standard for the early marketing of Lyle Lovett, but I'm taking pages from that," says Hannon. "We have to create any hype around Junior. What attracts people to him is his purity and honesty. People just need to discover him.

Although Hannon admits that he'd like to see greater album sales, he believes that Curb's strategy for "Guit With It" is proceeding on schedule. "We set our sights on a year from the release of the album to be August 94, and in that time we felt we had to build a groundswell," says Hannon. He notes that Brown's album's marketing strategy is not simply to be featured on San Francisco, New York, and Boston. While he realizes that early success in these large cities is a from-the-top-down way to break an artist, he stresses that it happened naturally and is not surprising considering the "more eclectic tastes" in those areas.

"Junior is playing venues that range from San Francisco's Great American Music Hall to a honky tonk in Bristol, Tenn, and when he breaks he's in a place of Morgan for prime time," Hannon says.

NEW WILDCAT LABEL SEEKS ACTS WITH CULT FOLLOWINGS
(Continued from page 16)

Gormley says he is looking for more than just talent when decid- ing who to sign to the label; the acts must have a following—re- gional, national or international.

For example, while the Boomer's "Art Of Living" album was only released in Canada and Germany, by WEA last June, the act has been garnering heavy airplay on U.S. album alternative outlets (Billboard's "Modern Rock" column). Fuhions, the album is coming out under the band name Boomers YYZ in the U.S. (YYZ is the code for the Lester Worsley, who's with it's a roomo.

Gormley says he signed Hodge, Shoemaker, and the next "Curly Band because of their loyal follow- ings as well. Catfish is a blues legend, and so consistently sells well," he says. "And Craig Shoemaker is heard by thousands of people on KLRU's "New Music Live." On comedy shows on Showtime, MTV, Fox, and A&E. Even if just a portion of these viewers bought the album, we'd be doing pretty well.

Shoemaker will host the Unipres- entation during the National Assn. Of Recording Merchandis- ers convention in San Francisco, March 19-22.

Gormley's goal is simply to make a living for the label and the artists. "There's no real goal in mind. If we can sell a million, great. But we can make money with 25,000 recorded sales, maybe even less," he says.

To keep costs low, Gormley says he will control expenses for Fuhions for "somewhere in the neighborhood of $10,000.

Although the label doesn't have a marketing or promotion department, that doesn't mean there will be no promotion, Gormley says. "We're going to be really done in the past with these art- ists," he says. "That's why we signed them. Now all we have to do is take it where they've already built.

Gormley says the Boomers YYZ records the role of an independent label, and that government, which will be used for tour support and to hire an independent promoter. "I also sat with the Boomers man- ager] Charly Prevote to come up with a [promotion] plan," says
Flashburn Favorites."

In addition, independent, Razor & Tie, which began as "The 70s Preservation Society," will continue to mine the last decade when it issues two "70s" compilation to complement its "Totally '80s" set. That set, not a new wave collection per se, includes cuts by Men At Work, Culture Club, Kajagoogoo, Animotion, and is the imprint's best-selling title.

The two-CD '80s set, which is available only via mail order, has sold 90,000 copies so far. "The response to Razor & Tie co-owner Cliff Chenfeld, surpassing the label's previous best seller, '70s Rock B.I.G."

Even K-tel, the one-time king of compilations, is getting into the '80s with three retail packages this spring, starting with "The '80s: Video Stars" featuring Missing Persons, Thomas Dolby, and others.

Aside from the usual draw of nostalgia, '80s CD compilations appear to be popular because they often include tracks that have not been reissued in years, or at least not on CD.

The compilations sell best in markets such as Los Angeles, San Diego, and New York, which are home to local K-tel retailers. "It's a trend that's real well with K-tel and in that series and 'Livid In Oblivion,'" he says.

Even K-tel's old midday personality Richard Blade says the sets also sell well because, to many people, the material is still new music. "At the beginning of the '80s, a lot of these stations playing that music. Maybe they occasionally heard it when they were on vacation in L.A., San Diego, or wherever. I think a lot of times they had no access to it."

Blade isn't surprised by the popularity of the compilation of the week feature hosted by "Flashburn Lunch," a weekly week-day feature on KROQ. "I get calls on the request line every day from people asking, 'Where do I find these on CD, and where can they get it?'"

The station, like others in the format, runs "Flashburn Lunch" about four years a time, in which modern rock hits from the early '80s are featured.

Capitol, 29, formerly a club and party DJ, formed Oglio Records after he noticed that many of his new wave favorites had not been issued on CD. He sold his DJ service and launched a label dedicated to preserving lost new wave songs. To insure royalty payments to the various labels from which he licensed material, he took a second mortgage on his home.

After the initial release, "Flashburn: New Wave Classics" in March 1990, Capriglio contacted Blade to do subsequent compilations.

Aside from the label, Capriglio has also set up the New Wave Fan Club in New York, which sells the Oglio sets and other new wave titles via an 800 number. Capriglio, who runs the label with one other full-time employee, is censing tracks for volumes five and six of the "Blade" series.

It's a DJ as a DJ, Capriglio noted, and his compositions respond to yesterday's hits. He says, "When I played music at class reunions, I realized that people never really outgrew the music they listened to in high school and college. It evokes a powerful feeling."

Since those who were in college and high school in the '80s are well into careers and earning enough to have a stake in music, it is that age group that Capriglio figures will be right to repackage '80s music, representative from several labels.

Mike Treuhaft, senior VP of manufacturing for David McLees says he initially ran up against some resistance at the label when he proposed the "Valley Girl" compilation. But following the soundtrack's surprise success, Altomare says he will be able to get larger initial orders on the "San Diego: Compilations, so it's Right stuff label decided to give it a go itself. Says Tom Cartwright, director of product development, "This is an attempt to solve the cosmic mysteries of the universe. It's just a fun project."
by Geoff Mayfield

HOW DOES YOUR GARDEN GROW? Pundits’ declarations that the Scene is over appear to be premature (see story, page 12), as Soundgarden becomes the second band from that Pacific Northwest hotbed to debut at No. 1 on The Billboard 200 in 1994. Alice In Chains turned the same trick earlier this year, following chart-topping debuts by Nirvana last October and Pearl Jam last November. Although a buzz has long been developing for Soundgarden’s “Superunknown,” this chart coup was not as muc...
**HAPPY RETAIL BIN NEWS FROM SONY**

Look for Sony Music Distribution to announce at this week’s NARM confab in San Francisco that it is about to start manufacturing its CD packaging with a topipane, which will contain the artist, title, label prefix, barcode, and dogbone.

**BMG OFFERING ZELNICK CEO POST**

BMG Music’s search for a CEO for its label operations is over—if the choice, Strauss Zelnick, agrees to come aboard. Zelnick denies the job offer, but Bulletin hears that he has been given until the end of this month to decide whether he will take the job. Zelnick, who has done consulting work for BMG, had been head of Fox Film before joining video game company Crystal Dynamics on the West Coast. He also was president of Vestron Inc. when it produced “Dirty Dancing,” one of the best-selling soundtracks (on BMG’s RCA label) of all time.

**GLASS RESHAPES ENG EXEC ROSTER**

EMI Records Group has reorganized its executive staff just as the label gears up for a heavy release slate. The label hired Sean Schnapp as its new VP of rock music, Michael Goldstone as head of its college/alternative promotion department, two R&B field staff members, and a new VP of marketing who will be announced shortly. Gone are Glynecole Coleman, VP of R&B promotion, and Tom John, director of dance promotion; Jeff Lauffer, senior director of A&R promotion, and Gary Harris, senior director of A&R for EMI. CEO-president Daniel Glass, in addition to noting that the new Gangstar release debuts at No. 2 on Billboard’s Top R&B chart this week, also reports that Jon Seccada, Arrested Development, Sinead O’Connor, Digable Planets, Roxette, and Queensryche will release discs in coming months.

**BIZAZ ADDS RELATIVITY TO CHORES**

Now that Sony owns all of Relativity Records’ music catalog, some executive has the opportunity to work on the label. Bob Bizaz, president of Sony’s music operations, is rumored to be looking at Bizaz. Bizaz, who has been with Sony since 1992, was formerly with Warner Bros., and left the label when Bizaz joined. He recently signed a recording agreement with the label and is looking to re-sign with the label. According to Bizaz, which is planning a new release, the label is looking at Bizaz, who is planning to re-sign with Sony. Bizaz is planning a new release, the label is looking at Bizaz, who is planning to re-sign with Sony. Bizaz is planning a new release, the label is looking at Bizaz, who is planning to re-sign with Sony.
The two-time Grammy award winner is coming on strong with his debut release on MCA/GRP Records. The latest from Dr. John features the title track, *Television* along with his renditions of *Money* and *Thank You (Fallin' Me Be Mice Elf Again)*, as well as the funky original *Shut D Fonk Up* which features a "Red Hot" singer who's so hot we can't mention his name! Dr. John, the only doctor who still makes housecalls!

Available on MCA/GRP Compact Disc, and HQ Cassette.

In stores March 29th.
LET HE WHO IS WITHOUT SIN RENT SOME OTHER VIDEO

Madonna's latest concert film is now available for sale or rental on VHS and Laser Disc from Warner Reprise Video. "The Girlie Show Live Down Under." Two hours of Madonna's greatest hits recorded live in Sydney, Australia. The decent, the moral and the God-fearing won't be renting it. That should leave about 180 million who will.