Emerging Jazz Artists Learn Art Of The Deal

BY JEFF LEVENSON

NEW YORK — A rash of new signings involving some of the most promising young artists in jazz is changing the way major labels approach such deals. Several artists have become the subject of bidding wars, which has raised the ante on

Far From Spotlight, Glasgow Flourishes Diverse Acts Emerge From Scottish City

BY THOM DUFFY

GLASGOW — During the past decade, bands as varied as Simple Minds, Deacon Blue, the Jesus & Mary Chain, and Teenage Fanclub proclaimed the musical vitality of Scotland's largest city, as their songs set sail from the banks of the River Clyde for ports of call around the world.

An equally diverse group of musicians is gaining notice well beyond Glasgow's grand Victorian streets.

Retailers Aim To Prevent Price War

BY ED CHRISTMAN

SAN FRANCISCO — Fear of an impending nationwide CD price war was the main topic of concern voiced by attendees at this year's National Assn. of Recording Merchandisers convention, held March 19-22 at the Marriott here.

Merchants and label and distribution executives predicted that escalation of what is currently a regional CD price war will have a devastating

Junos Celebrate Canada's Embrace Of Cultural Roots

BY LARRY LeBLANG

TORONTO — The dominance of Canada's 23rd Juno Awards by historical roots. The Rankin Family—siblings Heather, Cookie, Jimmy, John Morris, and Raylene Rankin of Mabou, Cape Breton Island—won honors for group of the year, country group or duo of the year, and the

New Chief Takes Helm Of VSDA

BY EILEEN FITZPATRICK

LOS ANGELES — The Video Software Dealers Assn. has a new executive at the helm whose mandate is to steer the trade organization into the bright now occupied by such powerful forces as the Motion Picture Assn. of America and the National Assn. of Theater Owners.

Columbia Goes After Rap Tastemakers With Nas

PAGE 22

IN RAP NEWS

GLOBAL MUSIC PULSE

Reggae Albums Make Headway In Japan

PAGE 45
THE ALBUM
CONGRATULATIONS WARNER MUSIC EUROPE!
OVER 3 MILLION COPIES SOLD.
GOLD: Sweden, Holland, Denmark, Belgium, Portugal
PLATINUM: Austria, France, Italy, Norway, Switzerland
DOUBLE PLATINUM: Germany, Spain

THE TOUR
PHASE ONE: EUROPE-APRIL-MAY
April 1, 2 - UTRECHT • 4 - STOCKHOLM • 6, 7 - OSLO • 9,10 - UTRECHT
12,13 - GENT • 15,16,18,19 - DORTMUND • 21 - METZ • 22, 23 - ZURICH
25 - MILAN • 26 - LAUSANNE • 28 - LYON • 29 - PARIS
May 1 - TOULON • 2 - TOULOUSE • 4 - BARCELONA • 5 - MADRID • 7 - LISBON

PHASE TWO: MEXICO, CANADA, USA-MAY-AUGUST
PHASE THREE: EUROPE, UK-SEPTEMBER- DECEMBER

THE NEW SINGLE AND VIDEO
"We wait and we wonder"
from the album BOTH SIDES.
Written, produced and performed by Phil Collins.
Available on album, cassette, compact disc.

Management: Tony Smith/Hit & Run Music Ltd.
www.americanradiohistory.com
"We were rehearsing in Puerto Rico for our very first concert and our manager came in and told us that our single 'Cerca De Ti' went to No. 1 on the BILLBOARD HOT LATIN TRACKS chart. We couldn't believe that after all of our hard work we finally went to No. 1. We were so excited and just thanked God for blessing us!"

Paddy Casa, Deric Doula, Roque Vegas, Angel Ramirez, Louis Mourino
Barrio Boyzz, 1994

It's not a hit until it's a hit in Billboard.
Blockbuster's NewLeaf Turning Over Slowly

Digital Delivery Is Still 12-18 Months Away

**BY DON JEFFREY**

SAN FRANCISCO—The Blockbuster/IBM technology that will enable customers to digitally manufacture their own CDs and music CDs for their stores is still 12-18 months away from implementation. Addressing the lone seminar at this year's National Assn. of Recording Merchandisers conference here, Antonio Romero, CEO of the joint venture called NewLeaf Entertainment, told retailers that NewLeaf will test downloading video games in the first half of this year and begin production in the second half. By summer, he added, customers at some Blockbuster Music Plus stores will be able to browse through music catalogs and preview selections.

Romero also said that NewLeaf, of which Blockbuster owns 60% and IBM 40%, would become a separate, publicly owned company in the next 12-18 months. The biggest impediment to these plans, as far as music retail is concerned, is label support. No major record company has said it will license recordings for use on the NewLeaf system. One major, MCA Music Entertainment, has said it is working on its own digital manufacturing technology for the sale of music. Romero conceded that the labels have not "yet" signed on, but asserted that negotiations with all the recording companies are proceeding.

In answer to a question, Romero said labels might have to pay a "parking fee" to have their music available through the NewLeaf computers, but he could not estimate what the expense might be. "The fee would be a parking fee over and above if your product is not moving and is just occupying space," he added.

He invited retailers and labels to visit the prototype store in Deerfield Beach, Fla., where the system can be demonstrated. Romero described the technology as both a "just-in-time" manufacturing system for music and other entertainment content, software and an "inventory replenishment system" for retail, allowing merchants to call up all the titles in the label catalogs without tying up floor space with physical inventory. Big retail chains are skeptical about the benefits of the technology. Larry Gaines, president of Musicland's Mayfair division, said his stores carry deep catalogs and thus would not need NewLeaf. "I think it could help smaller stores without catalog," he added.

But smaller retailers also have concerns. Bill Gueck, owner of Compact Disc Land in Palo Alto, Calif., spoke for many independents when he said at the seminar that the downloading of deep catalogs will be a hindrance to the system. The Blockbuster/IBM system will allow customers in kiosks or stand-alone posts, using something like an ATM card, to browse through music catalogs, preview selections, and then order a full-length CD or cassette with complete graphics and packaging within 7-10 minutes. The download will be achieved through telephone lines from a central computer, or server.

Billboard's NARM coverage continues on page 6.

---

Paramount Will Distribute CD-ROM Software By Xiphias

**BY SETH GOLDSTEIN**

NEW YORK—Looking to broaden its product and customer base, Paramount Video will distribute CD-ROM software developed by Xiphias, an established Los Angeles-based publisher of multimedia programming. The titles may arrive at prices closer to sell-through cassettes at the $35-and-up mark for CD-ROM.

Paramount’s initial release of the six to eight titles due this year will be a Xiphias adaptation of a program used on Saban Entertainment’s “Mighty Morphin Power Rangers,” a triple threat in toys, television, and home video (see story, page 54). Other releases will be drawn from Xiphias’ catalog and include “Soft Kill,” billed as a “technothriller,” and CD-ROM-based games and fitness star Kathy Smith’s fat-burning regimen.

The agreement marks the first time any software retailer has aligned itself with a studio’s home video arm. Such deals are likely to become more prevalent as Hollywood revs up to meet the growing demand from owners of multimedia players for entertainment programming. Paramount Home Video is already set to deliver games developed by the studio’s interactive venture, which began operations last year.

The studio’s wholesaler network will likely be responsible for Xiphias releases to video stores, considered a key retail channel. Paramount Home Video wants its distributors to make a commitment to the business if they want it,” the line, says President Eric Doctorow. “They must offer a level of service, but we want to make sure that what we ask them to do is reasonable, that it makes sound business sense.”

He says Paramount will add multimedia expertise to Xiphias, which will have to add multimedia expertise to Xiphias, which will be added. Xiphias hopes to benefit from Paramount’s wide access to retail outlets. President Peter Black wasn’t happy with sales of his nine CD-ROM releases through Compton’s New Media, which had the line until its contract expired. "Essentially, we were delivering product to computer geeks," says Black, who expects Paramount to take its titles "into the territory of normal human beings ... where my wife goes to get their groceries and the average consumer can’t be reached through normal computer channels.

Compton’s executive VP/GM Nor- man Bannister demurs. "Nobody sells in more stores than we do," he says, citing Walmart, Blockbuster, and record chains. Bannister claims Xiphias was well represented in each of its 18 channels of distribution, and that the move to Paramount "comes down to money." He says Paramount will help Xiphias development funds which Compton’s stop providing once a label is established.

Paramount, according to Black, Paramount offered the standard advance against royalties, the same one (Continued on page 78)
This story was prepared by Craig Rosen, Susan Nunziata, and J.R. Reynolds.

SAN FRANCISCO—The analog cassette is down but not out. Its proposed successors, MiniDisc and DCC, have yet to begin filling the potential void in the marketplace.

The fact that electronic article surveillance—which has been criticized because it could affect cassette qualification—has not major concern in the industry (see story, this page) also strongly suggests that the cassette is not going to disappear anytime soon.

Even Jim Carpapro, president of PolyGram Group Distribution, whose parent company Philips introduced DCC, showed strong support for the analog format. In opening remarks at the PGD product presentation, Capaparo noted that the market "is not ready to decline, but said, "I urge you all not to hasten the death of the cassette. I urge you to keep it viable. In the future, if total unit sales decline, we all lose.

Similar support for the analog cassette is shared by BMG Distribution
director Pete Jones, who opened the BMG product presentation and waved that the company is "committed to the cassette until consumers make it clear that there is a successor."

With Sony Music Distribution vice president Paul Smith spoke optimistically about the "transition to the all-disc world" in the Sony product presentation. She made it clear that Sony's sound technology marketing for Sony Software, said the company won't be putting anything on the market for MD and DCC in order for MD to thrive. "I don't see the industry assassinating the cassette like did with the LP and eight-tracks," he said.

Despite Sherwood's claim, Sony's latest literature states, "the ultimate consumer choice: DCC, on the other hand, was nowhere to be found in PolyGram's product presentation—which led some to assume that the distributor is backing off the new configuration."

Capaparo later downplayed the omission of DCC. "DCC hardware from Philips and other manufacturers was prominently displayed on the exhibit floor, but the unspoken message that DCC is in trouble seemed clear to re-

"DCC seems like it's gone al-
ready," said Doug Smith, head buyer for Carriage, Pa.-based National Re-

cord Mart. "No one's even mentioned DCC. Most retailers feel it's too soon for either of the new configurations to catch on. As one major retailer noted, if they're trying to be the America "still listening to eight-tracks."

Terry Woodward, president of the Disc Association, said that the decision of some retailers to sell DCC..."is premature and confus-
ing the consumer."

Terry Currier, GM of two-store Music Millennium of Portland, Ore., concurred: "We still don't have market adoption with the CD, and is also looking to push the MiniDisc and DCC. [Acceptance] is still a long way off."

Perhaps more telling was the appl-
plause that greeted Kiss members Gene Simmons and Paul Stanley when they announced that "Kiss My Ass," the all-star compilation of Kiss covers, will be released as a limited out on vinyl June 2, two weeks before the CD and cassette release.

Even Sony is looking back to the future. During the Columbia portion of its product presentation, it was an-

ounced that Fidd's "The Divi-

tion" Bell will be available on MD and on colored vinyl.

As National Record Mart's Smith noted, retailers are "probably selling more [vinyl] albums than MiniDiscs."

As for the cassette business, has dropped in major urban centers. Russ Levowitz, president of PolyGram's Urban Music Group, plus subsidiaries Arista Records, Sony, and Capitol Records divisions; and CD manufacturers Quixote Corp., of Portland, Ore., and A&R Group, Willis, Charlotte, N.C., and their respective subsidiaries, Diec Manufac-
turing Inc. and Denon Corp. Thom-
son seeks an order to stop the alleged violation of a patent and a tripling of damages, but did not specify a dollar amount.

A related patent, also based on a "cassette" technology, has been allegedly in-
fringed upon by the defendants, is de-
scribed in the court filing as an "optical disk arrangement with diffraction tracks allowing positional control."

Thomson attorney George Baden-
och, of the New York law firm Ken-
yon & Kenyon, says the company "cov-
er the basic technical configuration (Continued on page 80)

As for the suppliers of the EAS systems, the two major players who have been at the center of the con-
troversy were present in force at the convention.

George Curnnute, marketing manager for entertainment at Sens-onic Electronics Corp. (whose acousto-magnetic EAS technology was recommended by NARM at its convention last year), said that several big retailers—including one of its major customers, Kmart—have performed tests on cassettes that show no degradation in the quality of tapes after their tags have been deactivated in the stores. Besides Kmart, Sensonic also serves the Musicland Group, Camelot Music, Tower Records And Video, Turn World Music Corp., Blockbuster Music Plus, and Best Buy. Abrams of Best Buy said no customers have returned tapes because of poor au-
dio quality.

David Shoemaker, director of business development for Checkpoint Systems, Inc., said he was urging retailers to tell NARM's electronic security committee to ask the Recording Industry Assn. of America to conduct an official test of the company's radio-frequency identification technology, which allows you not to degrade tapes. Checkpoint's cli-
ents include Trans World, Handle-
man, Target, and Circuit City.

For additional NARM coverage... (Continued on page 80)

SONY'S SCHULHOF SEES ELECTRONIC FUTURE FOR RETAIL

SAN FRANCISCO—Posing the rhetorical question "Is retail dead?" Michael Schulhof, president/CEO, Sony Corp. of Amer-
ica, challenged retailers to use the capabilities of electronic music delivery to enhance the shopping experience for their customers.

In his keynote speech at the NARM convention, Schulhof used a statisti-
cal example to attempt to wake retailers to the digital future. The executive told retailers it takes a customer about one hour to drive to a music store, purchase a CD, and bring it home, and put it into his or her player. The transmission of that recording to the home via fl-
device—so-called "music on demand"—will take less than five seconds.

But Schulhof tried to convince retailers that electronic delivery might expand the market for music at retail, citing examples of similar technology being used. The biggest music retailer, Musicland, has aligned with the computer on-
line network Prodigy to offer thousands of titles in an electronic catalog, said Schulhof. Users can purchase a recording via modem and Musicland will fill the order.

An independent label, Justice Rec-
ords, has signed on with another computer network, CompuServe, to provide music from its catalog (Continued on page 81)

SONY'S SCHULHOF SEES ELECTRONIC FUTURE FOR RETAIL

SAN FRANCISCO—Little was ac-
complished on the issue of electronic article surveillance (EAS) at the NARM convention, but all sides agreed that quick action is needed to revive the floundering industry.

Scott Young, chairman of Where-
house Entertainment and the newly

associated president of NARM, is about to undertake a "road show" to the various record companies to elicit their ideas, grips, and sug-gestions, reported the trade group's executive VP, Pam Horovitz. She said in an interview that after four weeks of six one meetings with the heads of the music distribution companies, the NARM convention on electronic security would con-
duct new rounds of meetings in early

May.

Meanwhile, music retailers con-
stitute to commit valuable manpower and expense in placing security tags on every CD and cassette in their stores. "We're going to try to get a handle on the merchandise before the realization comes, said a representative of one group.

But some retailers are impatient with the majors' pronouncements. Jeff Abrams, merchandise manager at Best Buy, says, "If they're con-
cerned about cassette quality, why not make them higher-quality cas-
tettes?"

Sensing the frustrations of NARM and retailers, at least one major, Sony Music, says it is ad-
ressing the problem. Paul Smith, president of Sony Music Distribu-
tion, said at his product presenta-
tion that Sony is "testing a new form of tape now."

Many argue that there is little in-
centive for the record companies to push for source tagging. "A record stolen is a record sold," said one ma-

or-label executive at the conven-
tion, bluntly stating that the prob-
lem essentially rests with retailers.

But Steve Strome, president of Handleman Co. and Designing par-

as NARM's new chief plans to meet with label execs (Continued on page 80)

As for the suppliers of the EAS systems, the two major players who have been at the center of the con-
troversy were present in force at the convention.

George Curnnute, marketing manager for entertainment at Sens-onic Electronics Corp. (whose acousto-magnetic EAS technology was recommended by NARM at its convention last year), said that several big retailers—including one of its major customers, Kmart—have performed tests on cassettes that show no degradation in the quality of tapes after their tags have been deactivated in the stores. Besides Kmart, Sensonic also serves the Musicland Group, Camelot Music, Tower Records And Video, Turn World Music Corp., Blockbuster Music Plus, and Best Buy. Abrams of Best Buy said no customers have returned tapes because of poor au-
dio quality.

David Shoemaker, director of business development for Checkpoint Systems, Inc., said he was urging retailers to tell NARM's electronic security committee to ask the Recording Industry Assn. of America to conduct an official test of the company's radio-frequency identification technology, which allows you not to degrade tapes. Checkpoint's cli-
ents include Trans World, Handle-
man, Target, and Circuit City.

For additional NARM coverage... (Continued on page 80)

WILLIAM PALMER

The suit, filed Feb. 25 in U.S. Dis-
cit Court in Delaware, names Time Warner and subsidiaries WEA Manu-

Time Warner, which owns Elektra, is the parent of PolyGram, whose companies, the 

for the sale of compact discs and other products. Checkpoint's system, said a represen-
tative of one group, is "the only electronic system that can be guaranteed to be effective in all environments, but which has not yet been tested."
A singer of my acquaintance has spent the last 40 years on the road performing. He and his band had a string of hits in the ’50s. Today they play lounges, country clubs, and even retirement communities—places where people will pay to sit back and listen to a legend. His career has been a rags-to-riches story, and he has reached the pinnacle of his profession.

His acquaintance boots the dates, assembles the principals, and collects the payment. He pays everyone their share, and they all move on. Recently, the Internal Revenue Service stepped in and claimed the singers and musicians were his “employees.” Back payroll taxes were assessed against him, along with penalties and interest to boot. Even my acquaintance will never get out of under this horrendous financial burden.

The entertainment industry is rife with people who pay the minimum wage, or less, to perform a piece of music—or a play a movie—or to life and then ditch them. Designers, directors, musicians, performers all move from job to job. The entertainment industry is truly a freelance business—no one has real security. Entertainers are, in the classic sense, independent contractors—to whom the IRS.

In the entertainment industry, the definition of an employee being an employee, or as opposed to an independent contractor, can have serious financial consequences. An individual’s ability to work, to save, to plan for his or her future, and to prepare for retirement are all seriously jeopardized.

Faced with the cost of payroll taxes, unemployment insurance, workers’ compensation, and other benefits, not to mention the paperwork nightmare that comes with all this, many smaller companies risk working outside the law. The larger companies use the major film studios, simply require every one to be an employee, but often these limited-term employees are not entitled to benefits. Who’s the loser? The talent. Their legitimate business expenses, previously filed as freelance contractor expenses, now become employee business expenses. Therefore, they are limited by the 2% rule and possibly the 3% rule. The 2% rule or “floor” permits claiming business expenses in tax filings only to the extent that they exceed 2% of one’s adjusted gross income.

Keep in mind high-income taxpayers who must now exclude from deductible expenses an amount equal to 3% of their adjusted gross income exceeding $100,000. Worse yet, because the business expenses of entertainment industry people are so high, an individual could face exclusion of the Alternative Minimum Tax (AMT) tax computation regardless of these high itemized deductions—once again victimized by a set of rules that were not put there for that purpose.

When a musician or other entertainer is forced to report expenses as employee business expenses, some deductions, such as a home office, are lost completely. The taxpayer must keep the precise space in which he or she is a “employee,” this deduction is even more difficult to justify than it is for a freelance contractor. Most importantly, the individual loses the ability to set up a retirement fund under a Keogh plan or SEP-IRA, and may be limited in his or her ability to save for retirement. As an independent employee, the individual usually does not qualify for benefits anywhere and must care for himself or herself with after-tax funds. This is not fair. This money will eventually be taxed.

People in the entertainment industry often have unique business expenses. Agents’ and managers’ commissions and fees can reduce income by as much as 25%. Performing arts income is not so much wages or fees as it is the gross revenue of a business. The musician then becomes the fuel to keep the machine running. This is true at every level of the business. The musician starting out, seeking work, must constantly spend to keep the dream alive—demo tapes, equipment purchases, photos, resumes, auditions, to studio work, and travel expenses, performance tickets, and so on. In the industry requires continuing classes—music, dancing, acting—to improve and maintain skills. In addition to the cost of rehearsals, performances, listening to recordings, and viewing videos and films to learn who’s doing what, they’re doing it, and why it is successful.

The IRS must take a renewed effort to understand this unique industry and the people who work in it. Most people entering the industry for reasons that have nothing to do with job security or long-term growth prospects. Success is measured not so much by money as by recognition. Far more is at stake and lost—both financially and emotionally—than can ever be gained. The IRS must understand this in order to deal fairly with the industries.

Meanwhile, for members of the music industry, it is exceptionally important to keep good records as proof of expenses and business purpose, in order to justify deductions.

This commentary was excerpted from a presentation and Rosenezweek made to IRS agents in Washington, D.C.
Denver To Become 1st U.S. Act In Vietnam Since War

■ BY MIKE LEVIN

HONG KONG—On May 1, John Denver will be the first U.S. artist to perform in Vietnam since his concert tour there in 1975. While he will play either one or two nights in Hanoi, at the 10,000-seat Opera House, and then travel south for one concert in Ho Chi Minh City (formerly Saigon). He will be the only U.S. act ever to play Hanoi.

“It’s a reflection of the substance and style of John’s music that Vietnamese officials agreed to grant the concert licenses,” says Bill Thomas, head of Global Concepts Unlimited, Denver’s international management company. The process was helped along in February when the company sent a trade bid against Vietnam that stretched back into the mid-70s.

Officials from both countries say Denver’s performances are important because of the cultural support they will provide for renewed business links between the U.S. and Vietnam. In January, Canadian rocker Bryan Adams became the first Western act to perform in the country, playing one night in Saigon (Billboard, Feb. 5).

Denver’s Vietnam dates are part of a six-week “Heart To Heart” Asian tour starting April 12. It includes Malaysia, Singapore, Thailand, and Indonesia.

(Continued on page 72)

Nine Inch Nails Make Charts An Industrial Zone

■ BY CRAIG ROSEN

LOS ANGELES—The success of Nine Inch Nails may be opening the door to mainstream acceptance for other once-underground-industry-styled acts.

“The Downward Spiral,” the second full-length album by the act, which essentially is Trent Reznor’s one-man band, debuted at No. 2 on The Billboard 200 (Billboard, March 24), and SoundScan reports that as of March 20, the album sold 188,000 copies.

This week, the release is at No. 12.

This follows NIN’s earlier success, “Pretty Hate Machine.” That album, the act’s 1989 debut, stands at No. 35 on The Top Pop Selling Chart after 29 weeks. Since January 1991, when SoundScan began tracking sales, the 1989 title has sold more than 1 million copies.

“Broken,” NIN’s 1992 EP, reached No. 7 on The Billboard 200 and has sold more than 645,000 copies to date, according to SoundScan.

“Industrial used to be a subterranean or an underground category,” says Al Wilson, senior VP of merchandising, for the 143-store Strawberry chain in Milford, Mass. “Now, similar to the way grunge has gotten accepted, industrial has found its way into the mainstream.

The genre, which takes its name from the foundry-like blats of noise featured in the music, has been lurking on the fringe of the rock mainline.

(Continued on page 70)

Gregorian Chants Become An Int’l Hit

EMI Classics Markets Monks’ Set To Pop Audience

■ BY NICOLAS SOAMES

LONDON—A group of Spanish monks living in an enclosed Benedictine order have followed Luciano Pavarotti and Henryk Gorecki into the Top Pop charts, selling more than 500,000 units in classical music’s latest stunner.

“Canto Gregoriano,” a double CD/tape of Gregorian chants, many of which were recorded 20 years ago, has caught the imagination of the “mass passive” audience, the record company says. After being marketed as a “stress antidote” by EMI Classics in Spain, it has sold more than 200,000 units there, according to the record company, topping the Spanish pop charts for the past 10 weeks.

It has since spread across the pop charts of Europe, reaching No. 3 in Portugal, No. 6 in Holland, No. 5 in Switzerland, and No. 11 in Italy. The title is being released in France and Germany.

On March 15, EMI’s Angel Records released “Chant,” the album’s U.S. version, a single-disc compilation featuring 19 tracks culled from the two-disc set. The album debuted at No. 47 on The Billboard 200 this week and has sold 24,000 units, according to SoundScan.

Two weeks after “Canto Gregoriano” was released in the U.K., it became the highest climber on the pop album charts, jumping from No. 65 to No. 32 before rising again to No. 18. When it hit No. 9 for the week ending March 23, with sales of 65,000, Roger Lewis, director of EMI Classics U.K., decided to launch a TV advertising campaign.

“Our immediate target is to reach 100,000 units, which is realistic, but we also want to challenge for the top five,” says Lewis. “We know that with the new Pink Floyd album coming out and other competition, it is not going to be easy. But ‘Canto Gregoriano’ has caught the imagination of the public. It is as simple as that.”

However appealing the music, there is no doubt that the album’s success is fueled by a fascination with the monks themselves. Gregorian chant has always been a steady, if small, seller; all the major labels have catalog titles and issue new recordings on a regular basis. But in late November, Rafael Perez-Arroyo, general manager of EMI Classics, Spain, marketed “Canto Gregoriano” as a solution to traffic jams, telephones, and other modern pressures (Billboard, Dec. 18, 1993). He backed his judgment with a modest TV campaign, with a first estimate of 70,000 sales for the newly compiled double-CD (some of the tracks had been sitting on the catalog for two decades).

“The response staggered him (Billboard, Jan. 29),” Rick Kline, VP of marketing at EMI Classics.

(Continued on page 73)

Gipsy Kings Members Of Crossover’s Royal Court

■ BY JOHN LANNERT

Few groups come close to the Gipsy Kings in exemplifying the term “crossover.” The flamenco pop/rock septet from southern France sings in Spanish, plays sold-out shows around the globe to mostly non-Spanish speakers, and has dominated Billboard’s World Music and Latin 50 charts since their inception.

Now the Gipsy Kings, who speak a French-Catalan patois called Gitano, are on the verge of conquering a major American audience. They are ready to conquer adult alternative stations via four guitar-driven, instrumental flamenco tracks culled from the group’s latest Elektra Musician album “Love & Liberté.”

“We put a big push on NAC radio and jazz radio, and although there wasn’t that much response at jazz, the NAC response was excellent and continues to be,” says Peter Clancy, Elektra Nonesuch’s VP, marketing and creative services. “The SoundScan numbers are the ones that have really created the buzz because the airplay we’ve gotten on that format has gone a long way in helping us sell this record.”

According to SoundScan, “Love & Liberté” has sold 92,000 copies since its release in November, though Clancy claims the record has sold “well into six figures.” Gipsy Kings manager Pascual Imbert estimates the band’s U.S. sales at about six releases at about 2.5 million copies.

Imbert adds that the Gipsy Kings self-titled debut is nearing platinum, with the 1989 album “Mongaque” and 1991 record “Extro Mundo” both selling over 750,000.

Meanwhile, “Love & Liberté” is repeating the chart performances of most of the previous five records, each of which has steadfastly remained true to the band’s flamenco guitar roots.

“Love & Liberté” has been entrenched atop Billboard’s World Music chart for 13 consecutive weeks.

The album also has held firm at No. 2 on the Billboard Latin 50 for 19 straight weeks, prevented from scaling the chart by Gloria Estefan’s near-platinum smash “Mi Tierra.”

The Gipsy Kings have owned Billboard’s Latin 50 since the chart’s debut in July 1990, placing more titles (six) on the chart than any other act. All six of the band’s albums appear on the chart simultaneously.

The Gipsy Kings’ world music track record reveals a similar tale. Since 1990, when Billboard introduced its World Music chart, the Gipsy Kings have often reigned supreme.

(Continued on page 73)

Michael Pact ‘Unenforceable,’ Lawyer Says

■ BY CHRIS WHITE

LONDON—George Michael’s case looked set to collapse into chaos on the 70th day of proceedings March 23, when Michael’s counsel, Mark Cran, claimed that the rock star’s 1984 contract with Sony Music was “unenforceable.”

The allegation, which had not been made previously in the trial, came in Cran’s summary arguments in the case against Sony Music, in which Michael is alleging restraint of trade.

Cran’s submission drew a strong response from Sony’s counsel Gordon Pollock, who warned, “If this is so then we would have to start the whole trial all over again . . . my friend [Cran] has to be in the bed that he has made.”

He protested to Judge Jonathan Parker that he “strongly opposed” Cran’s claim, and also complained
the change has come....

SYMPHONIC
MUSIC OF THE

Rolling Stones

featuring guest appearances by

Maire Brennan (of Clannad)
As Tears Go By

Marianne Faithfull
Ruby Tuesday

Jerry Hadley
Sympathy for the Devil

Michael Hutchence
Under My Thumb

Mick Jagger
Angie

London Symphony Orchestra

produced by Chris Kimsey (credits include Sticky Fingers, Some Girls, Tattoo You, Emotional Rescue, Steel Wheels)

Deluxe multi-panel CD digipak

Recorded in digital

STREET DATE MAY 24

All format radio rollout May 3

Executive Producers: Steve Vining & Pete Smith
**Artists & Music**

**Western, Japanese Artists Set To Make ‘Great Music’ Together**

**BY THOM DUFFY**

LONDON—An annual series of internationally televised music events from exotic global locales will be launched in Nara City, Japan, next month by Tribute Management, the production company behind such events as the Nelson Mandela Tribute concert in London and the Wall concert in Berlin in 1990.

Bob Dylan, INXS, Joni Mitchell, Wayne Shorter, Ry Cooder, and the Chieftains are among the announced artists for what’s billed as the Great Music Experience, to be broadcast worldwide May 22 from the Todaji Temple in Nara City. Broadcasters in 16 countries in Europe and South America have already offered to carry the program and discussions are under way with PBS and the Fox Network in the U.S., according to the organizers.

The concept of the concert series, explains executive producer Tony Hollingsworth of Tribute, is to bring together well-known Western artists in a dramatic cultural setting to perform hit repertoire in unusual collaborations with the musicians from the host country—in this case, Japan. Michael Ramin is musical director for the annual series and George Martin is sound consultant.

“We’ve decided that the old formula of band after band onstage is old and tired and should be phased out,” says Hollingsworth. “We believe that what should replace it is something about music, quality, and creativity. We wanted to use the power of internationally known music, the power of those hit songs that are known everywhere in the world, to show the world a glimpse of musical styles they can’t usually see.”

Plans for the Nara City concert, for example, call for the performances by the Chieftains with fiddler Ruy Hongjong and a traditional band.

A Blunt Agreement. Hip-hop artist Mic Germoni announces his record deal with Blunt Recordings, the label recently launched by TVT Records. Shown, from left, are producer DJ Inv, TVT president Steve Gottlieb, and Germoni.

**Integrity’s Move To Spring Arbor Adds 20 Staffers**

**BY BOB DARDEN**

WACO, TEXAS—Integrity Music, perhaps the fastest-growing label in contemporary Christian music, will begin selling its products directly to Christian bookstores and general markets through its own sales force beginning Sept. 1. As a result, Integrity will add “about 20” new employees in the days ahead.

The announcement ends a distribution contract with Sparrow Corp. that began in 1988.

Mike Coleman, president/CEO of Integrity Music, says the company is “cautiously optimistic” that the move will aid Integrity Music’s growth.

**Geffen To Revamp Nirvana, Beck Albums Label ‘Softens’ Packages For Large Racked Accounts**

**BY CHRIS MORRIS**

LOS ANGELES—In an attempt to ameliorate some large racked accounts’ concerns, Geffen Records is producing alternate versions of albums by top-selling alternative acts Beck and Nirvana.

On May 24, an altered version of Beck’s hit album “Mellow Gold” arrives in stores. According to an informed source, the new version of the album—which bears a parental advisory sticker in its current form, and includes the songs “E—In With My Head” and “Motherf—er”—will electronically “scrable” the word “f**k” and its derivatives.

On Tuesday (29), Geffen will ship a new rock-oriented version of Nirvana’s “In Utero.” The album’s back cover art—a construction featuring human fetuses scattered in a flowerbed, created by the band’s singer/guitarist Kurt Cobain—has been softened, while the song “Rape Me” now appears as “Wail Me.” The song lyrics are unaltered.

Though every artists makes an individual decision [in these cases],” says the label’s head of marketing, Robert Smith. “We’re not in favor of censorship in any form, but in the broad scheme of things, the most important thing is to put your music in the hands of dozens of thousands of kids who would not otherwise have it.”

―The Kurti crowd, the Wal-Mart crowd, it’s kids,” says Geffen alternative sales manager Ray Farrell. “When we were growing up, we were growing up, we were growing up. We were all living in areas in this country where there are no cool record stores...We really wanted Nirvana’s record to be available to those [kinds of kids].”

Farrell says that the Nirvana package was created expressly for accounts like Knart, Wal-Mart, Handlere, and Target. “If they want it, they can order it,” he says. “I don’t think it’s ethically available to anyone who wants it.”

For the new “In Utero,” Farrell says: “The way the artwork has been changed, the fetuses are not really visible. They’re almost airbrushed out. But it didn’t really airbrush out the power of the song.”

(Continued on page 77)

**Pink Floyd, Travis, McEntire Top List Of April Releases**

**BY LARRY FICK**

NEW YORK—Pink Floyd, Randy Travis, Reba McEntire, and Keith Wright lead an eclectic lineup of acts offering new albums in April.

Other top-seller acts with new releases this month include Pam Tillis, Johnny Cash, and Dina Ross.

The venerable Pink Floyd returns April 5 with “The Division Bell,” a Columbia collection produced by bandmembers David Gilmour and Bob Ezrin. The set is bolstered by the re-recording of the song “Comfortably Numb” with a new line-up to album-rock radio, as well as a much-anticipated U.S. concert tour. Turntable dealers will be seeking out the vinyl version of “The Division Bell,” which goes to retail on April 12.

On April 26, country music superstar Randy Travis issues “This Is Me,” his first studio album since “High Lonesome” three years ago. The Warner Bros. album is produced by longtime producer Kyle Lehning. An extensive promotion campaign is in place, including a 10-city personal appearance tour and a television special on TNN. A tour is being played for later this year, though dates have yet to be confirmed.

Upon a country colleague Reba McEntire’s new studio effort for MCA, “Read My Mind,” hits retail later this month (Continued on page 79)

**EXECUTIVE TURNTABLE**

<table>
<thead>
<tr>
<th>ROYER</th>
<th>LEEDS</th>
<th>BANNON</th>
<th>VALKONEN</th>
<th>BLACKSTONE</th>
<th>CRAWFORD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

New York. He was director of artistic development and touring.

Suzanne MacNary is named senior director of sales at MCA Records Label in New York. She was director of national publicity relations for the Hard Rock Cafe.

Elektra Entertainment in New York names Marcia Edelstein senior director of marketing and Beth Schilling Patterson senior director of business affairs. They were, respectively, VP of creative services for Capitol and senior counsel/business/legal affairs for BMG Music.

Julie Pait Ballweg is promoted to director of A&R administration for MCA/Nashville. She was director of administration for Star Trac.

Tom Rowland is promoted to director of film and television licensing for special markets and products at MCA Records in Los Angeles. He was associate director.

The licensed repertoire division of Sony Music U.K. in London promotes Mark Tattersall to international marketing director and Stuart Middleton to finance and administration director. They were, respectively, manager of marketing of the licensed repertoire division and financial controller for A&R and publishing.

Gail Marowitz is promoted to director of creative services for the Imago Recording Company in Los Angeles.

**PUBLISHING.** Richard Blackstone is promoted to VP of business and legal affairs at Zomba Music Publishing in New York. He was senior director of business affairs.


The company is best known for its publishing of rock and pop music.
Spacious three-class international-style service.
Now on all six daily United round-trips between LAX and JFK.

Space to relax. Space to work. With personal video-equipped sleeper seats in First. Abundant, comfortable Connoisseur Class® seating. And to help you stay in touch while in the air (should you want to), a sophisticated digital communication system featuring phone/fax/modem capability in all three classes. The only thing there’s little room for is improvement. Come fly the airline L.A. calls first. Come fly the friendly skies.
Artists & Music

Pretenders Return With Album, Tour
Hynde Recruits New Band For Sire Set

BY JIM BESSMAN

NEW YORK—Sire Records and radio stations may be excited about the new Pretenders album, but Chrissie Hynde is excited about the prospect of being on a real band again. The outfit is in London rehearsing for the Pretenders’ first U.S. tour in eight years.

“Some women need a man—I need a band!” says the stage-ready Hynde, whose new album with the latest Pretenders line-up, “Last Of The Independents,” is due May 10. “Everything’s changed for me now—I can even look people straight in the eye at traffic lights and stuff.”

After years of waiting, radio will get a new Pretenders track April 12, at the upbeat “Night In My Veins” goes to alternative and album rock formats, says Sire VP-managing director Haver Klein. There will be a video for that single and for “I’ll Stand By You,” the first British single.

“All the big radio stations want Chrissie for their summer festivals,” adds Klein. “She’ll do one on June 10 for Live-105 (San Francisco) at the Shoreline Amphitheatre in [Costa Mesa], and another the next day for K-Rock [KROQ Los Angeles] at Irvine Meadows Amphitheatre.”

Amy Winslow, music director at New York’s WNEW, hopes her outlet will again get Hynde on-air with key jock Scott Muni.

“Shes’s always been a friend of the station, and the Pretenders are a ‘heritage’ artist for us,” says Winslow. “We’ve been waiting for four years for something new from them, and I can’t see any reason why it wouldn’t be an automatic [add]. The Pretenders are definitely a New York band: Most of our staff are big fans and play numerous tracks off past albums daily.”

For Hynde, connecting with playmates old and new was what it took to get her going again. Drummer Martin Chambers, the only other surviving member of the Pretenders’ early albums and tours, has returned to the fold for the first time since playing on one cut on the band’s 1986 release “Pretenders II.”

Taking over the slots first filled by guitarist James Honeyman-Scott (killed in a car crash when the Pretenders were at the height of their fame) will be Elliot John, formerly of Marsalis, James Taylor, Tammy Wynette, and Luciano Pavarotti. They will be backed by an orchestra conducted by Michael Kamen.

The Rainforest Foundation seeks to protect the rainforest and its inhabitants through various means, including its border protection, medical, education, and resource management programs.

STICKING WITH Carnegie Hall, the venue will present its third annual folk festival April 15-30. America is the theme of this year’s event, which will feature concerts to topics with a decided U.S. bent, ranging from baseball to cowboys to music from the Lone Star state. We finance with the help of the 22’s “Circus Blues” night, which will showcase singer-composers of circus and medicine shows from the 30s, 40s, and 50s, including blues shouter and gospel singer D.L. “Diamond” Tebby and blues singers the Snake Lady, Guitar Gabriel, and Blind Willie James. We’re talking Ringling Bros. here. The festival’s April 20 finale, dubbed “A Country Hoot,” will highlight bluegrass music and feature Allen Krauss & Union Station, Ricky Skaggs, the Johnson Mountain Boys, and others.

INSIDE OUT: At a recent edition of the Songwriters In-Store Series at the Aleguin Hotel here, the theme was “East Meets West: The Musical Legacy of Both Coasts.” Well representing the subject were John Philip Sousa and the Mamas & The Papas, Scott McKenzie, Felix Cavaliere, and Ronnie Spector, but the person everyone, including the participants, came to see was Brian Wilson. The evening’s format, with each act performing a few numbers acoustically in the hotel’s small, legendary Oak Room, had an air of disarming intimacy. And when Wilson was led to the piano more than an hour into the evening, the room’s atmosphere became charged with anticipation and hope. Wilson sat down, and after staring at the keyboard for a few long seconds, thoughtfully confessed he couldn’t remember how to play “California, No.”

The artists surrounding him gently and supportively urged him to play it, but he hesitated, and, with some hesitation, he launched into “God Only Knows,” only to quit after two verses. And so went. Perhaps as an homage to his hero, Phil Spector, Wilson then tackled “My Baby,” unadorningly sing it away from Ronnie Spector, who, only minutes earlier, had told the audience that it would be her show closer later in the evening. After a few verses of “California Girls,” he nervously laughed and said, “I can’t think of anything else,” tucked in with “Do It Again” and “This Could Be The Night,” and abruptly left. Sum total of minutes at the piano: maybe 15. The crowd applauded wildly, whooped and loudly for more, but Wilson was gone... if he was ever really there.

For some, Wilson’s tortured attempt obviously amounted to some triumph of the spirit, a clear improvement from days when he could do nothing at the piano but rock back and forth. For others, his fragility was so heartbreaking that it seemed nothing short of cruel to parade him out like some damaged, yet beloved, circus animal. Bittersweet, either side you come down on.

And what about the other performers? All were fine, but Cavaliere, who has a new album produced by a leading rock act, was the only one who didn’t have “Nostalgia Act” stamped across his forehead. His songs, such as “California Dreamin’” and “Creeque Alley,” transport the listener instantly, almost magically, back to the 60s, whereas Cavaliere’s best tunes are timeless. “Greenwich” fits in any time, any sunny day, any decade. Thankfully, there’s a place, if not a need, for both.

BY THE TIME you read this, it’s likely that all the tickets to Barbra Streisand’s 12 U.S. shows will be sold out. The tour opens May 10 at the USAir Arena in Landover, Md., and ends at New York’s Madison Square Garden June 20, with dates in Detroit, Anaheim, and San Jose in between. Although sources tell us no extra dates will be added, we notice that there are a lot of days off between concerts, so we wouldn’t be surprised if a few more shows were added due to what we commonly refer to as overwhelming demand.

THIS AND THAT: Extreme’s Gary Cherone will play the lead role in “Jesus Christ Superstar” with the Boston Opera. Performances run April 2-7... Two benefit concerts will be held April 7-8 to raise money for Leonard Peltier’s defense fund. Rage Against The Machine will play both dates. Also appearing on the April 7 bill will be X, John Trudel, and The Beastie Boys. American Indian Movement leader Peltier has been serving a life sentence for allegedly killing two federal agents during the Laokota uprising on the Dakota’s Pine Ridge Reservation. . . . Ozzy Osbourne obviously was just joking when he finished his No More Tours outing last year and announced that he would be performing live no more. In one of the shortest tours in recent memory, he said he’s now looking for a new band to back him when he heads back out on the road later this year. What a killer.
Sire Is Still Up On The Farm
Acoustic KROQ Set Electrifies U.K. Act

For many modern rock artists, the multi-act Christmas concerts sponsored by radio stations such as KROQ Los Angeles and WHFS Washington, D.C., are a nice way to cap a successful year. But for U.K. band the Farm, KROQ's December 1992 “unplugged” show offered a spark of new life to a lagging career.

“That experience was a revolution for us,” says Farm front man Peter Hooton as his band prepares for the release of its third album, “Hula-hoo,” in May 16 from Sire Records.

“At the time the show came up, there were some serious conflicts within the band in terms of what direction we should go in.

“But as we sat in a hotel room reasoning, for a few days, just us and some guitars, we realized what our problem was: We had forgotten about the songs.

“So it’s easy to understand why the Farm’s members might have been suffering a crisis of confidence at that time. The Liverpool-based band had分娩 the scene in 1989-91 with a pair of top 10 British singles, “Groovy Train” and “All Together Now,” that brought orchestral, re-arranged guitar riffs with electronic samples. Its debut album, 1991’s “Sparactus,” entered the U.K. chart at No. 1 and, according to the band, sold more than 1 million copies worldwide—including 180,000 in the U.S., according to SoundScan data.

However, the techno-heavy sophomore effort, “Love See No Colour,” stifled upon its release in late 1992 and had sold only 16,800 copies in the U.S. to date, according to SoundScan data. We definitely went over the top in becoming slaves to technology on that record,” says Hooton. “In hindsight, probably wasn’t the best way to follow the first album, but I don’t think we could have gotten where we are now if we hadn’t done it.

Where the Farm now is in a back-to-basics, no-frills framework that enfolds guitars and the social and political themes that have marked the group’s most successful work. “I really think we were second album,” says Howie Klein, Sire Records VP/managering director. “There wasn’t a whole lot we could do with ‘Love See No Colour’; but this one has some really great songs that will work on the radio. But beyond that, this album is...

(CONTINUED ON PAGE 17)

THE FARM: Standing from left: Keith Mullin, Steve Grimes, Roy Boulter, Ben Leach, and Carl Hunter. Kneeling is Peter Hooton.
ASCAP Streamlines With Changes To Payment Plan

BY IRV LICHTMAN

NEW YORK—As part of its ongoing reorganization, ASCAP says it has made the most deep-seated changes in its membership payment plan in more than 30 years.

In essence, the changes are designed to shift more payment responsibility dollars to copyright owners of hits on radio and those who create and publish them and background music on TV and motion pictures. In contrast, cutbacks are apparent in the same television and concert fields and in music advertisements. "We hope everyone will benefit from [an] effort to improve plans to reallocate how the pie is being sliced," says ASCAP COO John Lo Frumento.

The 60-year-old performing rights society, in the midst of a vast reorganization since last September, announced the new plan on Wednesday. It was approved by ASCAP's 24-member board during a recent annual membership meeting in Los Angeles.

The payment system's objectives are to better reflect the value of different types of performances to the entire ASCAP repertoire, to reduce administration costs, and to simplify payment rules and procedures. These goals are in line with previously stated plans to increase the society's efficiency and make available a bigger pool of dollars for royalty distribution.

The new plan addresses the four performance fee areas: TV, radio, general licensing, and symphonic and concert fields.

Regarding television, ASCAP says that TV's new environment, led by the rise of first-run syndication and the growth of cable TV, makes determining the relative values of the wide variety of music performances (e.g., features, themes, background, advertisements) "even more of a challenge, requiring ASCAP to update its weighting formula," says a letter dated March 15 to ASCAP members signed by new ASCAP president Marilyn Bergman.

The proposed improvements to the weighting formula are designed, says the letter, to make TV more consistently and accurately to the licensing value of TV performances. Its main features are increased crediting for the length of time that background and basic theme music is performed; reduced crediting for use of "audio"-based works in advertisements; and revised crediting by time of day to reflect audience levels more accurately.

Regarding radio, the board approved replacement of the Radio Feature Award system with a new radio payment system that would add "substantially" more funds to hit songs than the RFA, generate a 50% increase in the number of hit songs eligible to receive these payments; and be funded entirely from radio sources and general licensing distributions.

ASCAP says it expects that significant changes to the new payment structure will boost radio payments across the board. "In particular," states the membership letter, "we expect catalog payments to be up slightly this year as a result." With general licensing, which includes thousands of retail establishments, ASCAP is departing from the practice, born of economic necessity, of distributing these revenues by using a proxy of certain featured performances on radio and TV.

To make general licensing allocation more accurate in two ways, ASCAP will now allocate the revenues based on actual use of "audio" (radio, tapes, or live performances) as opposed to TV performances by ASCAP members (in the past, general locations were not based on type of music delivery in the retail establishments). Secondly, all types of TV will share in the general licensing revenues; in the past, non-feature uses on TV (theme, background, jingles) did not receive any allocations from general licensing revenues. "As a result," the letter states, "more money will be allocated to radio and non-feature uses on television."

ASCAP says that over the next five years, a "magnificent symphonic subsidy to about 50% of its current level, while "maintaining the existing special awards program" that targets "significant" contributions to the symphonic and concert field. The letter notes that in the past, the ASCAP "multiple" crediting system has basically subsidized this area, establishing payments that have "well exceeded the parameters of their intended purpose." In ASCAP's view, its efforts to increase overall distributions will benefit all members, including those in the symphonic and concert field.

In line with its long-standing concept, ASCAP's new payment plan is subject to review by the U.S. Justice Department and, in certain instances, federal courts. The ASCAP board, however, has told members that some elements of the plan will be ready in time for the May writer distribution and that ASCAP will working to have changes in place for the June publisher and August writer distributions.

Fisher Sues Over Live Set

Encore Label, Tower Are Targets

BY EDWARD MORRIS

Eddie Fisher, one of the most successful recording balladeers of the '50s and early '60s, has filed a $10 million lawsuit against Encore Records and the Tower Records chain in state superior court in San Francisco. The suit alleges the illegal recording, manufacturing, and distribution of one of Fisher's live performances.

The original complaint was filed March 15, and amended March 15 to include the distributors City Hall Records and Records Limited. In the meantime, Tower, in response to the plaintiff's request for a preliminary injunction, has agreed to stop selling the album at issue—"On Stage With Eddie Fisher"—and to surrender all pertinent documentation concerning its purchase and sale of the album.

Specifically, the suit charges invasion of privacy, commercial appropriation, and intentional infliction of emotional distress. In addition to asking the court to award $5 million for general and $5 million for exemplary damages, the suit seeks unspecified sums for pain and suffering.

Fisher was a top pop artist on the RCA Victor label, with such No. 1 hits as "I'm Walking Behind You," "Oh My Pa-Pa," and "I Need You Now." He continues to work as a concert performer.

According to Arnold Laub, Fisher's lawyer, the singer has authorized only one live concert recording, which took place at New York's Winter Garden Theater in 1961. It is uncertain, Laub says, where and when the recording at issue was made.

The complaint does not say where Encore Records is located or who owns it, and Laub told Billboard he has so far been unable to discover these facts.
Artists & Music

Russians Seek U.S. Aid With New Copyright Law

Advice on Enforcement:
The bad news is that the Russians have a problem enforcing their new copyright law, the good news is that they are seeking the assistance of the U.S. music publishing community to put teeth into the law.

A delegation of leading representatives of the Russian legislative, judicial, and executive branches came to New York recently to meet with executives of the National Music Publishers Assn./Harry Fox Agency, to (in NMPP/Harry Fox's words) "share ideas and seek advice and assistance in structuring a copyright protection system."

"In order to re-establish its greatness as a music copyright producing nation," noted NMPP/Harry Fox CEO/president Ed Murphy, "Russia must increase criminal penalties and establish remedial procedures. It should also join the Berne and Geneva Phonograms Conventions, and truly become part of the world's effort to protect creators and copyright holders."

During its week in the U.S., the seven-member Russian delegation met with U.S. Attorney General Janet Reno and Justice Department officials, FBI Director Louis Freeh, Commerce Secretary Ron Brown, acting Register of Copyrights Barbara Ringer, and Commissioner of Patents & Trademarks Bruce Lehman.

"Our acquisitions of late have been feeble," says Chrysalis Music president Tom Sturgess. "We believe they will make 1994 a very strong year for both the creative and financial points of view."

This is how Sturgess says the company's year is shaping up with new writer/artist signings: Madder Rose, whose second album will be released by Seel/Atlantic in April with production by Stephen Street (Morrissey, the Cranberries), and Tripping Daisy, an Island/Red/PolyGram act from Texas whose debut album, "Bill," reportedly has sold 60,000 units. The latter group is on a U.S./European tour and is preparing to record its second album.

Another new signing is Love Seen, a New York alternative group signed by Echo Records, the Chrysalis Music Group's new sister label, that is recording its first album; and Shuf-N-Dap, a new act signed to Giant Records, with an April album release planned. "One sings, one raps," says Sturgess.

From the U.K. unit of Chrysalis Music, Sturgess also represents Sire's Aphex Twin and Rollerstate Skinny and Caroline's Thieves and Seefel. Sturgess reports that a number of less-recent signees are making their marks, either as artists or writers with solid covers, including Smashing Pumpkins, Domino, Shaqueille O'Neal, Maria Christina, Steve Duberry, and Stacy Pierson.

Deals: EMI Music has signed J Dibbs to a worldwide co-publishing deal; his credits include songs for R&B, hip-hop, reggae, and gospel artists, including Joe's "I'm In Love" (Mercury). EMI also has signed Chil Parker for worldwide co-publishing; he is the writer/producer behind Onyx's hits "Slam," "Throw Up Your Gunz," and "Shifted," and has written and produced for Run-DMC and Boss.

Leeds Entertainment has acquired the Bobby Hart share of the rock standard "Hurt So Bad," which he wrote with Teddy Randazzo and Bobby Weinstein. The song has been a hit for Little Anthony & the Imperials in 1965, for the Lettermen in 1969, and for Linda Ronstadt in 1980.

MCA Music has signed Grammy-nominated writer Allan Rich to a worldwide publishing agreement. A songwriter at MCA Music for six years, he received Grammy and Academy Award nominations for the song "Run To You," recorded by Whitney Houston for the smash "Bodyguard" soundtrack, which has reportedly sold more than 25 million copies worldwide. His songs will be included on upcoming projects by Gladys Knight, Belinda Evans, Patti Labelle, and Carl Anderson.

Update: The New York-based publishing house that comprises the Arc Music, Conrad Music, Jewel Music, Regent Music, and Sunflower Music catalogs has updated its catalog of approximately 1,000 of its most important titles, including many blues, swing, jazz, and rock classics that date back as far as the '20s. Also included in the catalog, titled "License That!," is ownership information on master recordings.

The company also has made two promotional CDs from its catalogs: "So Great Songs Of The '60s" and "Christmas In The Air."

Print on Print: The following are the best-selling folios from Warner Bros. Publications:

1. Blind Melon
2. Eagles Complete
3. James Taylor Live
4. Common Thread: Songs Of The Eagles
5. Neil Young, Unplugged.

Gospel Music

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

Billboard spotlights this lively and inspiring music with:

• A history of the Dove Awards
• A look at the growing Christian crossover market,
• Don Jeffery's report on retail's growing role
   in Christian music
• An analysis of the cross-over of the Billboard chart to
   Soundscan and its impending affect on the industry.

Join Billboard in toasting the past, present and future success of Gospel. "It's not just for Sundays anymore."

Issue Date: April 30
Ad Close: April 5

Contact: Lee Ann Photoglo / 615-321-4294

William & Stryker
The Heatseekers chart lists the best selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard chart. The chart is produced in conjunction with other Billboard charts and the Billboard 200 Album Chart, not in the top two lists. The Heatseekers chart is based on self-reported retail sales from new and developing artists. The chart is produced by Billboard Communications. All titles on the chart are available on cassette and CD. * Asterisks indicate vinyl LP's available. ** Artist's credits are provided by BMI. All royalties due are paid to BMI.
Kashif Makes Mark As An Educator
Producer Teaches At UCLA, Mulls New Album

**BY DAVID NATHAN**

LOS ANGELES—While he hasn't released a new album since his self-titled set for Arista Records in 1989, Grammy-winning producer/musician Kashif has remained busy as an educator, passing on what he has learned in the industry since starting as a teenager member of the classic funk band B.T. Express.

Kashif, who relocated from Hawaii to the West Coast in 1992, can be found in the college classroom on a weekly basis, teaching eager students at UCLA about the inner workings of the business.

The three-month course, tagged "Contemporary Record Production With Kashif," kicked off Jan. 11 and, in addition to discussing a variety of relevant topics (including publishing, songwriting, promotion, and the legal aspects of working in the industry), the class featured guest performances by noted musicians like keyboardist Greg Phillinganes and guitarist Paul Jackson Jr.

Among his other projects, Kashif recently acted as music director for a television pilot featuring Diet Pepsi's "Uh-Huh Girls." Pictured are Gretchen Palmer, Melanie Paul, Kashif, and Darlene Dilling.

A recent field trip to Winsorius Studios in Los Angeles gave students an opportunity to witness on-luce production first hand.

"After I went out on a lecture tour of colleges around 1987, I realized how little most people knew about being in the business," says Kashif, whose initial production work with Whitney Houston in 1986 resulted in her first pair of hits, "You Give Good Love" and "Saving All My Love For You.

"Says Kashif, "New artists make mistakes because there's so much information that's veiled in this cloak of secrecy. In the class, I get to walk students through the entire process of recording."

Hussein Khaiboggi (son of international financier Ahmad Khaiboggi), who is one of 18 students in the class, says, "Since Kashif is a successful producer and artist, he gives us the advantage of seeing both sides of the process. He's explained exactly what the role of a producer is, how much is involved, and what a producer expects from artists he's working with.

"Buoyed by the response he has received from the classes, Kashif says he is seeking other projects, including producing the upcoming album of a female singer named Uh-Huh Girls."

Kashif says, "It was a time of self-discovery, and I decided I didn't want the pressure of just getting a new deal. I wanted my career to take its natural course— I had 10 years of wanting everything, and I decided it. I was going to do another solo record, it would be on my terms."

Accordingly, Kashif—whose cutting-edge technological wizardry marked his early albums for Arista—is completing work on an instrumental jazz album. Noting that the five Grammy nominations he received during his five-album tenure with the label (which began in 1984) were all for instrumental work, Kashif says, "It makes sense for me to focus on the instrumental side of my music. That seems to be one of the aspects of what I do that people really enjoy."

Strong Message. Eastwest recording act Sudden Change spoke to students at the Jefferson House Middle School in Elizabeth, N.J., about staying in school and keeping a positive mental attitude. The duo's debut single is titled "Comin' On Strong." Joining Jesse, left, and Kata is retired NFL player Al Dixon, center, who joined Sudden Change at the lecture.
**R&B ARTISTS & MUSIC**

**RESULTS.**
That's what you get from your ad in Billboard's Classified Section. In its 100th year, Billboard has a responsive readership of over 200,000 influential decision makers worldwide. Known as THE SOURCE for the music, video and home entertainment industries, Billboard has developed its reputation, leading the world in industry news, and always reporting it first.

If you have a product to sell, or a service to offer, or any other classified related item to advertise, Billboard's Classified section gives you the most effective and most extensive market contact:

**Get Results. Call today.**
1-800-223-7524 (Toll Free)
212-536-5055 (Fax)
212-536-5174 (Direct line)
Billboard Classified
1515 Broadway
New York, NY 10036
Attn: Jeff Scortich

---

**IMPACT—BILLBOARD NETWORKING FAIR**

In conjunction with the Impact Super Summit Conference VIII, Impact and Billboard bring you a very special event, The Networking Fair: Part Deux

It is the premier event for: Black Music, R&B Radio, Black Retail, Black Artists, Cable TV, Song Writers, Music Publishers, Management Firms, Entertainment Lawyers and Trade Publications and Organizations!

Committed to excellence and fostering continuous growth in the Music Industry, 100 R&B Radio Programmers and Music Directors and over 75 Independent retailers will gather to participate in the conference.

Join us and meet one-on-one with the leaders and decision makers in these fields.

You can make a difference!

**Networking Fair:** Saturday, April 23
Conference: Thursday, April 21 thru Sunday, April 24

For Super Summit registration call IMPACT at (212) 645-8001
For the Networking Fair, call Suzanne Baptiste at Billboard, (212) 536-5221
## Billboard's Top R&B Albums

**For Week Ending Apr. 2, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A-A-Pee</td>
<td>Its' On (Part II)</td>
<td>MCA</td>
<td>12</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>2</td>
<td>Aztec</td>
<td>Clear Vision</td>
<td>Jive</td>
<td>10</td>
<td>3</td>
<td>$14.98</td>
</tr>
<tr>
<td>3</td>
<td>The New Edition</td>
<td>Heartbreak</td>
<td>MCA</td>
<td>8</td>
<td>2</td>
<td>$13.98</td>
</tr>
<tr>
<td>4</td>
<td>The Isley Brothers</td>
<td>Between the Sheets</td>
<td>Jive</td>
<td>6</td>
<td>1</td>
<td>$13.98</td>
</tr>
<tr>
<td>5</td>
<td>The New Edition</td>
<td>I Want to Know</td>
<td>Jive</td>
<td>4</td>
<td>3</td>
<td>$14.98</td>
</tr>
<tr>
<td>6</td>
<td>Patti Labelle</td>
<td>Nobody But You (I Don't Want Nobody But You)</td>
<td>MCA</td>
<td>3</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>7</td>
<td>SWV</td>
<td>Don't Play That Love Game</td>
<td>MCA</td>
<td>2</td>
<td>5</td>
<td>$14.98</td>
</tr>
<tr>
<td>8</td>
<td>Michael &amp; The Other Brothers</td>
<td>I'll Make a Man Out of You</td>
<td>Jive</td>
<td>1</td>
<td>6</td>
<td>$14.98</td>
</tr>
</tbody>
</table>

### Billboard's Top R&B Albums

**For Week Ending Apr. 2, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fast Forward</td>
<td>You're Still Mine</td>
<td>Jive</td>
<td>12</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>3</td>
<td>Jagged Edge</td>
<td>Real Thing</td>
<td>MCA</td>
<td>8</td>
<td>2</td>
<td>$13.98</td>
</tr>
<tr>
<td>4</td>
<td>Minnie Riperton</td>
<td>Remembers</td>
<td>Motown</td>
<td>6</td>
<td>1</td>
<td>$13.98</td>
</tr>
<tr>
<td>5</td>
<td>Faith Evans</td>
<td>The First Time</td>
<td>Jive</td>
<td>4</td>
<td>3</td>
<td>$14.98</td>
</tr>
<tr>
<td>6</td>
<td>The New Edition</td>
<td>I Want to Know</td>
<td>Jive</td>
<td>3</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>7</td>
<td>Patti Labelle</td>
<td>Nobody But You (I Don't Want Nobody But You)</td>
<td>MCA</td>
<td>2</td>
<td>5</td>
<td>$14.98</td>
</tr>
</tbody>
</table>

### Billboard's Top R&B Albums

**For Week Ending Apr. 2, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fast Forward</td>
<td>You're Still Mine</td>
<td>Jive</td>
<td>12</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>3</td>
<td>Jagged Edge</td>
<td>Real Thing</td>
<td>MCA</td>
<td>8</td>
<td>2</td>
<td>$13.98</td>
</tr>
<tr>
<td>4</td>
<td>Minnie Riperton</td>
<td>Remembers</td>
<td>Motown</td>
<td>6</td>
<td>1</td>
<td>$13.98</td>
</tr>
<tr>
<td>5</td>
<td>Faith Evans</td>
<td>The First Time</td>
<td>Jive</td>
<td>4</td>
<td>3</td>
<td>$14.98</td>
</tr>
<tr>
<td>6</td>
<td>The New Edition</td>
<td>I Want to Know</td>
<td>Jive</td>
<td>3</td>
<td>4</td>
<td>$14.98</td>
</tr>
</tbody>
</table>

### Billboard's Top R&B Albums

**For Week Ending Apr. 2, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fast Forward</td>
<td>You're Still Mine</td>
<td>Jive</td>
<td>12</td>
<td>4</td>
<td>$14.98</td>
</tr>
<tr>
<td>3</td>
<td>Jagged Edge</td>
<td>Real Thing</td>
<td>MCA</td>
<td>8</td>
<td>2</td>
<td>$13.98</td>
</tr>
<tr>
<td>4</td>
<td>Minnie Riperton</td>
<td>Remembers</td>
<td>Motown</td>
<td>6</td>
<td>1</td>
<td>$13.98</td>
</tr>
<tr>
<td>5</td>
<td>Faith Evans</td>
<td>The First Time</td>
<td>Jive</td>
<td>4</td>
<td>3</td>
<td>$14.98</td>
</tr>
<tr>
<td>6</td>
<td>The New Edition</td>
<td>I Want to Know</td>
<td>Jive</td>
<td>3</td>
<td>4</td>
<td>$14.98</td>
</tr>
</tbody>
</table>
Columbia Builds A Buzz On Nas’ ‘Illmatic’; A Tragic, Bloody Week On Staten Island

The buzz on Nas, the newest rapper on Columbia’s roster, is big and growing stronger. “We decided that in order for our marketing plan to be effective, we had to market to the 10% of the people who are trend-setters,” says Ashley Fox, director of artist development at Columbia Records. “Producers, filmmakers... anyone with a big mouth who is passionate about music and credible. We figured the rest would follow suit.”

“Illmatic” is the name of Nas’ debut album, which is starting to ripple through Planet Rap. It’s a colorful blend of events and experiences (“life, death, triumph, woe”) as seen through his eyes. His honesty and passion are palpable through and through. The title, says Nas, “is the sound of the type of shit I’m about.”

Nas’ introduction to the world came via “Live At The BBG,” an acknowledged classic from Main Source’s 1990 album “Breaking Atoms.” He rhymed chorus-line style alongside Akinylee, Large Professor, and Joe Fas. Next, in 1992, he dropped “Halftime,” which was featured on the “Zebrahead” motion picture soundtrack.

This year, Nas (who grew up in the Queensbridge housing projects in Long Island City, N.Y., which also nurtured Marley Marl, MC Shan, and Intelligent Hoodlum) recorded several songs with Large Professor, including “It Ain’t Hard To Tell,” the first single from “Illmatic,” wherein he declares his status as da muhfuggin’ man. He got signed to Columbia based on the strength of a demo. To complete the album, Nas collaborated with other production scientists. They are Pete Rock, L.E.S., DJ Premier (from Gang Starr), and Q-Tip (from A Tribe Called Quest).

“Nas is an artist that we’re putting everything behind,” says Fox. “It might not look that way to the outside world, because we’re doing things in a very nontraditional manner.”

Fox says Nas was given autonomy from Columbia’s executive seniors to “do what has to be done to make the record happen.” She created a “musician” team of four people—including publicist Miguel Baguer, A&R exec Faith Newman, national director of rap promotion Tyesh Harris, and herself. The team met nightly, after the regular work day, to converse the marketing plan for “Illmatic.”

After mailing advance cassettes to the aforementioned tastemakers in November, the team initiated a fax campaign that ran for about six weeks. Then they focused their attention on securing early press. “You can’t imagine how much press this kid has gotten as a solo artist,” says Fox. “He graced the covers of The Flavor and Rap Pages, and he has been or will be featured in Vibe, The Source, and Rolling Stone.”

The label shipped a Ralph McDaniel-directed video clip in late January, the same day as the 12-inch of “It Ain’t Hard To Tell.” Also, an electronic press kit featuring interviews with the producers who worked on the album was sent out. “What they have to say about Nas is touching and so real,” Fox says.

Now Columbia is shifting back to marketing to the tastemakers. It will soon service a heavyweight Nas T-shirt to no more than 250 people. “The whole idea,” Fox notes, “is to have people who don’t already know Nas ask, ‘Could I get that...? Who is that kid?’”

It’s ALL GOOD: Kool G. Rap is working on his new album for Cold Chillin’/Epic. It’s slated for an early-summer release... Wu-Tang Clan’s latest RCA album “Enter The Wu-Tang (36 Chambers)” was certified gold by the RIAA. According to a spokesman at Street Life/Scotti Bros., 12 Gauge’s baby party jam

“Dunkie Butt (Please Please Please)” has sold 500,000 units... Mobb Deep, formerly on 4th & Eyeless, has released a new album: Loud/RCA... Mark Jackson of the Los Angeles Clippers and Kenny Smith of Houston Rockets hope to follow in the footsteps of Shaquille O’Neal, who records for Jive. The pair has completed a rap track together for a yet-to-be-determined label... King Just’s “Warriors” Drumz (Black Fist) is a phat, fluid, flipcy, and off-the-wall freestyle jam that’s worth seeking out. It’s straight from the depths of Shuain (that’s New York’s Staten Island, homefolks). The B side, “Move On Em Stomp,” also punches and kicks... The Source magazine’s first annual Source Awards show is set to take place April 25 at the Paramount in New York. Comedyrocker Bernie Mac (from the film “House Party 3” and “Above The Rim”) and all-purpose personality Fab 5 Freddy will serve as hosts of the event. Ed Lover & Doctor Dre will co-host from an off-the-stage post, according to Dave Mays, publisher of the Source... Fyah/Continuum rapper Fevu (that’s Usef backwards) just recorded a track that was underndated/unexposed soul legend Bobby Womack tandem “Got This Round N’ Circles.” It’s the bluesy cry of a hitter ghettol bastard... The other week was a crazy and tragic one in Staten Island, N.Y. Three males connected to the borough’s burgeoning rap scene died from gunshot wounds. First Dante Hawkins, the son of Wu-Tang Clan member U-God, was caught in the crossfire of a shootout March 12. Then, three days later, Darryl Route. The 27-year-old brother of Guy Route, who manages Virgin rapper Shyfe, was shot during an argument. Next, Two Cent, an associate of both Shyfe and Wu-Tang Clan, died from a bullet wound in the chest. Speaking of homicides as they relate to their hometown, Shyfeh rhymes in “On And On,” his debut single, “This happens everyday around my way, so I pray that I could live another day.” Amen.

Chill N’Da House. The Palace in Los Angeles was the site of Outburst/RAL/Chaos artist Donmo’s listening party for his self-titled album. Hanging out with Donmo, center, was KGB APD Michelle Santososso, left, and KGB MD Harold Austin. His current single is “Sweet Potato Pie.”
THE PRETENDERS
(Continued from page 12)

"I missed him terribly," says Hynde. "Both he and I were fondering—and probably not playing well—and I needed something to kick me in the ass and inspire me."

Chambers, who moved on to play with Dave Stewart & the Spiritual Cowboys and maintains his role in the ongoing group Mass World with keyboardist Jonathan Perkins, agrees: "I'd worked with various people and relocated to L.A., and looked for something that didn't really exist," says Chambers, who was in London when Hynde rekindled their musical relationship.

The reunion came at the behest of, oddly enough, Chicago band Urge Overkill. Hynde was in Los Angeles last August, mixing her new Ian Stanley-produced album with Bob Clearmountain, when a friend persuaded her to see Urge Overkill at a club gig.

"They were awesome, and when I met them afterwards, [drummer] Blackie Onassis said, 'I saw your drummer when we were playing in Germany.' I knew they had great respect for Martin, but [they] didn't ask why I wasn't working with him."

Still, Urge Overkill planted a nagging fixation on Chambers, and also influenced Hynde in more direct ways. The band asked her to come to a Las Vegas club gig and sit in. "I thought it could be fun, so I went and we did 'Precious,' and it was very exciting and felt like the original Pretenders," adds Hynde. "That's when Martin started creeping into my brain."

Eventually, Hynde contacted Chambers. "We went through one song, and it was the same feeling as when we first found him," says Hynde, recalling the Pretenders' early days. "No one has that swing and feel.""

For Chambers, it was "kind of neat to come back after that space of time and be as good as we were at the start." But his presence only reinforced a feeling Hynde had since discovering Urge Overkill—that the new Pretenders album was "cook-light."

Having recently cut "Bold As Love" for the "Stone Free" Jimi Hendrix tribute with producer Stephen Street, the newly satisfied Pretenders lineup quickly re-entered the studio with Street and cut four new songs: "Money Talks," "All My Dreams," "977," and "Love Colours."

"They kind of save the album's ass, in my estimation," says Hynde, "because it's like, 'Hello, people! This is actually a band!'"

Warner Bros. VP of publicity Liz Rosenberg, who says that "everybody in the company is slapping each other on the back" over the album, reports that major press, radio, and retail people will be brought to a Pretenders showcase in London prior to setting up an extensive interview schedule.

"It's so important to Classic Rock for everyone to realize that the Pretenders are a live band that she doesn't want to do interviews until people see them perform," says Rosenberg. "Then she'll go out on a small club tour to reinforce the idea that this is what the band is about."

"I'm chomping at the bit," says Hynde. "Just get me on stage so we can do our fucking songs. Child rearing has its moments, but there's nothing like living out of a suitcase, and believe me, I've looked!"

THE VISION FUND OF AMERICA
An association of visual industry professionals to promote research and resources for visually impaired people

1994 Annual Awards Banquet
Thursday, May 12, 1994 at The Plaza Hotel, NYC

Join the entire video industry in honoring:

Philip Clement, President & CEO, Rank Film Laboratories and Video Service Group
Sam Inoue, President, Fuji Photo Film U.S.A.,Inc.
John Taylor, President & CEO, Ingram Entertainment, Inc.

Proceeds from the Vision Fund Banquet benefit The Lighthouse National Center for Vision and Aging, an internationally known center dedicated to educating the individuals, their families and health care professionals about age-related vision impairment.

For banquet table reservations and journal advertising information contact:
Gilda Gold, Vision Fund Headquarters
800 Second Avenue
New York, NY 10017
Tel: 212-808-0077

www.americanradiohistory.com
Clivilles And Cole Retool C+C Music Factory

THE FACTORY GROOVES AGAIN: We recall with great clarity the first time we spoke with David Cole and Robert Clivilles about their brand new pet project, a rotating clique of up-and-coming singers and rappers called C+C Music Factory. It was 1991, and the producers were handily decked out in oh-so-fashionable togs, chilling in the overstuffed chairs of a Columbia Records conference room, and looking every inch the dance music producers and removers of the moment—which, in fact, they were. They had barely finished cutting tracks for their first album, yet they were already pondering the idea of international concert tours, cop-cut acts, and re-routing the direction of dance music at pop radio. Confident? Cocky? On the surface, perhaps. But as the wall-shattering command “everybody dance now!” fast filled dancefloors and airwaves around the world, visionaries proved to be a more appropriate adjective.

It is three years later, and the mood at New York’s Electric Lady recording studio is similarly positive. A lot of heavy stuff has gone down since “Gonna Make You Sweat” topped the charts, and there is immeasurable pressure surrounding the top-secret tunes-in-progress that eventually will fill the second C+C Music Factory album. As the pair sit down for their first interview in over a year, they bypass the drama and occasional bad blood, opting instead for relaxed, good-humored vibes—and, of course, that familiar bravado.

First, there is the album’s vocal lineup. Zelma Davis has returned as the resident vamp, while longtime protégé Tr Tanny has stepped into the role vacated by Freedom Williams—but with a twist: They harmonize as well. The real singer is the presence of Martha Wash, who has had a lengthy, sometimes litigious fracas with Clivilles and Cole to perform on several songs.

“Telling said it was really important to me that we sit down and have a personal conversation before we got to work,” Cole says. “We talked, and let our feelings out. By no means was it heated. We cleared up a lot. Four years later, she was in the booth wailing her butt off. It was fierce.”

Clivilles solo on “Takin’ Over,” a hiphop jam that Clivilles says could be the “club anthem of the summer.” The track begins with a slow and soulful passage on the piano, and it moves with ease without ever breaking into the uptempo section. Wash also featured with others on “Can You Dig,” a potential single that is cast in the now-classic C+C pop/hip-hop sound, and “Do You Wanna Get Funky,” another single contender that Clivilles gleefully dubbed “a real booty song.”

While the pair’s reunion with Wash is sure to grab headlines, Cole and Clivilles say the real surprise of the album will be the potency of Davis’ performances.

“She did her homework,” Clivilles beams, pointing to her turn on the rhythm streetball called “Take A Take I Got The Best Love You Ever Saw” as a vocal that “will surprise a lot of people. She took voice lessons, and has really grown in so many ways.”

The purpose of Brion’s breed old trio Trilogy in the C+C lineup, and on janes like the jazzy “All Damn Night” and the salsa/trip-bladed “Burrito Anthems,” as Clivilles sees it, is to bring the real surprise to a more hardcore fan base. Cole wants more.

Regardless of who is singing or rapping, the real glue of C+C Music Factory is the creative synergy and kinship that Cole and Clivilles share. Opinions are so many personal ways, the two spark when they work together in such a special way that they are constantly looking for different projects to collaborate on. Not content to rest on the laurels of a recent Grammy win for their contributions to Whitney Houston’s megahit comeback to “The Bodyguard,” their current agenda includes a deal with Sony Japan to launch G-Factory, a new dance subsidiary that is designed to accommodate the team’s prolific output.

The first release on G-Factory will be “Clivilles & Cole Nightclubbing,” work with Mariah Carey and Whitney Houston. We want this record to appeal to a wider and maybe older audience. It’s our chance to prove our versatility.”

In the meantime, Cole and Clivilles are focused on completing the as-yet-untitled C+C Music Factory album, which they hope to have in stores by June.

“We’ve realized that the way to conquer, pressure, we need an album,” Clivilles said. “It’s a different C+C album to put it in the back of our minds and get on with actually making the record.”

Cole says, “We want to take the sound a step further and change the vibe a little, make it a little harder. Whether people dig it or not, I think that’s what we’re proud of what we’re doing. We’re not compromising what we believe in.”

Beat’s N’ Pieces: We’re bemused to note that John Trienis was a casualty of recent layoffs at EMI Records in New York. After a winning streak of five No. 1 club hits last year, he leaves his post as national director of dance music promotion on Tuesday (1). Trienis is mailing under several options, and expects to announce a new industry home soon. We hear that there are no plans to replace Trienis at EMI right now. With no one actively working dance music at the label, where does this leave such successful core roots acts as Judy Cheeks, Eternal, Pet Shop Boys, and Joa? … On an upbeat note, popular U.K. indie Chart roll has signed a distribution deal with WestEast in the U.S., serving its dance/crossover department a tasty plate of club numbers to dine on. First singles resulting from the deal are “Better Late Than Never” by Laffayette and “Love Come Home” by Trienese Tribe With Frankie Pharaoh, which is due out later this month. No firm word on whether the red-hot “Feel What You Want” by Christina W. will also be on WestEast … David Morale’s sorely understappied debut, “The Program,” gets a new lease on life later this month when Mercury unleashes the ragga-trap anthem “In De Ghetto” to clubs. Morales did the mixes himself—and quite nicely at that. Another of the set’s warmer moments, “Sunshine,” is being eyed for an urban radio push … The “At Midnight: Tr Dance Classics Remixed” collection is finally about to be issued on Fader Chemistry Records. The album includes funky disco-era gems like “It’s Been So Long” by George McCrae, revamped by Judge Jules, and “Get Down Tonight” by K.C. & the Sunshine Band, brilliantly re-examined by Tom Moulton. Heavy props to Chemistry A&R dude Brian Chin for his fine production choices—Given the massive success of Joe Roberts’ gorgeous recent single “Lover,” London/frrr Records in the U.K. will launch a pop push behind his previous club hit, “Back In My Life,” to coincide with the shipment of the singer’s definitive full-length debut. London’s U.S. arm is going to work the project, but has yet to settle on a street date. Get crackin’, folks!… Starved for something new from Martha Wash? In the interim between solo and C+C Music Factory projects, seek out the Hollywood Records film soundtrack to “12: The Mighty Ducks” which she offers a sassy reading of “Mr. Big Stuff.” Quite fun! … Finally, Jody Watley’s fab new single, “When A Man Loves A Woman,” is sure to nab a much larger club audience with the onset of sassy gay and lesbian remixes by Steve Wolfe, head of A&R at MCA in London. The title hook line is manipulated to say “when a man loves a man it’s a beautiful thing” (with the same done for women), amid a storm of hip trance/beats. Not only is this a boldly effective promotional move, but it is in keeping with the open-minded perspective that Watley has been known to factor into her songs.

PARTING GLANCES: Drag performer and vocalist Peter Giles succumbed to complications resulting from AIDS March 15 in New York. Best known under the stage moniker Donna Giles, his high-pitched tones were last heard on the “Jackie 60” version of David Morales’ 1993 club smash “Gimmie Luv.” Performing and recording up to the end of his life, Giles recently completed a cover of the “Dreamgirl’s”Jennifer Holiday track “And I Am Telling You I’m Not Going.” The record, produced by Ev Nelson and remixed by Stonebridge, will be released on the independent Downtown 161 Records this month.

Love & India. Enduring dance siren India, left, celebrated her recent birthday with a performance at New York’s Factory 8. The highlight of the big shindig was a rendition of “Love & Happiness.” Her current hit with River Ocean on Strictly Rhythm Records. The legendary Tito Puente, right, also made a special appearance. Portions of the evening were shot for a future videoclip. (Photo: Tina Paul)

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST</th>
<th>MAXI</th>
<th>MAXI</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>76</td>
<td>6</td>
<td>7</td>
<td>I’LL WAIT</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>5</td>
<td>10</td>
<td>I’M IN THE MOOD</td>
<td>CECE PENSTON</td>
</tr>
<tr>
<td>12</td>
<td>33</td>
<td>44</td>
<td>3</td>
<td>DITA COLUMBIA</td>
<td>INNER CITY</td>
</tr>
<tr>
<td>13</td>
<td>27</td>
<td>30</td>
<td>5</td>
<td>TAKE ME AWAY</td>
<td>BABBIE CLINTON</td>
</tr>
<tr>
<td>14</td>
<td>24</td>
<td>35</td>
<td>9</td>
<td>SPACELIGHT</td>
<td>JUNIOR VAZQUEZ</td>
</tr>
<tr>
<td>15</td>
<td>21</td>
<td>25</td>
<td>11</td>
<td>DEEPER LOVE</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>16</td>
<td>27</td>
<td>11</td>
<td>10</td>
<td>I BELIEVE</td>
<td>SOUNDS OF BLACKNESS</td>
</tr>
<tr>
<td>17</td>
<td>8</td>
<td>11</td>
<td>6</td>
<td>GIVE MYSELF</td>
<td>THE DOUGLAS BROTHERS</td>
</tr>
<tr>
<td>18</td>
<td>42</td>
<td>3</td>
<td>12</td>
<td>KNOCK ON THEIR DOOR</td>
<td>LOVE</td>
</tr>
</tbody>
</table>
Red Hot Lineup Set For AIDS Benefit
Acts Pay Tribute To Influences On July Release

BY EDWARD MORRIS

NASHVILLE—Most of the recording has been completed for Mercury Records' "Red Hot + Country" album, which is set for release sometime in July. Proceeds from the album will go to a variety of AIDS research and treatment organizations.

Tribute is the theme of the album, with the two dozen acts involved paying their musical respects to those who have inspired and influenced their own work.

This will be the fourth album in the "Red Hot" series. It follows "Red Hot + Blue," "Red Hot + Dance," and "No Alternative," all of which were AIDS fundraisers.

The artists on their cuts, and their objects of tribute are: Kathy Mattea, "Rock Me On The Water" for Jackson Browne; Dolly Parton, "You Gotta Be Me Baby" for George Jones; Mary-Chapin Carpenter, "Ballad Of Willie Short" for John Jennings; Radney Foster, "Close Up The Honky Tonk" for Red Simpson and Buck Owens.

Also, Brooks & Dunn, "Folsom Prison Blues" for Johnny Cash; Marc Cohn, "I Can't Armour My Heart" for Randy Travis; Nanci Griffith, "If These Walls Could Speak" for Jimmy Webb; Peter, Paul and Mary, "I Dig The Horse" for Pete Seeger; Ricky Skaggs, "Dance, Dance, Dance" for Loretta Lynn; Randy Scruggs, "Ozark Mountain Child" for Merle Haggard; and Emmylou Harris, "Time Of The Season" for Johnny Cash.

A group of Bakersfield musicians, led by "Last Call" producer Mike Terry, will contribute to "Happy Trails For The Troubled Heart." Touring associates of this group include: Bruce Adcock, "What A Way To Go"; Marshall "Pony" Ford, "Goin' Out The Door"; and Les Hurd, "One More Time.

It was the late Dusty Hill of ZZ Top who suggested the idea for this project to Terry, and it was a hit instantly.

The album's "song list" includes performances by such country-folk luminaries as John Hiatt, Judy Collins, Merle Haggard, Lyle Lovett, Emmylou Harris, Johnny Cash, the Neville Brothers, the Doobie Brothers, Springsteen, and America. Terry is also producing a CD of his rock hits that will be released simultaneously with the country release.

The "Red Hot" series is the brainchild of Terry and his wife, Myra, who produced the first two "Red Hot" albums for Brazil's Sony Music. They have since gone on to produce the "Red Hot + Blue" and "No Alternative" albums, both of which have raised millions for AIDS research.

"Red Hot + Country" is the third in the series and will be released on July 19. The album will feature contributions from such luminaries as Bob Dylan, Mary Chapin Carpenter, Lyle Lovett, Emmylou Harris, and John Prine, among others.

Add to this list the contributions of such country legends as Johnny Cash, Loretta Lynn, and Merle Haggard, who have all agreed to contribute their talents to the cause.

The album will also feature performances by such up-and-coming artists as Jason Isbell and the 400 Unit, who have agreed to contribute their talents to the cause.

The album will also feature performances by such up-and-coming artists as Jason Isbell and the 400 Unit, who have agreed to contribute their talents to the cause.

Stars Keep On Truckin’, With Upcoming Promo Toy

BY STEVE TRAUMAN

NEW YORK—One of the hottest items in country music collectibles is likely to be the Buddy Love Son Haulers assortment of three super-detailed replicas of the Kenworth Aerodyne 18-wheel "big rigs" that travel with the shows of Billy Ray Cyrus, Randy Travis, and Clint Black.

In an innovative licensing deal arranged by Lucinda Price, Paul Durand of Nashville-based Music Concepts, the actual voice of each country star offers a personal message when a button is pushed on the open-sided "Try Me" package. There’s also a four-color likeness of each star on the side of the 22-inch-long truck—and great sound effects. A turn of the key activates sounds of the engine starting and idling. The push of a button sounds the horn, and a push of the truck in reverse sounds the "beep-beep" backup warning.

The first units are due to ship to retail outlets in May, and will be on Music City toy store shelves at a suggested list price of less than $30 each. A variety of "Thursdays" will be held for Fort Payne, Ala. In addition to the host act, Vince Gill, Diamond Rio, Aaron Tippin, Patty Loveless, Confederate Railroad, Michelle Wright, Neal McCoy, Lee Roy Parnell, Steve Wariner, Mark Collie, John Berry, Clinton Gregory, and Dallas County Line will perform. To date, the event has raised $3 million for charities...Chicago's Museum Of Broadcast Communications and the Country Music Foundation will present "Country Music On The Air," June 25-Sept. 30 at the Chicago Cultural Center. It will include the seminars "Cowboys And Crooners; Historic Perspectives Of Country Music" (July 7), "TNX - Then Now" (July 19), "Grand Ole Opy; Mother Church Of Country Music" (Aug. 18), "Country Coast To Coast" (Sept. 5), and "Music To Look At. Country Music Videos" (Sept. 29)....The International Bluegrass Music Ass'n annual "World Of Bluegrass will be held Sept. 19-25 in Owensboro, Ky.
Country Stars Make A Play For Radio At CRS

It didn't matter whether you were a developing act or a superstar, the Country Radio Seminar in Nashville was the place to be March 2-5. A record number of radio personnel came to town to see country's prevailing talent in an almost around-the-clock series of concerts and showcases.

The Smile Squad. Following his featured performance on Unistar Radio Networks' "Acoustic Country" show, Warner Bros. recording artist Travis Tritt, third from left, takes time to celebrate. Joining him, from left, are Ken Kragen, his manager; Ed Salamon, Unistar; Pam Green, Unistar; and Bill Mayne, Warner Bros. Records.

The Cafe Crowd. MCA Records set up the MCA Cafe to introduce its artists to CRS registrants. Here are some of those who performed and attended. Standing, from left, are Robert Reynolds of the Mavericks, Mark Collie, Mac McAnally, Marty Stuart, Trisha Yearwood, Rodney Crowell, and Raul Malo of the Mavericks. Kneeling are Tim Closson of B105/WXKZ Cincinnati, Larry Hughes, western regional promotion director, MCA/Nashville; Scott Borchetta, VP of national promotion, MCA/Nashville; and Kerry Wolfe of WML Milwaukee.

Full Plate. Mercury Records' Kathy Matlack, fourth from left, and Columbia Records' Ricky Van Shelton, second from right, entertained CRS registrants at the annual ASCAP luncheon. Also attending were, from left, Luke Lewis, president of Mercury/Nashville; Dave Nichols, executive director of Country Radio Broadcasters; Ed Salamon, CRS president; Merin Littlefield, associate director, ASCAP; Connie Bradley, southern regional executive director, ASCAP; and Allen Butler, executive VP/GM, Sony Music.

Mc McCoy's Buddy. Buddy Owens, left, of KNX Phoenix congratulates Atlantic Records' Neal McCoy following his showcase performance at CRS.

Regrets. Doug Phelps, of Asylum Records' Brother Phelps, explains to the audience at the CRS New Faces show that his brother, Ricky Lee, is too ill to perform. The missing Phelps was sidelined by a ruptured appendix.

Jammers. A string of the label's finest strutted their stuff at the Arista Records Jam. Among them, from left, were Kix Brooks (Brooks & Dunn), Steve Warner, Radney Foster, Alan Jackson, label chief Tim DuBois, and Ronnie Dunn (Brooks & Dunn).

The Joy/Rick Club. Columbia Records' Joy Lynn White, third from left, and Rick Trevino, far right, are surrounded by admirers. Shown with them, from left, are Nancy Richmond, Columbia southwest regional promotion manager; Greg Stevens from KRT Albuquerque, N. M.; and Sami Cruas from KOLT Albuquerque.

Nautical Nippers. Descending a staircase on the General Jackson showboat are the RCA Records execs and artists who throw a floating party for CRS registrants. In the front row, from left, are singers Martina McBride and Clint Black and RCA VP/VP GM Thom Schuyler. In the second row, from left, are David Gales, RCA's VP of label operations; singer Andy Childs; VP of A&R Garth Fundis; and Dale Turner, director of national country promotion.

Dawdling With Doug. BNA Entertainment's Doug Supernaw pressed the flesh during the CRS artist-attendee reception. With him here, from left, are Chuck Thagard, BNA's director of national promotion, Frank Dawson of KAYD Beaumont, Tex.; Supernaw; Bob Moody of WPOC Baltimore; Country Radio Broadcasters board member Charlie Monk; and Mike Brophy of WXTU Philadelphia.

Giant Summit. Frolicking in the Giant Records suite during CRS were, from left, Tom Holclay, PD at WBJN, Bloomington, Ill.; Giant artist Deborah Allen, Giant/Nashville president James Stroud; VP of promotion Nick Hunter; and former baseball player Pete Rose.
<table>
<thead>
<tr>
<th>WEEK #</th>
<th>TITLE (ARTIST)</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>RANK #</th>
<th>WEEKS AT NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>ROPE THE MOON (LONESTAR)</td>
<td>MCA (MCANBB33000)</td>
<td>MCA</td>
<td>59</td>
<td>3</td>
</tr>
<tr>
<td>38</td>
<td>STATE OF MIND (RENEE FLEMING)</td>
<td>RCA (RCA3743)</td>
<td>MCA</td>
<td>36</td>
<td>20</td>
</tr>
<tr>
<td>39</td>
<td>IN MY OWN BACKYARD (BRIAN &amp; PAM)</td>
<td>MCA (MCA44029)</td>
<td>MCA</td>
<td>56</td>
<td>4</td>
</tr>
<tr>
<td>40</td>
<td>WISH I HADN'T LEARNED AT ALL (KATIE ARMSTRONG)</td>
<td>MCA (MCA46055)</td>
<td>MCA</td>
<td>56</td>
<td>3</td>
</tr>
<tr>
<td>41</td>
<td>A GOOD THING COMES TO THOSE WHO WAIT (LAURA LEON)</td>
<td>MCA (MCA42090)</td>
<td>MCA</td>
<td>46</td>
<td>18</td>
</tr>
<tr>
<td>42</td>
<td>ANOTHER DAY IN PARADISE (RICKY MARTIN)</td>
<td>MCA (MCA41088)</td>
<td>MCA</td>
<td>46</td>
<td>18</td>
</tr>
<tr>
<td>43</td>
<td>OUTSKIRTS (SATIN MILE)</td>
<td>MCA (MCA40030)</td>
<td>MCA</td>
<td>46</td>
<td>17</td>
</tr>
<tr>
<td>44</td>
<td>HONKY TONK CROWD (CLAY CHAPPELL)</td>
<td>MCA (MCA39047)</td>
<td>MCA</td>
<td>47</td>
<td>9</td>
</tr>
<tr>
<td>45</td>
<td>COMPANY TIME (THE BENTON BROTHERS)</td>
<td>MCA (MCA38027)</td>
<td>MCA</td>
<td>48</td>
<td>5</td>
</tr>
<tr>
<td>46</td>
<td>DADDY NEVER WAS THE CADILLAC KIND (BOBBY BARNES)</td>
<td>MCA (MCA37017)</td>
<td>MCA</td>
<td>53</td>
<td>4</td>
</tr>
<tr>
<td>47</td>
<td>IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (JERRY LEE LEWIS)</td>
<td>MCA (MCA36007)</td>
<td>MCA</td>
<td>35</td>
<td>27</td>
</tr>
<tr>
<td>48</td>
<td>HOW CAN I HELP YOU SAY GOODBYE (TED NUGENT)</td>
<td>MCA (MCA35007)</td>
<td>MCA</td>
<td>57</td>
<td>3</td>
</tr>
<tr>
<td>49</td>
<td>I DON'T WANT TO BE THE LAST TO KNOW (TOMMY WILLIAMS)</td>
<td>MCA (MCA34007)</td>
<td>MCA</td>
<td>63</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>NEVER BIT A BULLET LIKE THIS (JIMMY VAUGHAN)</td>
<td>MCA (MCA33007)</td>
<td>MCA</td>
<td>63</td>
<td>4</td>
</tr>
<tr>
<td>51</td>
<td>BORN READY (CRAIG MORGAN)</td>
<td>MCA (MCA32007)</td>
<td>MCA</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>52</td>
<td>JUST ONCE (BILLIE DEAN)</td>
<td>MCA (MCA31007)</td>
<td>MCA</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>53</td>
<td>STONE COLD COUNTRY (JOHN C. WALKER)</td>
<td>MCA (MCA30007)</td>
<td>MCA</td>
<td>52</td>
<td>11</td>
</tr>
<tr>
<td>54</td>
<td>EAGLE FEATHER (THE MADDEN BROTHERS)</td>
<td>MCA (MCA29007)</td>
<td>MCA</td>
<td>70</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NEW 1</th>
<th>THEY DON'T MAKE 'EM LIKE THAT ANYMORE (TROY LEE)</th>
<th>MCA (MCA28007)</th>
<th>MCA</th>
<th>60</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>SIMPLE LIFE (STEVEN CURTIS CHAPMAN)</td>
<td>MCA (MCA27007)</td>
<td>MCA</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>61</td>
<td>SHE NEVER CRIED (KENDRICK LAMAR)</td>
<td>MCA (MCA26007)</td>
<td>MCA</td>
<td>62</td>
<td>55</td>
</tr>
<tr>
<td>62</td>
<td>I LOVE YOU (J.D. OWENS)</td>
<td>MCA (MCA25007)</td>
<td>MCA</td>
<td>63</td>
<td>50</td>
</tr>
<tr>
<td>63</td>
<td>WOMAN, SENSUOUS WOMAN (KATIE ARMSTRONG)</td>
<td>MCA (MCA24007)</td>
<td>MCA</td>
<td>64</td>
<td>62</td>
</tr>
<tr>
<td>64</td>
<td>IN MY NEXT LIFE (SHANIA TWAIN)</td>
<td>MCA (MCA23007)</td>
<td>MCA</td>
<td>66</td>
<td>6</td>
</tr>
<tr>
<td>65</td>
<td>LOININ' IN THE SAME DIRECTION (TOMMY WEEKS)</td>
<td>MCA (MCA22007)</td>
<td>MCA</td>
<td>66</td>
<td>6</td>
</tr>
<tr>
<td>66</td>
<td>LET THE PICTURE PAINT ITSELF (JANET JOHNSON)</td>
<td>MCA (MCA21007)</td>
<td>MCA</td>
<td>66</td>
<td>6</td>
</tr>
<tr>
<td>67</td>
<td>CLOSING TIME (NANCY NOELER)</td>
<td>MCA (MCA20007)</td>
<td>MCA</td>
<td>66</td>
<td>6</td>
</tr>
<tr>
<td>68</td>
<td>JANIE'S GONE FISHIN' (JOE ELLIOT)</td>
<td>MCA (MCA19007)</td>
<td>MCA</td>
<td>68</td>
<td>46</td>
</tr>
<tr>
<td>69</td>
<td>NO MORE CRYIN' (RICKY VAN SHERMAN)</td>
<td>MCA (MCA18007)</td>
<td>MCA</td>
<td>70</td>
<td>65</td>
</tr>
<tr>
<td>70</td>
<td>DON'T TAKE THE GIRL (JASON ALDEAN)</td>
<td>MCA (MCA17007)</td>
<td>MCA</td>
<td>71</td>
<td>1</td>
</tr>
<tr>
<td>71</td>
<td>TAKING YOU TO THE HIGHLANDS (TROY LEE)</td>
<td>MCA (MCA16007)</td>
<td>MCA</td>
<td>71</td>
<td>1</td>
</tr>
<tr>
<td>72</td>
<td>SAWMILL ROAD (OZZY OSBOURNE)</td>
<td>MCA (MCA15007)</td>
<td>MCA</td>
<td>73</td>
<td>4</td>
</tr>
<tr>
<td>73</td>
<td>IF I HAD ONLY KNOWN (KENDRICK LAMAR)</td>
<td>MCA (MCA14007)</td>
<td>MCA</td>
<td>73</td>
<td>4</td>
</tr>
<tr>
<td>74</td>
<td>CONFESSIONS OF MY LOVE (ALAN JACKSON)</td>
<td>MCA (MCA13007)</td>
<td>MCA</td>
<td>75</td>
<td>7</td>
</tr>
<tr>
<td>75</td>
<td>YOUNG LOVE (ALAN JACKSON)</td>
<td>MCA (MCA12007)</td>
<td>MCA</td>
<td>75</td>
<td>7</td>
</tr>
</tbody>
</table>

| HOT COUNTRY RECURRENTS |

- TAKE IT EASY (JOHN MAYER) | COLUMBIA (C50000) | COLUMBIA | 14 | 5 |
- WHAT'S IT TO YOU (ALAN JACKSON) | MCA (MCA46055) | MCA | 14 | 5 |
- ONE MORE LAST CHANCE (VINCE GILL) | MCA (MCA42090) | MCA | 12 | 9 |
- IF IT WASN'T FOR HER (JERRY LEE LEWIS) | MCA (MCA35007) | MCA | 13 | 13 |
- I DON'T WANT TO BE THE LAST TO KNOW (TOMMY WILLIAMS) | MCA (MCA33007) | MCA | 15 | 15 |
- I'M NOT GONNA LET IT GET ME (BRAD BRADFORD) | MCA (MCA31007) | MCA | 16 | 16 |
- ONE MORE LAST CHANCE (VINCE GILL) | MCA (MCA42090) | MCA | 13 | 13 |
- IF IT WASN'T FOR HER (JERRY LEE LEWIS) | MCA (MCA35007) | MCA | 15 | 15 |
- I DON'T WANT TO BE THE LAST TO KNOW (TOMMY WILLIAMS) | MCA (MCA33007) | MCA | 16 | 16 |
- IF IT WASN'T FOR HER (JERRY LEE LEWIS) | MCA (MCA35007) | MCA | 15 | 15 |
- ONE MORE LAST CHANCE (VINCE GILL) | MCA (MCA42090) | MCA | 13 | 13 |

**Note:** Billboard Hot Country Singles & Tracks chart for April 2, 1994.
Nominated for 5 1994 Academy of Country Music Awards:
• Entertainer of the Year
• Top Male Vocalist
• Single Record of the Year
• Top Vocal Duet
• Album of the Year

The Good Run continues...

• Over 7.5 million records sold
• 11 number one singles
• 15 top 5 singles
• 8 number one videos

"1993 Writer/Artist of the Year Award"
Nashville Songwriters Association
International

"1993 Top Country Songwriter"
Music Row Magazine

Congratulations from RCA-Nashville and Moress, Nanas, Shea Entertainment
**Billboard**

**TOP COUNTRY ALBUMS**

FOR WEEK ENDING APR. 2, 1994

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASS/CD</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>MCA 10965 (10.98/16.98)</td>
<td>2 weeks at No. 1</td>
<td>RHYTHM &amp; COUNTRY &amp; BLUES</td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 82594/95 (19.98/15.98)</td>
<td></td>
<td>KICKIN’ IT UP</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>SOUNDCRAFT mca 10972 (11.98/15.98)</td>
<td>8 B SECONDS</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS &amp;</td>
<td>SONY BMG 32693/94 (12.98/15.98)</td>
<td>COMMON THREAD: THE SONGS OF THE EAGLES</td>
<td></td>
</tr>
<tr>
<td>REBA MCENTIRE</td>
<td>MCA 10063 (11.98/15.98)</td>
<td>GREATEST HITS VOLUME TWO</td>
<td></td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>LIBERTY 80567 (10.98/15.98)</td>
<td>IN PIECES</td>
<td></td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>SONY BMG 19701 (10.98/15.98)</td>
<td>A LOT ABOUT LOVIN’ (AND A LITTLE ‘BOUT LOVING YOU)</td>
<td></td>
</tr>
<tr>
<td>MARY-CHAPIN CARPENTER</td>
<td>ARISTA (16170/1615.98)</td>
<td>COME ON COME ON</td>
<td></td>
</tr>
<tr>
<td>VINCE GILL</td>
<td>MCA 10970 (10.98/15.98)</td>
<td>I STILL BELIEVE IN YOU</td>
<td></td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>WARNER BROS. 45207 (19.98/15.98)</td>
<td>TAKE ME AS I AM</td>
<td></td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA 10971 (10.98/15.98)</td>
<td>PURE COUNTRY (SOUNDTRACK)</td>
<td></td>
</tr>
<tr>
<td>NEAL MClCOY</td>
<td>ATLANTIC 82594/95 (10.98/15.98)</td>
<td>NO DOUBT ABOUT IT</td>
<td></td>
</tr>
<tr>
<td>DWAYNE YOUNG</td>
<td>ARISTA 71404/71400 (12.98/15.98)</td>
<td>THIS TIME</td>
<td></td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>MCA 62329 (10.98/15.98)</td>
<td>NO TIME TO KILL</td>
<td></td>
</tr>
<tr>
<td>RICK FREWING</td>
<td>COLUMBIA 50259/209 (19.98/15.98)</td>
<td>RICK FREWING</td>
<td></td>
</tr>
<tr>
<td>JOE DIFFIE</td>
<td>EPIC 53023/25016 (11.98/12.98)</td>
<td>HONKY TONK ATTITUDE</td>
<td></td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>ARISTA 71404/71400 (12.98/15.98)</td>
<td>NO FENCES</td>
<td></td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA (1080/1615.98)</td>
<td>BRAND NEW MAN 3</td>
<td></td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 82594/95 (10.98/15.98)</td>
<td>LIFE’S A DANCE</td>
<td></td>
</tr>
</tbody>
</table>

**NEW**

| MARTY STUART | MCA 10965 (10.98/16.98) | ***Hot Shot Debut*** | LOVE AND LUCK |

**Week Ending Apr. 2, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASS/CD</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GEORGE JONES</td>
<td>EMI 4277/5050 (7.98/9.98)</td>
<td></td>
<td>SUPER HITS</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA 12 (7.98/15.98)</td>
<td>GREATEST HITS</td>
<td></td>
</tr>
<tr>
<td>THE CHARLIE DANIELS BAND</td>
<td>EMI 26795/26797 (12.98/15.98)</td>
<td>A DECADE OF HITS</td>
<td></td>
</tr>
<tr>
<td>CONWAY TWITTY</td>
<td>MCA 3229/3245 (14.98/12.98)</td>
<td>THE VERY BEST OF CONWAY TWITTY</td>
<td></td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>SONY BMG 32693/94 (10.98/15.98)</td>
<td>GREATEST HITS, VOL. 2</td>
<td></td>
</tr>
<tr>
<td>VANCE GILL</td>
<td>MCA 10641/14 (12.98/9.98)</td>
<td>BEST OF VANCE GILL</td>
<td></td>
</tr>
<tr>
<td>REBA MCENTIRE</td>
<td>MCA 4970/4972 (12.98/15.98)</td>
<td>GREATEST HITS</td>
<td></td>
</tr>
<tr>
<td>ROGER WHITTSACKER</td>
<td>MCA 4970/4972 (12.98/15.98)</td>
<td>DANNY BOY</td>
<td></td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>MCA 10636/15 (12.98/15.98)</td>
<td>GARTH BROOKS’ GREATEST HITS</td>
<td></td>
</tr>
<tr>
<td>THE JUDDS</td>
<td>SONY BMG 19701 (10.98/15.98)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DWAYNE YOUNG</td>
<td>REPRISE 23379/20906 (9.98/15.98)</td>
<td>GUITARS, CADILLACS, ETC., ETC.</td>
<td></td>
</tr>
<tr>
<td>DAVID ALLAN COE</td>
<td>COLUMBIA 53667/DYNO (9.98/13.98)</td>
<td>GREATEST HITS</td>
<td></td>
</tr>
<tr>
<td>DOUG STONE</td>
<td>EMI 4277/5050 (7.98/9.98)</td>
<td>I THOUGHT IT WAS YOU</td>
<td></td>
</tr>
</tbody>
</table>

| Alabama with the greatest sales gain this week, according to Nielsen SoundScan. Recording Industry Association of America (RIAA) certification for sales of 500,000 units, with multi-million sellers indicated by an asterisk following the symbol. ** note indicates LP is available. Most tape prices, and CD prices for WEA and BMG titles, are suggested lists. Tape prices marked EQ, and other CD prices, are equalized prices, which are projected from wholesale prices. Greatest Gainer shows chart’s largest unit increase. Pacesetter indicates biggest percentage growth.**

Compilation from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.
COUNTRY SINGLES

by Lynn Shults

NOTCHING ITS FIRST No. 1 with “My Love” (4-1) is Little Texas. The song was written by Porter Howell, Brady Sears, and Tommy Barnes, and was produced by James Stroud, Christy D'Andrea, and Lisa Gore. The group’s debut album, “Singles,” launched in 1991 with “Some Guys Have All The Love,” which peaked at No. 8. The group’s initial exposure drew a mixed response. Not all country radio programmers embraced Little Texas. However, the group’s look and stage performances were more rock than country. But like Sawyer Brown and other artists who have paved their own trails, Little Texas has prevailed. Cashing lead vocals and harmonies have led to three consecutive top five singles from the band’s second album, “Big Time” (10-9 on Top Country Albums). The versatility of the group continues to impress: There have been two different lead vocalists on the three singles. Tim Rushlow sings lead on “What Might Have Been” while Brady Sears takes his turn on “My Love,” which he co-wrote. He also is the lead actor in the music video, Del Gray, Duane Propes, and Dwayne O’Brien complete the group. It is O’Brien who sings lead on “Peaceful Easy Feeling,” from the compilation album, “The Best of Little Texas.”

THE MOST ACTIVE SINGLES on the Hot Country Singles & Tracks chart is “Rope The Moon” (4-37) by John Michael Montgomery, followed by “Love Bug” (4-33) by George Strait; “Spelled Perfume” (6-69) by Pam Tillis; “Walking Away A Winner” (10-61) by Kathy Mattea; “If The Good Die Young” (13-72) by Tracy Lawrence; “I’m Holding My Own” (14-60) by Lee Roy Parnell; “Before You Kill Us All” (33-89) by Randy Travis; “A Good Run Of Bad Luck” (25-89) by Clint Black; “Life #9” (14-8) by Martina McBride; and “Try Not To Look So Pretty” (32-89) by Dwight Yoakam.

Compilation Albums occupy four of the top five positions on the Top Country Albums chart. Holding at No. 1 is the week’s Greatest, “Rhythm Country & Blues,” “Best Of” by Chris Ledoux (72-53) wins the Facecetter award, showing a 73% increase in sales over the previous week. Other compilations showing strong increases are “Greatest Hits” (69-89) by Suzy Bogguss and “Greatest Hits” (47-90) by Billy Dean.

THE DOMINANCE OF WEA labels on the singles chart continues. With “My Love” by Little Texas jumping from No. 4 to No. 1, the WEA-distributed labels have now held the No. 1 position on the Hot Country Singles & Tracks chart for 13 of the past 14 weeks. At the start of the WEA assault with six weeks at No. 1, followed by Warner Bros. (5) and Giant (1).

THE NEW FACES SHOW at the Country Radio Seminar is always a boost for the artists who perform there. Reaping the benefit of a strong performance in front of what is arguably the industry’s most influential audience is Tim McGraw, whose “Don’t Take That Girl” debuts at No. 71 on the singles chart. McGraw’s album, “All I Want To Do,” the newest installment of the chart, has been made into a music video for the song, “All I Want To Do,” and has been released to Immediate BDS detections at monitored stations KFPK Kansas City, MO, KBQX Houston, KRLF Dallas, KWKH Shreveport, LA, KZSW Wichita, KS, and WYVW Knoxville, TN.

 Acts Added To FanFest’94 Lineup

NASHVILLE—FanFest ‘94 has added several more top acts to its talent lineup and added such new nonmusic attractions as cook-offs and celebrity book signings. The entertainers who will perform range from Los Angeles County Fair & Exposition Complex in Pomona, Calif. Newly signed acts include recent Grammy winner Asleep At The Wheel, Toby Keith, Bonnie Nelson, Juice Newton, Carl Perkins, Lisa Scott, and Nicholas. These performers join a talent lineup currently consisting of John Anderson, Lynn Anderson, Ballie & The Boys, Boy Howdy, Mark Chesnutt, Confederate Railroad, Larry J. Dalton, Billy Dean, Marty Haggard, Tracey Lawrence, Johnny Lee, Martina McBride, Ronnie Milsap, John Michael Montgomery, Buck Owens, Collin Raye, Sawyer Brown, Dan Seals, Ralph Stanley, Doug Stone, Doug Supernaw, Leroy Van Dyke, Dwight Yoakam, and Zaza Creek.

More acts will be added to the bill, organizers say.

Music Video and Travis Witt will autograph their autobiographies and newcomer Faith Hill also will sign autographs during the four-day festival.

Stuart Promotes New Album With Airfare Tie-In

NASHVILLE—MCA Records’ Marty Stuart is promoting his newest album, “Love And Luck,” by offering a unique contest with travel and musical prizes. Called “I Kiss Me, I’m Gone,” through a fare-discount tie-in with American Airlines.

Stuart holds the honorary title of Nashville’s “international ambassador of country music tourism,” and appears in the promotional video “Dream, Dream, Dream,” which the city’s chamber of commerce airs on the Nashville Network and Country Music Television, and throughout Europe. He also is featured in a current Opal- lympia, American Airlines TV commercial.

Stars Keep On Truckin’ (Continued from page 26)

country market is growing rapidly, and the old toys are being purchased by parents. There was a natural tie-in, with the collector’s market as a major bonus.”

Add Nathan, “The concept of voice-licensed sound that actually takes each star’s voice and puts it on an electronic chip makes it a truly innovative concept and adds uniqueness to the truck. We’re testing the two trucks in Haulers line to see if we like the three models and expand it to the future, based on very positive interest from major accounts over the recent Toy Fair.”

Jimmy Dean Co-Sponsoring Showdown

NASHVILLE—Jimmy Dean Foods has joined the True Value hardware chain to co-sponsor in-store music talent contest. Earlier co-sponsors with True Value were Coca Cola and GMC Trucks.

Under the terms of the True Value/Jimmy Dean Country Showdown, contestants compete at local and state levels for the chance to win the promotional video “Dream, Dream, Dream,” which the city’s chamber of commerce airs on the Nashville Network and Country Music Television, and throughout Europe. He also is featured in a current Olympia, American Airlines TV commercial.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

www.americanradiohistory.com
**Top Contemporary Christian**

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWILA PARIS</td>
<td>STARGAZING: 005</td>
<td>7 weeks</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>REUNION: 0064: WORD</td>
<td>1 FIRST DECADE 1983-1993</td>
</tr>
<tr>
<td>RON KENDLY</td>
<td>INTEGRITY: 015: SPARROW</td>
<td>GOD IS ABLE</td>
</tr>
<tr>
<td>D.C. TALK</td>
<td>FOREFRONT: 0202: STARGAZING</td>
<td>FREE AT LAST</td>
</tr>
<tr>
<td>STEVE GREEN</td>
<td>SPARROW: 1334</td>
<td>WHERE MERCY BEGINS</td>
</tr>
<tr>
<td>SUSAN ASHTON</td>
<td>SPARROW: 1308</td>
<td>SUSAN ASHTON</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>REUNION: 0063: WORD</td>
<td>SONGS FROM THE LOFT</td>
</tr>
<tr>
<td>CARMAN</td>
<td>SPARROW: 1367</td>
<td>THE STANDARD</td>
</tr>
<tr>
<td>MICHAEL CARD</td>
<td>SPARROW: 1423</td>
<td>JOY IN THE JOURNEY</td>
</tr>
<tr>
<td>RAY BOLITZ</td>
<td>WORD: 57866: EPYC</td>
<td>ALLEGIANC</td>
</tr>
<tr>
<td>PETRA</td>
<td>DAYSPRING: 4238: WORD</td>
<td>WAKE-UP CALL</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>REWIND: 5041</td>
<td>AMERICA'S 25 FAVORITE PRAYSE CHORUSES VOLUME 2</td>
</tr>
<tr>
<td>MICHAEL ENGLISH</td>
<td>WARNER ALLIANCE: 4148: SPARROW</td>
<td>HOPE</td>
</tr>
<tr>
<td>RICH MULLINS</td>
<td>REUNION: 0073: WORD</td>
<td>A LITURGY, A LEGACY &amp; A RAGAMUFFIN BAND</td>
</tr>
<tr>
<td>WHITE HEART</td>
<td>STARGAZING: 2277</td>
<td>HIGHLANDS</td>
</tr>
<tr>
<td>GEOFF MOORE &amp; THE DISTANCE</td>
<td>FOREFRONT: 2011: STARGAZING</td>
<td>EVOLUTION</td>
</tr>
<tr>
<td>NEWB</td>
<td>NEWSBOYS: STARGAZING: 2825</td>
<td>NOT ASHAMED</td>
</tr>
<tr>
<td>PF6</td>
<td>SPARROW: 1403</td>
<td>GOLDIE'S LAST</td>
</tr>
<tr>
<td>CLAY CROSS</td>
<td>WORD: 9720</td>
<td>MY PLACE IS WITH YOU</td>
</tr>
<tr>
<td>RAY BOLITZ</td>
<td>STARGAZING: 2094</td>
<td>MOMENTS FOR THE HEART</td>
</tr>
<tr>
<td>MICHAEL SWEET</td>
<td>BENSON: 2231</td>
<td>MICHAEL SWEET</td>
</tr>
<tr>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>GOSPO-ENTIC: 2215: SPARROW</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>BRIGHTWOOD: 3342</td>
<td>AMERICA'S 25 FAVORITE PRAYSE/WORSHIP CHORUSES</td>
</tr>
<tr>
<td>MICHAEL ENGLISH</td>
<td>WARNER ALLIANCE: 4104: SPARROW</td>
<td>MICHAEL ENGLISH</td>
</tr>
<tr>
<td>TRUTH</td>
<td>SPARROW: 420</td>
<td>EQUATION OF LOVE</td>
</tr>
<tr>
<td>WAYNE WATSON</td>
<td>DAYSPRING: 4235: WORD</td>
<td>A BEAUTIFUL PLACE</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>REUNION: 0071: WORD</td>
<td>CHANGE YOUR WORLD</td>
</tr>
<tr>
<td>TWILA PARIS</td>
<td>STARGAZING: 2825</td>
<td>HEART THAT KNOWS YOU</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>MARANATHA: 8735</td>
<td>PRECIOUS MEMORIES</td>
</tr>
<tr>
<td>STEVEN CURTIS CHAPMAN</td>
<td>SPARROW: 1384</td>
<td>LIVE ADVENTURE</td>
</tr>
<tr>
<td>GLAD</td>
<td>BENSON: 2227</td>
<td>ACAPPELLA HYMNS</td>
</tr>
<tr>
<td>JIM COLE</td>
<td>IMPACT: 7510</td>
<td>MERCIFUL GOD</td>
</tr>
<tr>
<td>CARMAN</td>
<td>SPARROW: 1339</td>
<td>ABSOLUTE BEST</td>
</tr>
<tr>
<td>RON KENDLY</td>
<td>INTEGRITY: 014: SPARROW</td>
<td>LIFT HIM UP WITH RON KENDLY</td>
</tr>
<tr>
<td>COMMISSIONED</td>
<td>BENSON: 2944: CUG</td>
<td>MATTERS OF THE HEART</td>
</tr>
<tr>
<td>POINT OF GRACE</td>
<td>WORD: 24014</td>
<td>POINT OF GRACE</td>
</tr>
<tr>
<td>D.C. TALK</td>
<td>FOREFRONT: 2482: STARGAZING</td>
<td>NU THANG</td>
</tr>
<tr>
<td>STEVEN CURTIS CHAPMAN</td>
<td>SPARROW: 1328</td>
<td>GREAT ADVENTURE</td>
</tr>
<tr>
<td>HOSANNA MUSIC</td>
<td>INTEGRITY: 705: SPARROW</td>
<td>TIMES OF WORSHIP</td>
</tr>
</tbody>
</table>

**Note:** Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. *RIAA* certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Adler* indicates vinyl available. © 1994, Billboard/BPI Communications.

---

**Sparrow Gospel**

**Celebrating the Soul of America**

---

**Something Terrible Happens When You Don't Advertise...**

**Billboard APRIL 2, 1994**

---

**Sparrow Gospel**

---

**Celebrating the Soul of America**
BACK TO BASICS: After a tumultuous, two-year period of restructuring (since the 1991 death of Gospel Music Workshop of America founder James Cleveland), executives of the world’s largest gospel music organization are finally ready to get back to business. Last week’s 27th annual Board Meeting, focusing on systems and services and attracting more than 2,000 aficionados, announcers, manufacturers, and delegates is proof.

“Last year’s convention in Indianapolis was where we started to get back into the refinement of systems and services, and we want to continue on that note,” states GMWA Chair Al Hobbs. “Our nightly services, for example, which go from 6 p.m. until midnight, are now preregistration only, which makes for better utilization of our time. However, our biggest focus is on bridging the gap between the ministerial community and the singing community. We’re looking at why the music can matriculate and often the singers, writers, and people in the creative gospel community can’t. We want to find out if there are yet stereo-typical things that prevent this kind of interfacing and the support from the church base that the gospel industry is seeking. Additionally, we want to sensitize people to greater support for gospel music since it plays such a vital role inside our African-American worship experience.”

To that end, the group is spotlighting a new series of spoken-word seminars, scheduled daily (from 1 p.m.4 p.m.) to attract influential churchmen from across the country. Panel sessions will address directives that key on bridging the gap between the church and gospel communities.

The theme of the GMWA’s upcoming annual convention (Aug. 12-20 in Atlanta) is “Celebrating The Year Of Gospel Music.”

A LONG TIME COMING is how Walter, Lynette, and Edwin Hawkins feel about their first live recording as a family unit since 1988. Hard to believe, particularly since they haven’t missed a beat, musically speaking. I sat in on the final dress rehearsal for the live project, whose sold-out dates piggbacked the GMWA’s board meeting March 19-20 at the Calvin Simmons Theatre in Oakland, and was mesmerized. Bringing together some old songs but attracting new ones written by Walter Hawkins, the album is scheduled as a summer release from Omni Records under a new pact, recently signed with Walter Hawkins. But if the Hawkins family is out to prove anything, Edwin says, “It’s just that despite our individual projects, people know that we are still very much together as a family.”

SINGING GOSPEL’S PRAISES: Final competition dates for Quaker Oats’ Voices Of Tomorrow Youth Gospel Choir Competition program have been announced. Now in its second year, the competition, hosted by Vicki Winans, invites outstanding choirs from six cities to compete for more than $150,000 in cash and educational sponsorships. The finale—planned for Memphis (April 16), Raleigh-Durham, N.C. (April 25), Washington, D.C. (May 7), Philadelphia (May 9), Detroit (May 14), and Chicago (May 16)—will feature performances by Kirk Franklin, Yolanda Adams, DeLeon Richards, and Daryl Coley, all of whom serve on the Quaker Oats National Gospel Committee. The six winning choirs will appear on “Singasket,” the nation-ally syndicated gospel TV show.

BILLBOARD APRIL 2, 1994

For a Free Catalog and/or a Distributor near you call 1-800-669-3749 and ask for A.I.R.
ATLANTA INTERNATIONAL RECORD CO., INC. 881 Memorial Drive S.E. Atlanta, GA 30316
Artists & Music

Latin Notas

by John Lannert

The Latin 50 EXPANDS: CD One-Stop reports that Puerto Rico's 12-store chain Casa De Los Tapes has signed on as a SoundScan reporter. Sales information from the company should start appearing on the Billboard Latin 50 in two weeks.

"MI VIDA...IS YOU!" Adolfo Angel Alba, creative driving force of Los Temerarios, is looking for a producer to take the pop ballad mega-hit to Anglo territory. He currently is working on English lessons when not romancing Veronica Castro, of whom the main Temerario says he remains deeply enamored...Argentina's foremost dance label, Old Mortales, is looking for a distrib/prez panel in the U.S. Several stateside R&B stations are picking up "Bato's," a recent hit in Spain for Olds' DJ Dero...Ricky Martin is booked as the only Latino artist scheduled to appear at the White Nights Cultural Festival, set to take place June 16-19 in St. Petersburg, Russia.

Boyzz Link with Whitney: The Barrio Boyzz are set to open for Whitney Houston's April 24 show at Hiram Bithorn stadium in San Juan. Puerto Rico's David Lee Garcia has filed a public nuisance suit against Coca-Cola, who now reportedly is willing to settle out of court...The second annual Texas Live!, a country/Tejano concert to be staged April 24 at the Hemisfair Park in San Antonio (Continued on page 65).

The Billboard Latin 50

Compiled from a national sample of retail store and rack sales reports covering companies, and provided by Billboard/BPI Communications and SoundScan, Inc.

FOR WEEK ENDING APRIL 2, 1994

POP

1 GIPSY KINGS ELEKTRA 65595 LOVE, A LIBERTY GIPSY KINGS
2 3 M. A. SOLIS & LOS BUKIS ELEKTRA 66020 NO ESTAS INCALZANTE
3 4 BANDA MACHOS ELEKTRA 66012 LA MACHA
4 5 LOS TEMERARIOS EN LATINO ELEKTRA 66015 TODO LO QUE QUIERAS
5 6 M. A. SOLIS & LOS BUKIS ELEKTRA 66020 NO ESTAS INCALZANTE
6 7 EL RIZO ELEKTRA 66009 QUIERO VERTE
7 8 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
8 9 PROYECTO LUNA ELEKTRA 66030 QUIERO VERTE
9 10 VAQUERO MACHOS ELEKTRA 66020 NO ESTAS INCALZANTE
10 11 JERRY RIVERA ELEKTRA 66008 QUERIDA

TROPICAL/SALSA

1 GIPSY KINGS ELEKTRA 66019 LOVE, A LIBERTY GIPSY KINGS
2 3 GGLR ELEKTRA 66015 TODO LO QUE QUIERAS
3 4 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
4 5 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
5 6 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
6 7 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
7 8 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
8 9 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
9 10 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
10 11 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS

REGIONAL MEXICAN

1 GIPSY KINGS ELEKTRA 65595 LOVE, A LIBERTY GIPSY KINGS
2 3 GGLR ELEKTRA 66015 TODO LO QUE QUIERAS
3 4 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
4 5 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
5 6 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
6 7 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
7 8 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
8 9 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
9 10 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS
10 11 LUIS MIGUEL & LA REINA CASA 66030 ALGO MAS

New Music

50 RE ENTRY CALI CARRANZA DUO 619 FIEME DE LA LLUVIA

Hot Shot Debut

50 NEW CHIARA UNIVERSAL 7184 GUITAR PASSION
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 Rodriguez
(305) 441-7976

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

HOTEL ACCOMMODATIONS

Hotel InterContinental Miami
For reservations call (305) 577-1000
Room rate $115.00 single or double

To insure room please make reservation by April 17th*

REGISTRATION FORM

First Name: ______________________ Last Name: ______________________
Company: ______________________ Title: ______________________
Address: ______________________ State: ______________________ Zip: ______________________
City: ______________________
Business Phone: ______________________ FAX: ______________________

If paying by: ______ Check ______ Money Order ______ Visa/MC ______ American Express
Credit Card Number: ______________________ Expiration Date: ______________________
Cardholder's Signature: ______________________

REGISTRATION FEES ARE NON-REFUNDABLE.

Early Bird Special (Postmarked by April 16): $150
Pre-Registration (Postmarked by May 6): $195
Full Registration After May 6 and Walk-up: $295

*Please note registration forms must be postmarked by May 6th for Thursday's Hospitality Directory.

www.americanradiohistory.com
Artists & Music

BMI's Latin Awards Gala

MIAMI BEACH, Fla.—BMI’s Latin Awards ceremony, celebrating affiliated songwriters and publishers in the Latin market, was held March 10 at the Tropicana Club in Miami Beach. Citations of achievement honoring 50 of the most-performed songs on radio and TV were awarded during the dinner gala to more than four dozen songwriters and publishers.

After peermusic was named BMI’s Latin publisher of the year, peermusic president/CEO Ralph Peer II, third from left, and members of his family gathered to accept the award. Pictured, from left, are Hiram Negron, manager, Peer Puerto Rico; Peer; Ramon Arias, Latin professional manager, Peer New York; Peer; Elizabeth Peer; BMI president/CEO Frances Preston; Ralph Peer Jr.; Elizabeth Peer; Mary Megan Peer; Kathy Spanberger, senior VP, peermusic; Catalina Schindler, Latin division manager, West Coast, peermusic; and Del Bryant, senior VP, performing rights and writer/publisher relations.

Jose Mana Puyon, center, honored for his composition “Tres Deseos,” is congratulated by Francisco Almodovar, BMI’s director, Latin operations, and Diane Guarini, BMI’s senior vice president of catalog administration. Shown, from center, are Martín Bandier, chairman and CEO, EMI Music Publishing; Elias Andrade, manager, Latin operations, EMI Music Publishing; and Del Bryant, senior VP, performing rights and writer/publisher relations.

Gustavo Sanchez, award-winning writer of “Provocame,” holds court with Frances Preston, BMI’s president/CEO, left; Ellen Moraskie, director, Latin American region, Sony Music Publishing; and Diane Armadovar, BMI’s director, Latin music.

After overmusic was named BMI’s Latin publisher of the year, overmusic president/CEO Ralph Peer II, third from left, and members of his family gathered to accept the award. Pictured, from left, are Hiram Negron, manager, Peer Puerto Rico; Peer; Ramon Arias, Latin professional manager, Peer New York; Peer; Elizabeth Peer; BMI president/CEO Frances Preston; Ralph Peer Jr.; Elizabeth Peer; Mary Megan Peer; Kathy Spanberger, senior VP, peermusic; Catalina Schindler, Latin division manager, West Coast, peermusic; and Del Bryant, senior VP, performing rights and writer/publisher relations.

Jose Mana Puyon, center, honored for his composition “Tres Deseos,” is congratulated by Francisco Almodovar, BMI’s director, Latin operations, and Diane Guarini, BMI’s senior vice president of catalog administration. Shown, from center, are Martín Bandier, chairman and CEO, EMI Music Publishing; Elias Andrade, manager, Latin operations, EMI Music Publishing; and Del Bryant, senior VP, performing rights and writer/publisher relations.

Gustavo Sanchez, award-winning writer of “Provocame,” holds court with Frances Preston, BMI’s president/CEO, left; Ellen Moraskie, director, Latin American region, Sony Music Publishing; and Diane Armadovar, BMI’s director, Latin music.
**Billboard**

**April 2, 1994**

---

**Artists & Music**

---

**Jazz Blue Notes**

by Jeff Levenson

---

**CAN ZAP MAMA GO POP?**

(Continued from page 12)

---

**THE FARM**

(Continued from page 18)

---

**Classical Keeping Score**

by Is Horowitz

---

**BILLBOARD APRIL**

---

**GRAY**

---

**KEEPING**

---

**Holiday,** it's only in to be taken (And to come in long time)

---

**SOUTHERN HOSPITALITY:** Michael Torke and Anthony Davis were commissioned by the Atlanta Committee for the Olympic Games Cultural Olympiad to commission a new piece.

---

**ON TARGET:** The sound of anti-aircraft guns can be heard clearly over the music, but Wanda Landowska's version made in Paris in 1940 that sonata will be recorded by the legendary harpsichordist in 1994, on an EMI Classics disc.

---

**Plenty of Strings Attached:** Verve Records, never known for its abundance of mastered guitar players, now has three it wants to talk about. Marc Whitfield, late of Warner Bros., apparently has found a new home at the label, where he can be his traditional bad self; newcomer Evan Morris, late of the group Fatback, will set up gigs with Verve Forecast, where he can be as contemporary as he wants to be, and the ultra-rare Allan Holdsworth, whose lateness isn't really an issue (since I'm running out of clever things to say), will hang with either Verve's traditional imprint or its contemporary one, depending on the kind of music he creates.

---

**One More:** After some (much, none, all of the above) speculation that a return to Verve is imminent, Harpo Record's Bob Williams, by hanging his hat, the answer is Verve. Hanock has a techno-friendly release scheduled for June, "Dis Is Da Drum," which I'm told sounds Headhunters-like, and the album will be released as a Verve/Imago imprint, in direct contrast to the label's more straight-ahead releases, which will be issued under the Verve/Mercury imprint. Get it? Flip, flop, fly.

---

**BEEP, BEEP! POP:** From out over the cosmos (this is satellite technology, you know) comes news that yet another cable network devoted exclusively to jazz is planning to dish, throb, and pulse its way into your homes later this year. The 24-hour network, scheduled for a September launch, is a joint venture between two companies: the Los Angeles-based WorldJazz and the Japanese-based Clipping Point. Operating under the name WorldJazz, the channel will offer a programming mix of feature films, interviews, and retrospectives, including productions taken from the American Public Broadcasting System and the BBC. The venture maintains that Oscar Peterson and Branford Marsalis have been approached to be chairman and co-chairman, respectively, but their confirmations are still pending.

---

If WorldJazz takes off (and there are still plenty of details the company has yet to provide), it will mean that cable viewers with a bad jazz Jones will be able to channel-surf between two stations. BET is planning to launch its network, IET On Jazz, in October. It appears to be in a tender Jazz in WorldJazz in terms of operational togetherness. More details as they resound past.

---

Jazz Icons (Art Marketing Strategies) Die Hard: Just received Ettie Jones' latest, "Ladybird: Secrets Of Billie Holiday," on Private Music, and thought, "How's this for a Billie. That makes three in recent months, what with Miki Howard's "Miki Sings Billie" and Terence Blanchard's about-to-be issued "In My Solitude."" How many of these here there been, anyway, in the history of jazz? Tough question. Does call to the Institute of Jazz Studies at Rutgers University. Won't bore you with the computer read-out of releases containing the words "Billie Holiday," in the title, but the list of titles includes works by Abbey Lincoln, Jo Cook, Teddy Wilson, Carson McCrae, Johnny Griffin, Zoot Sims, Chet Baker, Mal Waldman, and Doc Cheatham. The Rise of Jazz Recordings will be released by Warner Bros., and Metric's "Satsayina" will take its title from the first names of Zappa's three principal groups, Daizee, Sabine Kabogo, and Sylvie Navasallie. Out of the group are singers Sally Nylo and Marie Afonso.

---

It's informed by their experiences over the last few years. "For No One," for example, is about people who are corrupted through power or fame. "When I Sing this song," I remember certain artists who change their direction. They have good direction and then they change," says Daizee. "Or people I grew up with as a child. I meet them again as adults, and they follow a very straight way. My vision is not their vision.

---

On a lighter note, album track "Mr. Brown" pays homage to one of the group's musical heroes, James Brown. Although this will go no singing, "Mr. Brown," this will be the first album to focus on the legend's career, and the songs include such hits as "I Got Money," "The Snake," and "I Cried For You." The group's performance will be recorded at the National Public Radio, contemporary jazz, all-star compilation, and college. "NPR is where we come from, getting a lot of support, so we did with the first record," says Warner Bros.

---

Bilbo-Baggins. In the eyes of jazz and progressive music Rickie Schultz, who will oversee the push at NPR, contemporary jazz, and all-star alternative.

---

"In truth, outside of NPR, the first reaction got limited support. Ricks adds," is the best of the all-star artist's career, I think we succeeded in bringing them to the attention of people. We offered something that has been in circulation for many years. Anyone who has been in touch with the project will feel more familiar with the group.

---

Zappa is an instant add at University of Santa Monica's KCIW, "Zappa blend contemporary and traditional European and African music. You don't find examples of this sort of hybrid that work as well as Zappa and Zappa. So when they come along, I'm sure, for celebration," says Chris Douridas, KCIW's MD.

---

Douridas says KCIW began playing Zappa's debut as an import in April 1992. The station played every cut from the album, which held down the No. 1 spot at the station for weeks. "Zappa's new album," she says, "is the best of the all-star artist's career, I think we succeeded in bringing them to the attention of people. We offered something that has been in circulation for many years. Anyone who has been in touch with the project will feel more familiar with the group.

---

Zappa also got exposure through a Coca-Cola commercial the group's debut that will air in North America and Europe.

---

When first asked to sing in the commercial, Douridas said no. "But we do like Bobbi Brown," she says. "I thought there is money there that can go to help people. I see poor people and think, 'Maybe one day when Zappa is over, I can help people.' Then I thought, I can help people now." The band's money from the commercial will be used to build a schoo in Africa.

---

Evelve also had initial doubts about the commercial. "You always hope that the artistry of the song comes through and they don't become a certain sort of people that continue to take them seriously," he says. "That said, a lot of people don't focus on the radio or music magazines or record stores, and it's very hard for them to find out about music. You hope something like this comes along and they search it out.

---

some egocentric Christians with lyrics like "Our father who art in heaven/ Come over on a 747..." Born back in seventh heaven." But for Hooton, "Messiah" is as much personal reflection as social commentary. "We're in an era of prophets, and pop stars are considered something of the biggest," he notes. "You know, Messiah's main goal in life you be a rock star, and he's been on tour even had a better rock star, Messiah. When I read that, I made it look at things from a new angle, and I was fascinated by this morose dark side of being a rock star. As "Messiah" goes to radio, Sire is previewing "Hullabaloo" at retail with a special soundtrack, a song that has been released on the film soundtrack "Naked NY," which was released March 22.

---

www.americanradiohistory.com
Reform-Minded Kobayashi Quits JASRAC Board

BY STEVE MCCLURE

Tokyo—Songwriter Asei Kobayashi has resigned from Japan's performing rights society JASRAC's board of directors just one month after joining it, charging that the society hasn't sufficiently reformed itself following the recent controversy over an interest-free loan from JASRAC to a nonprofit foundation.

"Nothing has changed—the same old attitudes are there," says Kobayashi, who earlier this year led the fight to stop a 7.2 trillion yen ($70 billion) loan to the Koga Music Foundation.

The money was to be used to construct a building to house the foundation, as well as JASRAC, but Kobayishi and other disdistant JASRAC members objected to its interest-free nature, as well as the lack of open bidding for the construction contract, a provision in the deal whereby JASRAC's rent was to rise 5% every two years over the deal's 30-year term, and what they said was the excessive size of the building (Billboard, Feb. 20).

JASRAC chose a new executive team after Kobayashi's group mounted a well-publicized campaign against the deal, and pledged to renegotiate with the Koga foundation.

But Kobayashi says the new team, led by president Ray Nakaniishi, chairman Toshiro Miyazaki, is continuing the back-room style of doing business that characterized the previous JASRAC regime.

Specifically, he objects to Nakaniishi's Feb. 21 meeting with Koga representatives, saying that after the recent controversy, JASRAC's dealings with the foundation should be out in the open.

"It's not good enough to discuss this matter with Koga and then ask for after-the-fact approval," says Kobayashi.

But at a press conference held here March 16, Nakaniishi said he met with Koga representatives merely to introduce himself, and not to hold formal talks regarding the Koga-JASRAC deal.

"It's really too bad that Mr. Kobayashi has resigned," said Nakaniishi, expressing a sentience echoed by other JASRAC officials attending the press conference.

"The policy of the new JASRAC is to have the investigation and construction of the Koga deal, whether the former officials are guilty (of any wrongdoing in the Koga affair)," Nakaniishi said. "We felt it was important for the committee to report, but Mr. Kobayashi wants action now.

Added Miyazaki, "I'm surprised. Mr. Kobayashi gets so emo."

(Continued on page 14)

MCA's Euro Expansion Continues

10 Subsidiaries Expected By Year's End

BY DOMINIC PRIDE

London—MCA Music Entertainment is not stopping to catch its breath in the race to catch up with the other major labels, setting itself a target of opening 10 new companies in Europe this year.

Plans are underway for four more subsidiaries before the end of the year, in addition to the six European companies being rolled out this month.

MCA has also added three directors to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sony Music U.K., joins as senior VP of business and administration (Billboard, March 20). Meir Minsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was vice-president of marketing for Sony Electronic Publishing in Europe.

Boyd Muir joins from EMI as VP, Finance.

MCA has added three directors to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sony Music U.K., joins as senior VP of business and administration (Billboard, March 20). Meir Minsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was vice-president of marketing for Sony Electronic Publishing in Europe. Boyd Muir joins from EMI as VP, Finance.

MCA has added three directors to its London-based international executive roster. Tim Bowen, former managing director of strategic businesses for Sony Music U.K., joins as senior VP of business and administration (Billboard, March 20). Meir Minsky is appointed VP of special marketing, with additional responsibility for new technologies. He previously was vice-president of marketing for Sony Electronic Publishing in Europe. Boyd Muir joins from EMI as VP, Finance.

Announcing the appointments, MCA Music Entertainment International president, Jorge Larsen said, "We have embarked on an ambitious expansion program, which will bring the number of affiliates from the current four in Japan, Canada, U.K., and Germany, to 10 on April 1, more to follow in the months to come. To plan and monitor this rapid growth, we need experienced executives in key positions at our headquarters."

Bowen headed the Columbia label at Sony Music U.K. until he was promoted to his business development position in 1991. His most recent post at Sony involved overseeing the Sony Face joint venture that runs the National Bowl at Milton Keynes venue, and the Whitchfield Street Studios (formerly the Hit Factory) in London. It is seen as an MCA coup to recruit a CBS/Sony veteran with such experience.

Larsen says, "Tim's had a multifaceted background; that's useful in such a small operation as ours, [since] we can't afford a specialist for every-thing."

Malinsky's experience as head of special marketing at Sony Music France will come in useful, Larsen adds. "The days of simple one-to-one re-releases are almost gone. We need new ways and ideas for the tired old consumer."

Larsen says the MCA appointments are not the only changes, although more hires will take place among middle management.

It is thought that Austrian and Swiss companies will be spun off from the German operation, and Norway and Denmark are logical candidates once the company in Sweden is established.

Most of the staff is now in place for the official opening of MCA companies in France, Belgium, Germany, Spain, Italy, and Sweden.

MCA Music Entertainment Scandinavian managing director Gert Holm- fred has put together his staff for the Stockholm office, which opens officially April 5.

LONDON—Billboard is adding to its network of international corre-spondents to cover territories that are becoming more valuable to the international music and entertainment business.

Five new writers become correspon-dents April 1, covering Norway, Finland, India, Turkey, and Poland.

Anti Isokangas will cover the Finnish music business. As a music writer and broadcaster for Helsinki's RadioMedia, Isokangas has a broad knowledge of both Finnish and international music.

Anil Chopra is Billboard's correspon-dent in India. Before joining his hand to writing, Chopra was involved in the Indian music business with CBS and with his own company.

Erik Valebrokk, based in Oslo, will cover Norway. He is a writer for one of the largest daily newspapers, Dagens Naeringsliv. He takes over from Kai Roger Otte-nsen, now working at Scandinavian Records.

Based in Istanbul, Adrian Higgs will cover the growing Turkish music business. Higgs is a writer for several consumer and business publications, including The Wall Street Journal. Rick Richardson joins as Polish correspondent in Warsaw. As well as contributing to Billboard, U.S.- born Richardson is a regular business and entertainment contributor to The European.

Dominic Pride, Billboard's Euro-pean news editor, says, "The interna-tional music business is very fast, and it has taken [dimension] steps into these territories in recent months. It's now clear that music from many of these countries has potential which stretches far beyond national boundaries. Each of these correspondents brings with them a knowledge of the country they cover, its music busi-ness, and an understanding of how the music business is shaped there."

"It's a rich diversity of music on offer," Billboard is also pleased to wel-come back as a correspondent FernandoTenente in Portugal, who has now recovered from illness.
South Korea Plans To Open Market To Japanese Fare

**SEUL—Japanese pop recordings and movies may land in South Korea some time this year, after being banned for almost half a century.**

The Culture/Sports Ministry is known to have set up step-by-step measures to grant open access for Japanese pop culture. The ban has existed since 1945, following Korea's liberation from Japanese colonial rule (Billboard, Nov. 6, 1993).

According to the ministry's outline, Japanese singers will be allowed to perform in their language at international song festivals and bilateral cultural exchange events to be staged here. That will be followed by permission for unrestricted public performance by Japanese artists and the sale of Japanese pop recordings.

Earlier this year, public reference to this highly sensitive subject was made by South Korea's ambassador in Tokyo, Geng Ro Myung. Subsequently, concrete outlines from the Culture/Sports Ministry surfaced prior to President Kim Young Sam's scheduled visit to Japan this month.

Until now, the unhappy history of Korean-Japanese relations and its legacy of bitter nationalism sentiments have been cited as the major obstacle to the free influx of Japanese pop culture. Despite progress toward normalization, however, opponents remain among local politicians, academics, and (mostly) conservatives, who fear an adverse effect on the younger generation.

For their part, music industry executives feel that the Kim administration will push ahead with its plans one way or another. Normalization of relationships between the two nations' music industries should help resolve the matter of unpaid music copyright fees and eliminate the disguised plagiarism of pop compositions.

Many Korean pop songs have been produced in Japan on karaoke lasers discs without the official approval of Korean copyright holders, while some Japanese songs have been published in Korea as local compositions.

**Sound City Fetes U.K. Pop**

**LONDON—Sound City '94 is a week-long celebration of U.K. talent to be held April 4-9 in Glasgow, featuring live shows, radio broadcasts, school visits, and music business workshops and seminars open to the public. It is sponsored by the British Phonographic Industry, BBC Basio One FM, the Musicians Union, and the Glasgow City Council.**

Radio One FM will broadcast from the event, along with hosts John Peel, Mark Goodier, Pete Tong and Johnny Walker, and concerts at the Tramway club taped for later broadcast. Scores of artists will perform at clubs, theaters, and retailers around the city. Here are artists scheduled at the principal venue, the Tramway, at press time:

**MONDAY, April 4:** The Charlatans, Hole, White Out, Kristen Hersh & Throwing Muses, Tindersticks.

**TUESDAY, April 5:** Therapy?, Nerdlog, Kalitock, Buffalo Tom, and a headline to be announced.

**WEDNESDAY, April 6:** M People, Iogones, Qui 3, Jamirouqui, Urban Species.

**THURSDAY, April 7:** Inspiral Carpets, Credit To The Nation & Chumbawamba, Baby Chaos, the Beatles, and Oasis.

**FRIDAY, April 8:** The Brand New Heavies, Klass, Fluke, Underworld, the Sandals.

**SATURDAY, April 9:** Texas, Gin Blossoms, Horse, Ed Alleine-Johnson.

**Eastern Germany's** only CD plant has been saved from closure. The Pilz plant in Albrechts, in the eastern state of Thuringia, has been saved from bankruptcy by a last-minute package from a consortium, including banks and a local investment group attached to the state government. The owner, the Munich-based Pilz group, has been facing financial difficulties.

**Nation Records** dance group Transglobal Underground is the latest British act signed outside the U.K. by Sony Music's licensed repertoire division. Sony LRD managing director Jeremy Pearce also has announced the promotions of Mark Tattersall, previously LRD head of marketing, to the post of international marketing director, and Stuart Middleton, previously financial controller for A&R and publishing at Sony Music, to finance and administration director for LRD.

The U.K.'s Performing Right Society is to conduct an independent review of its governance structures. Tom Clarke, DMM professor of corporate governance at Leeds Business School, is to review the way the society communicates to its membership. The report should be presented to the PRS council in September.
Hut/Vernon Yard in U.S.; A Golden Carill Moment

W ith PLANS for the release in coming months of a number of albums from Hut Records in London, the PolyGram/Mushroom Group, which was started a year ago with the aim of competing against the majors, has been successful in bringing together a number of artists and labels. Melodiya, a Russian label that is well respected, and PolyGram/Mushroom Group have signed a deal to release four albums together. Melodiya will be the first U.S.-based Russian label to release an album in the U.S. The deal is seen as a significant step in the development of the Russian music industry.

**By Dominick Pride**

**PolyGram Ventures Into Russia**

**By Vadim Yurechenkov**

MOSCOW—Since the advent of a market economy in Russia, the former state-run colossal Melodiya Records has been struggling to adapt to the changes in the industry. Melodiya is still the only state-run enterprise in the national industry, but it is now one of the most important labels in the country. The company, which has been supervising all record businesses under the U.S.S.R. since 1991, has been involved in several recording projects. Melodiya has recently released a new album, titled "Toxic," which has been well received by critics. The album features several established Russian bands, including "Toxic," which has been praised for its unique sound and composition. Melodiya has also been working on several other projects, including a new album with a famous Russian band, "Melodiya." The company plans to release several more albums in the coming months, including a new album with a well-known Russian band, "Melodiya." Melodiya is committed to promoting Russian music on an international level and is working hard to achieve its goals.

**Former U.S.S.R. Holds Perils, Possibilities**

**Melodiya's Status Declining**

Melodiya, a Russian label that is well respected, is in a difficult situation. The company, which has been supervising all record businesses under the U.S.S.R. since 1991, has been involved in several recording projects. Melodiya has recently released a new album, titled "Toxic," which has been well received by critics. The album features several established Russian bands, including "Toxic," which has been praised for its unique sound and composition. Melodiya has also been working on several other projects, including a new album with a famous Russian band, "Melodiya." The company plans to release several more albums in the coming months, including a new album with a well-known Russian band, "Melodiya." Melodiya is committed to promoting Russian music on an international level and is working hard to achieve its goals.

**MCAS's EXPANSION CONTINUES**

(Courtesy of page 30)

ish indie Scandinavian Records, says that R.A. McMahon's department is already up and running.

"Being that MCA is new in the market as a separate record company, it's important for us to be already up and running, making sure that things happen as close to the office as possible. Otherwise, we'll be operating in a vacuum and constantly trying to catch up," says McMahon.

Among top priorities for the new MCA company in "Rhythm Country & Blues," a division of standard music publishing, are the songwriting by country and R&B artists. A&R, says Holmes, is a priority for next year.

In France, a team has been assembled under director general Gerhard Woog, former MCA label manager at BMG. The Paris-based office will be in the 9th arrondissement of the capital. Several senior staffs have been brought in from France, including promotion director Jean-Michel Cantinot, former head of the French EMI-Chrysalis label; stra-tego director Christian Tarte, formerly with Sony Music; and financial director Alain Caillard.

The other division of the company under Kees van Weijen is also complete, and in the next two weeks the staff of 16 will move into premises on the Boulevard Marguerite in Paris, headquarters of the French EMI-Chrysalis label.
JUNO AWARDS CELEBRATE CANADIANS' EMBRACE OF CULTURAL ROOTS

(Continued from page 1)

fan-voted Canadian entertainer of the year during the March 20 awards ceremony, held at the O'Keefe Centre. Additionally, the Rankin's multi-format hit "Fare Thee Well Love" was honored as single of the year. 

"I didn't think it'd be such a big deal, but I'm really taken aback by all of this," a visibly overwhelmed Jim Rankin confided backstage.

The only other multiple winner at the event was A&M singer/songwriter Jann Arden, whose somber style is a distinctive trait in a culture that has produced such rapidly rising international talents as Arista/Nettwerk's Sarah McLachlan and WEA/Quinland Road Ltd.'s Loreena McKennitt. Arden captured the best new artist trophy and her single "I Would Die For You" also earned a best video award for director Jeth Weinrich.

National appreciation of the stunning success of powerful pop vocalist Celine Dion was apparent in her Juno win as female vocalist of the year, but excitement with the achievements of ethnic arts dominated the proceedings. James Keelaghan took the best roots-traditional album category for his Green Linnet/Festival record "My Skies"; Francoise Voisine won best selling francophone album for Trafic/MCA's "Album Du Peuple Tome 2"; and first-time winner Colin Linden triumphed in the best blues-gospel album slot for his Sony Canada release, "South At Eight, North At Nine."

Robbie Robertson, whose mother is a Mohawk from Canada's Six Nations Iroquois community, presented the first annual award for best music of aboriginal Canada to Lawrence Martin for his "Wapistan" album from Wawatay/EMI. Robertson announced in an earlier Canadian Music Week lecture that he is immersed in a Turner Broadcasting documentary/recording project concerning the indigenous music of North American tribes.

Hosted by stylist New Brunswick singer/showman Roch Voisine—who won male vocalist of the year—the Junos were prepped for the first time and televised to a national audience of 1.5 million.

The proceedings included impressive performances by Voisine, Dion, and the Rankins, as well as blues and aboriginal medley segments, but the emphasis in terms of awards remained on Canada's hottest new faces, with the Holly Cole Trio's "Don't Smoke In Bed" winning best contemporary jazz album, the Waltons victorious as best new group, Snow taking the best reggae recording trophy for "Informer," Charlie Major winning country male vocalist of the year, and Cassandra Vasik gaining country female honors. And in an upset win, I Mother Earth's "Dig," beat out Rush's "Counterparts" for best hard rock album.

Moreover, dozens of short film segments on such promising newcomers as Lori Yates, Zen Bungalow, and Natalie McMaster, all from Canadian Music Week showcase stages, provided considerable zest to the program.

The Junos also featured a comprehensive Hall Of Fame tributes for 19-year rock veterans Rush. The segment on the legendary band, which ran 15 minutes, included interviews with band members Geddy Lee, Alex Lifeson, and Neil Peart; concert footage; and celebrity clips from Kim Mitchell (saying he was surprised the trio would even show up at such an event), Barrenaked Ladies, Sebastian Bach Vernon Reid, Ben Mink, and actor Mike Myers. Lifeson's young son Justin took a wry swipe at the band's longevity, by congratulating his father on "making it into the Hall Of Flats."

"Without music, we would have to get a life. Without an audience, we would have to get a job," asserted Peart in his acceptance speech. Despite the accolades, Rush did not win any of its three Juno nominations for group of the year, producer of the year, and best hard rock group.

While accepting her award, Quebeaver Dion took a polite swipe at the Canadian Academy of Recording Arts and Sciences, which, for technical reasons, excluded such high-profile Canadians as four-time Grammy winner David Foster (Dion's producer) and Bryan Adams from 1994 Juno consideration.

"I'd like to thank David Foster, who I think is the best producer in the world— including Canada," Dion said in her brief speech. Continuing, she added, "I also think Bryan Adams is the best in the world— including Canada."

(Continued on page 6)

HONORS IN ONTARIO. Billboard editor in chief Timothy White, left, presents Nettwerk Productions president Terry McBride with Billboard's 1994 International Business Achievement Award as Billboard's Canadian correspondent Larry Lellian looks on at ceremonies in Toronto during Canadian Music Week. The decade-old Nettwerk organization's diverse production/management/label roster includes rising star Sarah McLachlan. The 1994 Billboard International Creative Achievement Award winner was Ontario artist Loreena McKennitt, whose "The Mask And The Mirror" album, the follow-up to her globally successful "The Visit," has just been issued in Canada by WEA/Quinlan Road Records. (Photo: Tom Sandier)

KOBAYASHI QUITS

(Continued from page 40)

it will take a while to reform JASRAC, slowly but surely."

Kobayashi says he has now set his sights on JASRAC's next general election, set for September 1995. He says he wants to get more young songwriters involved in the activities of the society, which he says is dominated by an old-boy network. "Every member of JASRAC should wake up and open their eyes," Kobayashi says.

There was no immediate word regarding who might replace Kobayashi on the JASRAC board.

A HASSLE-FREE POP-UP MECHANISM FOR EASY AND SAFE CD RELEASE

VIVA is proud to introduce its new unique jewel box featuring a hassle-free pop-up mechanism that allows easy and safe release of the compact disc from the tray. A new pop-up mechanism is now available. For details. Our decade of experience can help determine your success.

VIVA MAGNETICS LTD.
16F, E ON FACTORY BUILDING
14 HONG CHUK HANG ROAD
HONG KONG

TEL: (852) 870 0119
FAX: (852) 873 1041

MATRIX ASSOCIATES, INC.
1425 MONTE GRANDE PLACE
SAN FRANCISCO, CA 94127
U.S.A.

TEL: (415) 459-6913
FAX: (415) 459-6416
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>CANADA</th>
<th>GERMANY</th>
<th>ITALY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td>&quot;WHOA!&quot;</td>
<td>&quot;WHOA!&quot;</td>
<td>&quot;WHOA!&quot;</td>
<td>&quot;WHOA!&quot;</td>
</tr>
<tr>
<td>&quot;KODAI&quot;</td>
<td>&quot;KODAI&quot;</td>
<td>&quot;KODAI&quot;</td>
<td>&quot;KODAI&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
<tr>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
<td>&quot;HAHAHA!&quot;</td>
</tr>
</tbody>
</table>

**ALBUMS**

- MARIAN CARY MUSIC BOX
- CLASSIC BOLLYWOOD
- "WHOA!"
- "KODAI"

**NEW ZEALAND**

- HIP HOP HOLiDAY 3 THE HARD WAY (HOLiDAY)
- GANGSTA LEAN O R.L.
- BREATHE AGAIN TONI BRAXTON
- "WHOA!"
- "KODAI"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"

**AUSTRALIA**

- "WHOA!"
- "KODAI"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"

**NEW SINGERS**

- "WHOA!"
- "KODAI"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"

**NEW**

- "WHOA!"
- "KODAI"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"

**NEW SINGLES**

- "WHOA!"
- "KODAI"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"
- "HAHAHA!"

**NEW"
### HITS OF THE WORLD CONTINUED

**EUROCHART HOT 100**

**IRELAND** (IFPI Ireland) 3/1/54

**WEEK 12**

**SINGLES**

1. ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STREETS OF PHILADELPHIA
2. AS I WATCH THE NWY MARIAN CAREY COLUMBIA
3. THE SIGN OF THE TIMES RICHARD MARX A&M
4. THE SIGN OF THE TIMES RICHARD MARX A&M
5. MARY J. BLIGE & MIGUEL MERCURIO JIV
6. WITHOUT YOU MARIAN CAREY COLUMBIA
7. EVERYTHING IS CHECKED OUT CULTURAL GARDEN EMI
8. WITHOUT YOU MARIAN CAREY COLUMBIA
9. LONDON MONKS CHORUS OF SANTO CANTO GREGORIANC EMI
10. WITHOUT YOU MARIAN CAREY COLUMBIA

**ALBUMS**

1. MELODY MUSIC BOX COLUMBIA
2. BRYAN ADAMS SO FAR SO GOOD SONY
3. ENIGMA THE CROSS OF CHANGES VIRGIN
4. MELODY MUSIC BOX COLUMBIA
5. MELODY MUSIC BOX COLUMBIA
6. MELODY MUSIC BOX COLUMBIA
7. MELODY MUSIC BOX COLUMBIA
8. MELODY MUSIC BOX COLUMBIA
9. MELODY MUSIC BOX COLUMBIA
10. MELODY MUSIC BOX COLUMBIA

**DENMARK**

**WEEK 11**

**SINGLES**

1. ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STREETS OF PHILADELPHIA
2. AS I WATCH THE NWY MARIAN CAREY COLUMBIA
3. THE SIGN OF THE TIMES RICHARD MARX A&M
4. WITHOUT YOU MARIAN CAREY COLUMBIA
5. WITHOUT YOU MARIAN CAREY COLUMBIA
6. WITHOUT YOU MARIAN CAREY COLUMBIA
7. WITHOUT YOU MARIAN CAREY COLUMBIA
8. WITHOUT YOU MARIAN CAREY COLUMBIA
9. WITHOUT YOU MARIAN CAREY COLUMBIA
10. WITHOUT YOU MARIAN CAREY COLUMBIA

**ALBUMS**

1. MELODY MUSIC BOX COLUMBIA
2. BRYAN ADAMS SO FAR SO GOOD SONY
3. ENIGMA THE CROSS OF CHANGES VIRGIN
4. MELODY MUSIC BOX COLUMBIA
5. MELODY MUSIC BOX COLUMBIA
6. MELODY MUSIC BOX COLUMBIA
7. MELODY MUSIC BOX COLUMBIA
8. MELODY MUSIC BOX COLUMBIA
9. MELODY MUSIC BOX COLUMBIA
10. MELODY MUSIC BOX COLUMBIA

**SWITZERLAND**

**WEEK 11**

**SINGLES**

1. ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STREETS OF PHILADELPHIA
2. AS I WATCH THE NWY MARIAN CAREY COLUMBIA
3. THE SIGN OF THE TIMES RICHARD MARX A&M
4. WITHOUT YOU MARIAN CAREY COLUMBIA
5. WITHOUT YOU MARIAN CAREY COLUMBIA
6. WITHOUT YOU MARIAN CAREY COLUMBIA
7. WITHOUT YOU MARIAN CAREY COLUMBIA
8. WITHOUT YOU MARIAN CAREY COLUMBIA
9. WITHOUT YOU MARIAN CAREY COLUMBIA
10. WITHOUT YOU MARIAN CAREY COLUMBIA

**ALBUMS**

1. MELODY MUSIC BOX COLUMBIA
2. BRYAN ADAMS SO FAR SO GOOD SONY
3. ENIGMA THE CROSS OF CHANGES VIRGIN
4. MELODY MUSIC BOX COLUMBIA
5. MELODY MUSIC BOX COLUMBIA
6. MELODY MUSIC BOX COLUMBIA
7. MELODY MUSIC BOX COLUMBIA
8. MELODY MUSIC BOX COLUMBIA
9. MELODY MUSIC BOX COLUMBIA
10. MELODY MUSIC BOX COLUMBIA

**BELGIUM**

**WEEK 11**

**SINGLES**

1. MELODY MUSIC BOX COLUMBIA
2. MELODY MUSIC BOX COLUMBIA
3. MELODY MUSIC BOX COLUMBIA
4. MELODY MUSIC BOX COLUMBIA
5. MELODY MUSIC BOX COLUMBIA
6. MELODY MUSIC BOX COLUMBIA
7. MELODY MUSIC BOX COLUMBIA
8. MELODY MUSIC BOX COLUMBIA
9. MELODY MUSIC BOX COLUMBIA
10. MELODY MUSIC BOX COLUMBIA

**ALBUMS**

1. MELODY MUSIC BOX COLUMBIA
2. BRYAN ADAMS SO FAR SO GOOD SONY
3. ENIGMA THE CROSS OF CHANGES VIRGIN
4. MELODY MUSIC BOX COLUMBIA
5. MELODY MUSIC BOX COLUMBIA
6. MELODY MUSIC BOX COLUMBIA
7. MELODY MUSIC BOX COLUMBIA
8. MELODY MUSIC BOX COLUMBIA
9. MELODY MUSIC BOX COLUMBIA
10. MELODY MUSIC BOX COLUMBIA

### GLOBAL MUSIC PULSE

**NEW ZEALAND**

One of the crucial Kiwi groups, Straitjacket Fits, has disbanded after a seven-year career that produced a series of fine albums and many memorable shows. The band, signed originally to the Flying Nun label, was a longstanding favorite on the college radio and indie-rock circuit. According to front man and songwriter Shayne Carter, the band had simply reached the end of that particular life, although in retrospect he feels that signing to Arista in 1991 was a mistake. The major label was supportive, he says, but did not understand the left-field rock market in which the band operated. Carter is nevertheless proud of their achievement, particularly on its albums "Hail," "Melt," and "Blow," adding: "I'm philosophically about the fact that the band never took off in America. The bottom line is the music. Things stick or they don't. We made some good records, it was a good band, and, as Arnie [Schwarzenegger] said, 'I'll be back.' At Flying Nun, although there was understandable disappointment at the loss of such a finely regarded band, there were other reasons to be cheerful. Label boss Roger Shepherd has moved to Mushroom Records' London office to keep a closer eye on the growing European market for the Nun sound, and new album releases are scheduled from the label's cornerstone acts David Kilgour ("Po's"), and Buffy Sainte-Marie ("Voyageur"), an impressive new EP from Pop Art Toasters, the Flying Nun "supergroup" featuring singer-songwriter Martin Phillips (ex-Chills), Kilgour (ex-Clean), bassist Noel Ward, and drummer Mike Dooley (ex-Toy Love, ex-Snapcer).

**SPAIN**

Asparagus rock rules! Although in this country you might have expected the orange or olive to be adopted as the symbol of a weekend rock festival, it was asparagus that 10,000 fans from all corners of the country were waving at a recent event in the huge trade-area hall in the southern city of Granada. It had begun six years ago in the asparagus-producing village of Huerto Tajar near Granada, when a local rock concert was first staged in the village to celebrate the harvest. The event has since expanded, and this year it featured 16 acts led by London-Irish band the Pogues (asparagus and Guinness anyone?) along with leading Spanish acts including Sinestrosa Total, Del Tomo, Martirio, and Soledad Alcoholica. Organizers say the event, which unofficially launches the summer festival season here, will be even bigger next year.

**IRELAND**

"HMV Unplugged—the Acoustic Sessions" is an album of live recordings by all the acts that performed at the summer 1993 sessions at the HMV store in Dublin’s Grafton Street. This twelve track release by the Pale, Don Blaker, Something Happens, the Quarrymen, Eleanor McEvoy, the Frames, Forget Me Not, Aslan, My Little Funhouse, the Blue Angels, Soon, the Mississippi Mermaids, the Harvest Ministers, and the Golden Horde. The proceeds will go to the Variety Club of Ireland children’s charity. "HMV Unplugged will be available soon in HMV’s U.S. and Canadian outlets.

**NORWAY**

Toten is a rural area not far from Lillehammer, but otherwise off the beaten track. It is where the band Vagabond lives and works on a small fish-farming farm. Guitarist Morty Black (bass), and TNT associate Dag Stokke (keyboards) alongside ex-Stage Dols drummer Steinar Krokstad and the relatively unknown singer Jorn Lande, Vagabond has just released its self-titled debut on EMI. Both TNT and Stage Dols gained international momentum in the 1980s, but according to Tekrø, a guitarist renowned for his innovative playing style, "This is a new beginning. With TNT, we made all the mistakes in the book, as well as a few that we invented ourselves. We are tired of being forced into radio formats and such, and with Vagabond do we exactly as we please." The group members neither know how to label the music nor care to try, but the result is an explosive album clearly influenced by '70s British rock acts such as Queen, Manfred Mann’s Earthband, Led Zeppelin, and Pink Floyd. "Vagabond" is released through EMI in Scandinavia and Japan. The national tour is scheduled this month, and the band plans to play European festivals this summer.

**JAPAN**

The reggae scene here is definitely irie, mon, if two recent releases are anything to go by. Tokyo outpost Audio Active’s eponymous album on Alfa Records, which benefits greatly from the patented ON-U production sound of Adrian Sherwood and Skip McDonald, is much more under the Tuff-14 profile, and adventurous than most of the recent-reggae music that has come out recently on major labels here. Plus it takes guts to put out a song called “Free The Marijuaniva” in Japan—just ask Paul McCartney, Audio Active, whose album has also been released in the U.K. and generates discussion about Hendrix—the group covers Nina Hendry’s “Space Children” along with Jimi’s “ Burning Of The Midnight Lamp.” However, it is another Alfa release that offers the best introduction to the international world of Japanese reggae. "Masam Posents Yewton Dreadbeats" is a compilation put together by Audio Active’s Daisuke Omura and licensed to the master of the reggae audience, and the U.K. standout tracks include Rankin Taxi’s politically charged “Shinshu Mono Wa,” which calls on the people to turn Emperor Akihito's central Tokyo palace grounds into a public park; the late, lamented Mute Beat’s “Still Echo (melodica version)” featuring Augustus Pablo on said instrument, and Nanae’s “Jenny,” which proves that Japanese-language reggae works.

**STEVE MCLURE**
Military Clientele Doesn’t Fatigue Texas Retailer

BY BOB DARDEN

KILLEEN, Texas—When your record store is just a stone’s throw from the gates of the largest army base in the free world, the sight of soldiers in full camouflage and fatigues trooping in and out becomes pretty matter-of-fact in time.

But David and Naomi Spriggs, owners of Renaissance Records, never get tired of seeing any of Fort Hood’s 40,000 soldiers, and when they’re gone—as tens of thousands were during the Persian Gulf War—then the Springs have no recourse but to take a long vacation.

For the past 18 years and through several locations, Renaissance Records has been a landmark in this sprawling Central Texas town.

David Spriggs founded Renaissance shortly before leaving the army himself in 1976. For the first six months, it carried only used records while Spriggs chased a career with punk band the Ides of March, once shared the stage with Iggy Pop. He says the business really turned around in 1980 when he met frequent shopper Naomi—and became her boyfriend.

“It was about that time that I discovered that I realized all of my life’s dreams—being a DJ, playing in a band, and owning a record store,” Spriggs says. “I found Utopia in Killeen, Texas.”

The Spriggs moved to their current location, just a mile from Fort Hood’s busy east gate, in 1991. This incarnation of Renaissance Records previously was an old restaurant/bar, complete with wood floors, paneling, dance floor, bar, and fireplace. Despite remodeling and building all of their own wooden racks, the Springs kept all of the wood.

Renaissance is an all-wooden music store, located in a building that originally was a barbecue restaurant and later was a dance hall.

“We just like the smell of wood,” Naomi says. “It reminds us of our first store, a tiny, yellow, wooden house in a suburban neighborhood.”

“Renaissance’s distinctive rustic exterior and wooden furnishings befit the up-to-date urban charm inside. The walls are lined with posters and signed publicity photographs. A carefully proGrammed 24-CD stereo constantly plays selected tracks—a requiem every few days by David himself. (No one touches it but me,” he says.)

David says the 6,000-square-foot store did $2 million in sales last year, despite a narrowing gauntlet of competition that includes one of the largest post exchanges in the country, three smaller independents, and two major chains (Trax and Camelot) in a nearby Killeen mall.

“In any army town, your military PX is going to be your biggest competitor,” David says. “We beat ‘em with selection, knowledge, and speed. They beat us in price. As a result, 90%-95% of our customers are in some way related to Fort Hood, whether they’re soldiers, retired soldiers, or their families.”

(Continued on next page)
Top Reggae Albums

**TOP NEW AGE ALBUMS (CONTINUED)**

Title: The Higher Octave Collection
Artist: Various Artists

Title: Magic Theater
Artist: Various Artists

Title: Sacred Rites
Artist: Various Artists

Title: Eolian Minstrel
Artist: Various Artists

Title: Human Rites
Artist: Various Artists

Title: Narada
Artist: Various artists

Title: Impressions
Artist: Various Artists

Title: December
Artist: Various Artists

Title: Wintersong
Artist: Various Artists

Title: Autumn
Artist: Various Artists

Title: Love & Liberté
Artist: Various Artists

Title: I Wish
Artist: Various Artists

Title: Rough & Ready Vol. II
Artist: Various Artists

Title: Entry
Artist: Various Artists

Title: No. 1
Artist: Various Artists

Title: No. 2
Artist: Various Artists

Title: No. 3
Artist: Various Artists

Title: No. 4
Artist: Various Artists

Title: No. 5
Artist: Various Artists

Title: No. 6
Artist: Various Artists

Title: No. 7
Artist: Various Artists

Title: No. 8
Artist: Various Artists

Title: No. 9
Artist: Various Artists

Title: No. 10
Artist: Various Artists

Title: No. 11
Artist: Various Artists

Title: No. 12
Artist: Various Artists

Title: No. 13
Artist: Various Artists

Title: No. 14
Artist: Various Artists

Title: No. 15
Artist: Various Artists

Title: No. 16
Artist: Various Artists

Title: No. 17
Artist: Various Artists

Title: No. 18
Artist: Various Artists

Title: No. 19
Artist: Various Artists

Title: No. 20
Artist: Various Artists

Title: No. 21
Artist: Various Artists

Title: No. 22
Artist: Various Artists

Title: No. 23
Artist: Various Artists

Title: No. 24
Artist: Various Artists

Title: No. 25
Artist: Various Artists

Title: No. 26
Artist: Various Artists

Title: No. 27
Artist: Various Artists

Title: No. 28
Artist: Various Artists

Title: No. 29
Artist: Various Artists

Title: No. 30
Artist: Various Artists

Title: No. 31
Artist: Various Artists

Title: No. 32
Artist: Various Artists

Title: No. 33
Artist: Various Artists

Title: No. 34
Artist: Various Artists

Title: No. 35
Artist: Various Artists

Title: No. 36
Artist: Various Artists

Title: No. 37
Artist: Various Artists

Title: No. 38
Artist: Various Artists

Title: No. 39
Artist: Various Artists

Title: No. 40
Artist: Various Artists

Title: No. 41
Artist: Various Artists

Title: No. 42
Artist: Various Artists

Title: No. 43
Artist: Various Artists

Title: No. 44
Artist: Various Artists

Title: No. 45
Artist: Various Artists

Title: No. 46
Artist: Various Artists

Title: No. 47
Artist: Various Artists

Title: No. 48
Artist: Various Artists

Title: No. 49
Artist: Various Artists

Title: No. 50
Artist: Various Artists

Title: No. 51
Artist: Various Artists

Title: No. 52
Artist: Various Artists

Title: No. 53
Artist: Various Artists

Title: No. 54
Artist: Various Artists

Title: No. 55
Artist: Various Artists

Title: No. 56
Artist: Various Artists

Title: No. 57
Artist: Various Artists

Title: No. 58
Artist: Various Artists

Title: No. 59
Artist: Various Artists

Title: No. 60
Artist: Various Artists

Title: No. 61
Artist: Various Artists

Title: No. 62
Artist: Various Artists

Title: No. 63
Artist: Various Artists

Title: No. 64
Artist: Various Artists

Title: No. 65
Artist: Various Artists

Title: No. 66
Artist: Various Artists

Title: No. 67
Artist: Various Artists

Title: No. 68
Artist: Various Artists

Title: No. 69
Artist: Various Artists

Title: No. 70
Artist: Various Artists

Title: No. 71
Artist: Various Artists

Title: No. 72
Artist: Various Artists

Title: No. 73
Artist: Various Artists

Title: No. 74
Artist: Various Artists

Title: No. 75
Artist: Various Artists

Title: No. 76
Artist: Various Artists

Title: No. 77
Artist: Various Artists

Title: No. 78
Artist: Various Artists

Title: No. 79
Artist: Various Artists

Title: No. 80
Artist: Various Artists

Title: No. 81
Artist: Various Artists

Title: No. 82
Artist: Various Artists

Title: No. 83
Artist: Various Artists

Title: No. 84
Artist: Various Artists

Title: No. 85
Artist: Various Artists

Title: No. 86
Artist: Various Artists

Title: No. 87
Artist: Various Artists

Title: No. 88
Artist: Various Artists

Title: No. 89
Artist: Various Artists

Title: No. 90
Artist: Various Artists

Title: No. 91
Artist: Various Artists

Title: No. 92
Artist: Various Artists

Title: No. 93
Artist: Various Artists

Title: No. 94
Artist: Various Artists

Title: No. 95
Artist: Various Artists

Title: No. 96
Artist: Various Artists

Title: No. 97
Artist: Various Artists

Title: No. 98
Artist: Various Artists

Title: No. 99
Artist: Various Artists

Title: No. 100
Artist: Various Artists

Title: No. 101
Artist: Various Artists

Title: No. 102
Artist: Various Artists

Title: No. 103
Artist: Various Artists

Title: No. 104
Artist: Various Artists

Title: No. 105
Artist: Various Artists

Title: No. 106
Artist: Various Artists

Title: No. 107
Artist: Various Artists

Title: No. 108
Artist: Various Artists

Title: No. 109
Artist: Various Artists

Title: No. 110
Artist: Various Artists

Title: No. 111
Artist: Various Artists

Title: No. 112
Artist: Various Artists

Title: No. 113
Artist: Various Artists

Title: No. 114
Artist: Various Artists

Title: No. 115
Artist: Various Artists

Title: No. 116
Artist: Various Artists

Title: No. 117
Artist: Various Artists

Title: No. 118
Artist: Various Artists

Title: No. 119
Artist: Various Artists

Title: No. 120
Artist: Various Artists

Title: No. 121
Artist: Various Artists

Title: No. 122
Artist: Various Artists

Title: No. 123
Artist: Various Artists

Title: No. 124
Artist: Various Artists

Title: No. 125
Artist: Various Artists

Title: No. 126
Artist: Various Artists

Title: No. 127
Artist: Various Artists

Title: No. 128
Artist: Various Artists

Title: No. 129
Artist: Various Artists

Title: No. 130
Artist: Various Artists

Title: No. 131
Artist: Various Artists

Title: No. 132
Artist: Various Artists

Title: No. 133
Artist: Various Artists

Title: No. 134
Artist: Various Artists

Title: No. 135
Artist: Various Artists

Title: No. 136
Artist: Various Artists

Title: No. 137
Artist: Various Artists

Title: No. 138
Artist: Various Artists

Title: No. 139
Artist: Various Artists

Title: No. 140
Artist: Various Artists

Title: No. 141
Artist: Various Artists

Title: No. 142
Artist: Various Artists

Title: No. 143
Artist: Various Artists

Title: No. 144
Artist: Various Artists

Title: No. 145
Artist: Various Artists

Title: No. 146
Artist: Various Artists

Title: No. 147
Artist: Various Artists

Title: No. 148
Artist: Various Artists

Title: No. 149
Artist: Various Artists

Title: No. 150
Artist: Various Artists
FROM NARM WITH LOVE. As these words are being written, the 36th annual National Assn. of Recording Merchandisers convention, held March 19-22 in San Francisco, is in full swing. While most attendees seem to be thoroughly enjoying themselves, the conflagration already is being labeled the mellower in years. As one distribution executive puts it, “Between the lack of movement on source tagging, the record clubs, and all other forms of direct marketing going on, I came here expecting to get beat up, so I brought my football equipment.” But no major issue has emerged, and attendees seem to be just going through the paces. Still, the convention was packed with live performances and could hardly be described as quiet. According to NARM, 58 acts were to play by the end of the convention, which NARM labeled its biggest ever, with nearly 1,300 registrants and 128 exhibitors.

LIKE ANY LARGE convention, some things run smoothly here and some things abrade by Murphy’s Law. This year, the trade show run kind of like a river, through various corridors, rooms, and levels of the San Francisco Marriott. In addition to the confusing set-up, the exhibitors on the second level of the Atrium, away from most of the convention’s action, had another problem on their hands. For some reason, that part of the hotel was pumping heat way beyond what was needed, making it extremely uncomfortable. Before the end of the show, Pam Hosovitz, NARM’s executive VP, informed exhibitors in the Atrium Hall that they would have a credit for next year’s convention, which will be held in San Diego at the Marriott Convention Center. For the first time in recent memory, the convention will take place in February, on a Wednesday through Saturday (22-25). Next year, the convention moves back into March, convening on the 22nd in Washington, D.C.

NEW LOOK. The new officers lineup for NARM has Scott Youne, whose Entertainment Entertainment chairman/CEO, as president; Ann Lieff, Spec’s Record Distributors’ president; Ann Lieff, Spec’s Record Distributors chairman, as treasurer; and Bob Schneider, Western Merchandisers executive VP, as secretary. Filling out the board of directors are Arnie Bernstein, president of the music store division for the Musicland Group; Rachelle Friedman of Music World; John Saltzgiver, VP at M.S. Distributing; Steve Strome, president at Handleman Co.; and four members Stan Goman, senior VP at Tower Records; George Dean Johnson, president of Blockbuster’s domestic consumer division; and David Lang, president of Compact Disc World. Mary Ann Levitt of Record Stop has retired from the board. Chuck Rittenberg, longtime legal counsel for NARM, also announced his retirement.

AND THE ENVELOPE PLEASE: George’s Music Room in Chicago won the independent retailer of the year award in the single store category, while CD Superstore in Durham, N.C., won in the small chain category. HMV U.S.A., based in Stamford, Conn., won the small retailer of the year award; Keen Mill Music in Beverly Hills, won as mid-size retailer of the year; and Camelot Music in North Canton, Ohio, won large retailer of the year.

In the wholesale community, Valley Record Distributors in Woodland, Calif., was one-stop of the year, while Western Merchandisers in Amarillo, Texas, won the rack jobber award.

And, for the first time, NARM handed out supplier awards, with Virgin Records scooping up label of the year and Poly-Gran Group Distribution winning distributor of the year. Congratulations to all.

OUT And About: Once again, the BMG Distribution product presentation was a howl I say, mind-expanding—with stun-gun flash explosions and a 3D laser light show so out there that it probably re-ignited any hallucinogens taken by NARM attendees back in the ’60s. The choice of the Marriott was widely given a thumbs down by attendees, even though the elevators were efficient and it was possible to get an outside telephone line, two elements of hotel facilities generally overwhelmed by NARM conventions. But the hotel’s ability to withstand the NARM onslaught wasn’t enough to overcome its biggest deficiency: It lacked the main ingredient by which music conventions are judged—none of its public spaces worked as a schmoozatorium. No less than one attendee complained that because the lobby was so poor for schmoozing, they failed to encounter people that they were expecting to run into.

FIRE ZONE: The PGD Zone, an empty space in the hotel converted into a hi-tech nightclub by Poly-Gran Group Distribution, was an immediate hit run, even before the showcases began. More than one wag suggested that when NARM leaves town, the hotel should leave the club intact because its hi-tech decor makes it the best-looking club in town. But despite its design and good music, one aspect of the PGD Zone left a bad taste in some attendees’ mouths. There was often a line to get in, which got out of hand as people realized once they saw that the club wasn’t full.

Curt Eddy, PGD’s VP of field marketing, says he understands how appearance might cause resentment, but says PGD wasn’t guilty of the snobbery often associated with hot clubs. “We weren’t trying to be ‘hip’ about it,” he said. “It’s just that the fire Marshall, who was stationed at the entrance, kept vacillating about the capacity,” which, depending on his whim, ranged from 350-450 in the early going.
Planning ahead: It's never too early to get your ducks in a row for the annual National Assn. of Independent Record Distributors & Manufacturers convention. This year, NAIRED is budding May 11-13 at the Palmer House Hilton, in D.I.'s hometown of Chicago.

The program slate for the convention this year includes, once again, a full day of beginners' "crash course" panels on legal issues and contracts, production and manufacturing, distribution, retail, and promotion; a "legend" panel; one-on-one distributor-label meets; special-interest workshops; and regular panels on foreign marketing, alternate marketing, new technologies, recording technologies, retail sales, and budgeting for advertising and promotion.

Gazing into the crystal ball, one predicts that highlights of the forthcoming sessions may be the panel on the future of regional distribution and the trend towards nationalization. Bring your bowling gloves.

As usual, NAIRED clowns with the Indie Awards gala May 14. This year, for the first time, awards voters will be able to access nominated finalists via a telephone system, "Touch-Tunes." Up to three minutes of music by each finalist in all 22 music categories will be available. Hence, no more voting in the dark.

Finally: If you'll be in the Windy City just to schmooze, we'll note that May is a terrific time to take in an afternoon game at Wrigley. Go Cubbies!

Mining the indies: A very useful tool for the independent has turned up in an unlikely place: the latest issue of the record collector's magazine Goldmine. The March 18 edition of the 20-year-old publication contains a 48-page pull-out supplement that runs down dozens of indie labels, complete with phone and FAX numbers and contacts, and will be of service to distributors and retailers looking for a quick resource. The issue proper also is recommended, as it contains features on such imprints as CZ, Black Top, Matador, Bar/None, and Green Linnet.

One note, though: Feature subject Verne Records, an independent label at its birth 50 years ago but for many years part of the PolyGram system, is really out of place lumped in with the contemporary indices covered. Otherwise, good show.

Quick ones: Aurus Records is turning on for a new label out of Cape Cod, Mass., and New York; former CBS senior VP of A&R Lennie Peters, whose productions included albums by Cyndi Lauper, is serving as president, partnered with songwriter Al Tapper. The label's first signings include hip-hop artist Sweeney, rock acts XXL and Eden, reggae performer Daniel Rue Costello, and metal act Cactusland. Aurus also has established two publishing companies, Crystal Taj Music and Tappezze Music... Chicago's Wavelog Records, home of such rock acts as the Bad Examples and Frank Allison & the Odd Sox, is opening a Michigan office Friday (1); contact Karie Dorsten in Ann Arbor at 313-74-5-8458... SST/Cru/New Alliance/Issues Records in Lawndale, Calif., has named Belva Pierce as publicist and Dorian Cummings as promotion man. Pierce was formerly an independent publicist; Cummings arrives from Zoo Entertainment... Caliber Records in Studio City, Calif., has signed R&B singer Howard Hewett, formerly with Elektra, with a long-term contract. The label also has inked Canada's West End Girls. The Girls and Hewett will be united on a cover of Peaches & Herb's "Reunited," set for inclusion on the girl group's June debut release... Blue Planet Records has been established in Telluride, Colo., by Craig Ferguson, director of Planet Bluegrass, the company that mounts the annual Telluride Bluegrass Festival. Steve Szymanski will head up the label. Naturally, Blue Planet's first release will be "Planet Bluegrass," a two CD set of performances from the 1992 Telluride fest. Artists include Bela Fleck & The Pickletones; Shanghai Calvin, Mary-Chapin Carpenter, Emmylou Harris, P01 Dog Pondering, and the legendary Ralph Stanley. The album hits in April.

Flag waving: On his new high tone album "King Of California" (out April 15), Dave Alvin, long one of D.I.'s favorite performers, goes back to his roots... mostly, his own roots. The album produced by guitarist Greg Leisz, a former member of Alvin's old band the Allnighters and long a mainstay of K.D. Lang's touring group—contains beautiful acoustic band and solo versions of such blues classics as Whistling Alex Moore's "East Texas Blues" and Memphis Slim's "Mother Earth," as well as Tom Russell's striking "Blue Wing."

But the majority of the album features intimate recordings of numbers Alvin first cut with the Blasters (the great L.A. roots band that still features his brother Phil), X, and the X fossil shoot the Knitters. Some tunes originally appeared on Alvin's now-out-of-print Epic debut, "Ro-mo's Escape."

Why remake the songs? Says Alvin, "One, I can sing 'em better now. After Joe Ely recorded 'Every Night About This Time,' I got a little pissed—I wanted a version that was comparable."

Also, the deletion of "Romeo's Escape" forced Alvin's hand, he says. "Some of these songs are staples of the show. I do 'em, especially when I do acoustic gigs, and people want to get copies."

In the case of some other Blasters numbers like "Bus Station," he adds, they're entirely different approaches, and I could put in the lyrics that got left out."

Alvin, who is paired on "King Of California" with such suit partners as Syd Straw and label mate Rosie Flores, currently is on the road with a band that includes keyboardist Rick Solem, drummer Bobby Lloyd Hicks of the Skeletons, and former Tex & the Horseheads bassist Greg Boaz. On April 10, the group embarks on a European tour; East Coast dates are planned for May.

Audio maker ponders CD forays
(Continued from page 46)
AUDIOPHILE MAKERS PONDER CD FORAYS
(Continued from preceding page)

It’s unusual in that all its releases are put out on both cassette and CD. The label positions its titles as artistic pieces created expressly for audio. "The object of the label is not to make disposable programs. These programs are meant to be literate, but also entertaining; we’re trying to capture the essence of contemporaneous speech," says president Will Ackerman, adding that two-thirds of the label’s sales are on CD. He says the consumers of his label’s material generally have CD players, and that CD players are becoming more common in cars. Gang Of Seven authors include Spalding Gray, Linda Barry, and Kevin Kling.

Although Dove Audio and Gang Of Seven have embraced the CD format, most audiobook publishers are proceeding cautiously. Simon & Schuster Audio, which has released 500 spoken-word titles, offers only four on CD: Patrick Stewart’s one-man show "A Christmas Carol," seen as a holiday classic for the home; Stephen King’s "The Mist," a dramatization in "3-D sound," with numerous sound effects; and two "Star Trek" titles, also in 3-D sound. "You put headphones on, you think you’re on the Enterprise," says VP publisher Seth Gershel. The latest "Star Trek" title, "Transformations," was written expressly for audio—there is no book attached to it.

But these CD releases are exceptions, says Gershel. "We took titles that we knew would be timeless, or where the dynamic range was really important. Most of what we do is mobile for the car or Walkman, so for the most part we’ll stick with cassette."

Likewise, of Bantam Doubleday Dell’s 400 spoken-word titles, only five are available on CD: three E.B. White titles and two Shakespeare dramatizations by Kenneth Branagh and the Renaissance Theater Company. "In these cases, from a marketing standpoint, CD was an interesting option," says BDJ’s Jenny Frost. "We wanted to convey the message that this pro-

Shown above are CD audiobook releases from Dove Audio, Simon & Schuster, Gang Of Seven, and the Publishing Mills.

gramming should be permanent, that these are titles with enough special artistic merit that you might sit in a living room and listen to, rather than simply in a car." But overall, "We’re not at a point where we’re going to move into CD as a secondary format," she says. "It’s just for select titles."

Brannigan predicts that CD releases will become more common, but will do so gradually. "Our predominant customer is still the commuter, and until there are CD players in 85% of cars and three CD players per home, the way cassette players are now, cassettes will be our dominant format."

MILITARY CLIENTELE
(Continued from page 17)

sold out—or, worse, if your clerks haven’t heard of a hit song. We’re also able to react quicker than something like the P.O.W., which has a huge chain of command to follow. We’re able to detect potential hits and get them over-night, if need be. I don’t wait to the first of the month to stock new or catalog items. My customers saw it on MTV and want it now."

The Spriggs say that they currently sell about 60% urban product and 30% rock, with various other genres splitting the remaining 10%. "Unlike at many Texas retailers, country music has never been a big item at Renaissance. Renaissance buys, trades, and sells used CDs. David says that 20%-30% of the profit margin comes from used-CD sales. Another 10% of the store’s overall profits come from a wide range of merchandise, including new and used music videos, T-shirts (particularly Metallica and Cypress Hill), and especially sunglasses. Naomi says Renaissance sells “dozens and dozens” of sunglasses each month."

"This part of Texas lagged behind the rest of the nation in switching from cassettes to CDs because we were already so heavily into cassettes," David says. "A military man has to be ready to go in a few days’ notice. He can’t lug around lots of heavy albums, so the soldier quickly switched to cassettes from vinyl. They were slower to switch from cassettes to CDs, because CD players haven’t always been as portable. That’s changing with the wide accessibility of in-car CD players, so we’ve devoted

(Continued on next page)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WEEKS AT NO. 1</th>
<th>OCT. 15</th>
<th>NOV. 12</th>
<th>DEC. 3</th>
<th>DEC. 10</th>
<th>DEC. 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>PINK FLOYD</td>
<td><strong>Dark Side of the Moon</strong></td>
<td><strong>1971-1975</strong></td>
<td>WEEKS</td>
<td>WEEKLY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEAT LOAF</td>
<td><strong>Bat Out of Hell</strong></td>
<td><strong>1982-1983</strong></td>
<td>WEEKS</td>
<td>WEEKLY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE EAGLES</td>
<td><strong>Greatest Hits 1971-1975</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENYA</td>
<td><strong>Watermark</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JANIS JOPLIN</td>
<td><strong>The Wall</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOURNEY</td>
<td><strong>Journey's Greatest Hits</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td><strong>Songs You Know by Heart</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 2</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 3</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 4</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 5</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 6</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 7</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 8</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 9</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No. 10</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ZOOM FINDING A PLACE AT POP FOR CARMEN SANDIEGO**

(Continued from page 14)

diego to her new-in-store location is the presence of tracks by alternative pop artist XTC and They Might Be Giants, featured alongside others by television cast members Greg Brody and Lynn Loring. The album by the cappella group (and regular "Carmen Sandiego" guest) Rockapella.

They Might Be Giants perform "Why Does the Sun Shine? (The Sun, the Moon, & the Sun)."

"Carmen Sandiego" offers "Cherry In Your Tree," which comes off an album of "bubbling music" that front man Andy Partridge never got to re-release.

"David Yazbek, a good friend of mine and producer of the album, knew that I had all these bubblegum songs," Partridge says. He notes that his song, while seemingly sweet and innocent, packs double entendres in its lyrics that will probably register with adults. "It's sort of a nursery rhyme, and all the best nursery rhymes were really about adult issues, like death and new life, and death."

"We're going to take this out of the niche of being a children's record," says Rick Brodsky, senior VP of marketing for BMG. "My treating it as a pop record, we're going to try to extend the demographics on this to every nook and cranny, as far as I will go, so it captures its natural base, and then any other bases it can reach."

In order to do that, we need to let pop consumers know the record is in the store, even if they don't have occasion to go into the children's section. If it's in the pop version, they can easily become aware of it.

His marketing strategy, Bleiwies says, entails enticing BMG's mainstream and college-level product development coordinators to educate their retail accounts about the product's new positioning, through mailing and presentation; appealing for prime real estate within pop departments; and pushing for in-store play, especially of the XTC song.

Greg Brodsky, VP of sales and marketing for Zoom Express, believes the album's placement in pop departments as natural, since the property, which was first introduced as a video game by Broderbund Software in 1985 and later spawned the popular PBS geography game show, tends to capture an audience of older children and even adults.

"Children's departments tend to carry merchandise that appeals to kids who are 8 and under, and our base is made up mainly of kids who are 9 to 13," Brodsky says. "Kids in that age group are already going to 'Wayne's World' movies and listening to pop music. Our buyer from Handleman compared it to the appeal of 'Ren & Stimpy.' He told us he's going to buy about one-third of the product as traditional kids' units of blister-packed cassette boxes, but the other two-thirds as cassette and CD boxes. We're trying to look at this as a new category, different from the way we used to handle it."

Rick Cohen, BMG's senior VP of sales, notes another issue that must be considered in positioning the release. "We know that as kids get older, they start to have their own money," he says, "or at least it becomes more their decision, rather than their parents', as to what they're going to purchase."

The album's producers and distributors see it as popular among parents, as well as their contemporaries without kids, thanks to the XTC and They Might Be Giants tracks, which are expected to receive airplay on college and alternative radio stations.

"There's definitely a dual audience for this product," says Brodsky, noting that, remarkably, without children comprise 28% of the 8 million-member audience for the "Carmen Sandiego" video game.

He says that the first record, which featured five cuts by Rockapella, made a lot of a mark in the pop arena.

"The theme song of the show, recoded by Rockapella, was serviced as a CD single to top 40 radio, and it got a decent amount of airplay," Brodsky says.

The challenge, he adds, is in either appealing to a new buyer, or convincing children's buyers that "Carmen Sandiego" does not belong exclusively in their area. "A lot of buyers tend to get territorial," he says. "All accounts are different, but it's an issue that has to be addressed in each case. But so far, I haven't had a buyer say to me, 'No, this goes in the children's section,' after it was clearly explained to them."

**MILITARY CLIENTELE DOESN'T FATIGUE RETAILER**

(Continued from preceding page)

more of our resources to CDs."

Renaissance also sells 7,000-8,000 cassette singles in stock. When the store moved to its present location, the Spriggs custom-built a number of cassette single racks.

"I think a lot of stores are missing the boat on cassette singles," Naomi says. "Once we saw them building in the late '80s, we jumped on them in a major way. The PX couldn't react that quickly, especially the urban cassettes. It still isn't. We even print our own flyers with a weekly update of what's selling locally."

Except for occasional specials and budget sales, Renaissance has a single pricing policy: $8.99 for all cassettes, $14.99 for all CDs.

The bulk of their purchases come from Southwest Wholesale in Austin ("Gee, I love those guys. They're the best," David grumbles) and Big State in Dallas ("They're never late.")

But the most interesting part of their business, David says, has been the curious love-hate relationship with the record labels, particularly the used-CD issue. The Spriggs buy heavily into local and cable television, particularly MTV, BET, and "The Arsenio Hall Show," although David says that co-op money is only a small portion of his TV advertising budget. Renaissance also maintains a strong presence on area urban contemporary stations, particularly KIIZ-FM Killeen.

As for how the name Renaissance Records was chosen, he says, "Well, my favorite group in the old days was the Yardbirds, and Keith Relf helped found the group Renaissance. Plus, 'renaissance' means a rebirth of sorts. My original store strictly took old records I'd found at flea markets and gave them a new spin. So, I kind of took both meanings of the word. It was a connection and a tribute from the beginning. Occasionally someone new came to Killeen and thinks we're a classical or new age store, but once they walk in they know differently. So I'm proud of the name, proud I picked it, and proud we're both still around 18 years later!"
Album Reviews

Edited by Paul Verna, Marilyn A. Gillen, and Peter Cronin

POP

★ MORRISSEY

Vashti

FROM PRODUCER: Steve Lillywhite

MORRISSEY’s new approach is to fulfill the promise of his past work with The Smiths. The opening chords of “Now My Heart Is Full” wade no time establishing the gorgeously toxic, with chiming guitars building to a soaring chorus that thrills with hopeful expectation. Lillywhite has put MORRISSEY’s vocals right up front throughout the album, and the bath-and-clean production approach leaves him plenty of room to explore—and extol. “Hold On To Your Friends” and “The More You Ignore Me, The Closer I Get” score as an equal step up, the most inspired track is the mesmerizing “Lifesize Leapfrogging, Girl Drowning,” which underscores nightmarish chords with eerie chatter and lays on a half-whispered, half-sung vocal from MORRISSEY. Dazzling.

THE GRAYS

Ro Sham Bo

FROM PRODUCER: J. Jack. Joseph Pug

Band led by Jellyfish vocalist Jason Falkner picks up where that arty Bay-area pop unit left off: with material that’s widely compelling, if unmatched variety of melody. The Boys, Queen, XTC, etc. on a level like “Same Thing” and “Nothing Between Us,” these influences repeat to near distraction, whereas comparisons stripped-down numbers like “Everybody’s World” and “Not Long For This World” emerge as more original and more passionate, approach for modern and album rock consumption.

STEVE ELLIS

Program Of The Past

FROM PRODUCER: Ed Remick

Debut effort from this young British singer/songwriter is an enjoyable collection of rocking pop tunes that mark the emergence of a promising talent. Best of solid set are the breakneck-hooched of “Where’ll I Be” and “When You Fall,” both the anthemic and the anthemic.

THAT PETROL EMOTION

Fireproof

FROM PRODUCER: Thea Petrol Creole, Bryan Martin

Remake of a band’s own Koolau label. The thrill is back for That Petrol Emotion, which returns to merry-mixing, now on its first release for Ryko after a pair of major-label sets. Released in the U.K. last year on the band’s own Koolau label, “Fireproof” has already collected kudos there a big breakthrough for a band that always stays within the white lines of melody. First single “Detonate My Dreams” gets things off to a powerful start that carries through, but quieter, quirkier delights also lurk in the form of Lp’s “Trouble Waltz” and possibly “Heartbeat Mosaic.”

VARIOUS ARTISTS

D-Day 50th Anniversary Concert

From PRODUCER: Alexis 518 979

The Allied invasion of Normandy on June 6, 1944, is recalled with great musical scope and splendor by the BBC Concert Orchestra, Brian Wilson, the Warblers, the RAF Central Army Band, etc., on this album. The musical portrait is drawn from triumphant marches, American and English World War II songs, sound effects, and the voices of Winston Churchill, Franklin D. Roosevelt, and General Dwight D. Eisenhower, historic with great entertainment value to boot. Distributed by Koch International.

JAZZ

★ FRANK MORGAN

Listen To The Dawn

FROM PRODUCER: Aynsley 516 979

Consolidating his role as senior statesman of the alto, Morgan is joined here by estimable supporting voice-guitarist Kenny Burrell, bassist Ron Carter, and drummer Grady Tate. Standout tracks include the lovely “Grooveyard” and the Getz/Bryd/ bossa nova reminiscences of “I Didn’t Know About You.” Most noteworthy are the loveable Morgan/ Burrell duets on the elegant title cut and the hauntingly beautiful “Goodbye.”

CARL FILIPPAK

Right On Time

FROM PRODUCER: Carl Filipak & Arron Gomer

Groove 97

Energetic set from this contemporary jazz guitarist features notable guest chops from tenor man Bob Brecker. Highlights include the funk fanfare of “Njih,” the up-tempo, festively intricate title cut, and the relaxed, gently unwinding “Say When.” Also offers a strong treatment of Jim Hendrix’s “Little Wing.” Contact: 410-426-7766.

ROB

TANYA BLOUNT

Natural Thing

FROM PRODUCER: Jason Falkner

Payola 31452

One gets the feeling that Blount’s blazing shows can be held back on her debut. Whether it’s the material, rookie vocal, or by design, this is an emotional performance that’s too guarded. Sharer talent carries project into the realm of satisfaction, but only glimmers of vocal brilliance are readily apparent. Versatile tracks pace the album, including a rover of LTP’s No. 1 R86 hit “Love Ballad,” the likable dance track, and the inspirational “For All The Right Reasons.”

R&B

★ TANYA BLOUNT

Letters From The Equator

FROM PRODUCER: Secret Witness

Reference Recordings 56

“Guitarist/composer Manakas meets performing partner Brooks for a work tinged jazz outing that embraces various styles, usually Latin. Most noteworthy are the light-swinging cover of Egberto Gismonti’s “Lora,” as well as “Amor No Pasado,” a takeoff of Fondy’s “Fusmore” and Randy Weston’s “Little Niles.”

RAY BROWN TRIO

Black Orphans

FROM PRODUCER: Tahlia 453

To do this knockout live set justice, there should be a warning label on it for those who can’t deal with the Real Thing: mightly swinging, blues-driven performances of tunes squeezed for every ounce of joy. The spotlight here is on former Three Sounds pianist Gene Harris, who takes no prisoners, even on ballads like “I Thought About You.” Harris has moved on to his own group since this 1969 recording, and young Benny Green now holds the seat. Regardless, this one’s a must.

JIM BROCK & VAN MANAKAS

JAZZ REVISITED

FROM PRODUCER: Alex Salton

Jazz Square W., Nashville, Tenn.

COUNTRY

DALE DANIEL

Lick Of Our Own

FROM PRODUCER: Ron Tom

Bus 28309

Proven cover label debut from former Memphis-based known as Bobby Jones that finds the darkly handsome Puerto Rican singer/songwriter flexing baritone over a diverse mix of funk, rock numbers unlike malaise-drenched parables purveyed by his former compatriots, Maggie’s Dream. Difference here is meteoric bite powered by gret-squeeked rock beat exemplified by “Tell The World,” “Voltes,” and “Tu Tres Se Va.”

LATIN

ELDA Y AVANTE

En vivo en la Casita

FROM PRODUCER: David de la Gara, New Hernandez, Gabriel Cardenas

Village Sony BSO 82150

New Austin imprimat premieres in spectacular fashion with Mercedes, Texas, outfit whose stylish Tejano beat sported the estimable lead vocal of Elda Reyna. Hit album is led by mesmerizing cumbia title track, along with “Tengo Amor Por Ti,” “Rico Talento,” “Tendi Nada Vida,” and “Luna Llena” and polkas “Brazos Locos” and “Nada De Ti,” “Tuya Carita.”

ROBI

YOUTH INIKI

Freedom

FROM PRODUCER: Bunk Javon

Hollywood 64151

On its sophomore U.S. release, upbeat, poppy/hiphop unit from Down Under incorporating scintillating dance beats into its genre mix, achieving a stylistic coup that comes with a source of inspiration for singer/voice/vocalist Mandawuy Yunupingu. His most alluring solo track is the title track. “Truthless Land,” “World Of Innocence,” “Bayareas,” “Back To Capital,” “Losing You In The Sun.”

SELENA

Amor Prehispánico

FROM PRODUCER: John Mikel

Epic 13112

On the heels of an English-language debut with SBK last year and scoring her first Grammy in March, come-hit Tejana from Corpus Christi continues her torrid spate with a diverse blend of cumbia, punk, conjunto, and rock guaranteed to find immediate connection with Latin and rock radio- alike. While most promising hit prospects are spunky cumbia like “Estilo Latino” and “Back Bil Rob Bom,” and “Back On The Dance Gang” cover “Fita Y Rerecidos,” the bolero “I'm In Love With You” is the one on which the band’s unbridled rock and modern rock-oriented spinsters. New releases deemed Picks for modern rock and adult-oriented spinners.

BILLY JOEL

REISSUES:

FROM PRODUCER: A.B. Harris

MARCH, 1983

New releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S PICKS (*): New releases, regardless of chart potential, highly recommended because of their musical merit. NEW Releases (NR): Releases deemed Picks which were featured in the “Music To My Life” column as among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, or Martin L. Gates, Billboard, 1515 Broadway, New York, N.Y. 10036. Send city albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

CLASSICAL

PEAVAROTTI: MY HEARTS DELIGHT

FROM PRODUCER: Andrea Spallino

Bellini London 443 260

Recorded just six months ago, this album finds Peacock in excellent voice, his communicative powers as strong as ever. While his earlier recordings due to his discography—was an aria from Lehar’s “Land Of Smiles” and the ever-popular “Guglielmo’s Overture,” the breathy Brazilian touches of “Chonta” and “Lascos Pompas,” and the lovely acoustic guitars of the title cut and “Twenty-nine Palms.”

CRAZY HORSE

WHO’ll Be There

FROM PRODUCER: Jack Kilstein & Bruce Beattie

Reprise 44310

After lacking Neil Young on his own phenomenal 1969 "solo" debut. "Everybody Knows This Is Nowhere," bandleader guitarist Danny Whitten and Nils Lofgren, pianist Nils, and bassist Ralph Molina cut its own debut, an folk-oriented rock, staid of unabashed brilliance that holds up as well today as it did upon its original release in 1971. The long-cut-short disc features such gems as "Look At All The Things," "Raggedy Dog," "Dirty, Dirty," Young’s "Dance, Dance, Dance," and the original version of eventual Rod Stewart staple "I Don’t Want To Talk About It," featuring fluid slide playing by Ry Cooder.

www.americanradiohistory.com

BILLBOARD APRIL 2, 1994

52

}
A Funeral" uneatsa long- dormant U.K. pop act. Grindling rock ballad is etched with churchly chords and vocals that conjure up memories of early '70s folk. The lyrics of "love" is a charm that will remind some of TLC, which can't help nudging up in radio interest.

COUNTRY

P & B

SOUND OF BLONDENESS / I Believe (1:34)


Tills offers some morning sermonizing on this debut single from her upcoming album, "Gonna Make a Man Out of You." She's concocted a winning, combined with one of her most fully realized performances, make this a winner.

DANCE

DIANA ROSS / Someday We'll Be Together (4:34)


First offering from the highly touted "Diana Extended: The Remixes" is a gorgeous house reconstruction of a Supremes classic. Her processed vocals just as lusty but more liquid, keeping the track relatively simply and focused on a tautly piano line and a full-bodied sax solo by Dala Yoz.

RAIP

BLACK MOON / Getcha Own Opin (4:25)


This is the single that will establish Black Moon as a top-shelf hip-hop entity. Dissonant vibes give a lot of room to develop with the rhymes of pating as a style that is instantly memorable. All the while, breezy horns flutter and a retro-funk baseline anchors. Once street parsley gets it desired props, watch for a brisk transition to mainstream radio.
Saban, Xiphias Agree On 'Rangers' CD-ROM

BY MARY LYN A. GILLEN

NEW YORK—Already giants on TV and home video, the "Mighty Morphin Power Rangers" are preparing to extend their reach into computer territory via a pact between Saban Entertainment and multimedia publisher Xiphias that has both parties eying mighty new opportunities.

Under the terms of the agreement, Xiphias will create a dual Macintosh and PC-compatible CD-ROM version of the top-rated live-action children's show, based on footage supplied by Saban. The disc is due out this summer; the price hasn't been set yet, but is expected to be about $40.

Also newly extending its reach into computer territory is Paramount Home Video, which has in recent months won the exclusive market and distribution agreement with Los Angeles-based Xiphias that will kick off with "The Mighty Morphin Power Rangers" CD-ROM. Xiphias thus becomes Paramount Home Video's first affiliated CD-ROM label.

"Adding to our excitement is the opportunity to market the first CD-ROM product based on the 'Mighty Morphin Power Rangers' TV show," said Eric Doctorow, president of domestic home video for Paramount Home Video, in announcing the agreement. "As the highest-rated kids' TV show in years, this product will help to expand and exploit the potential for a huge new market for CD-ROM product.

All new Xiphias CD-ROM products to be distributed by Paramount will, like "Power Rangers," play interchangeably on Macintosh or Windows platforms, eliminating the dual-format headache for retailers with limited shelf space, says Xiphias founder and president Peter Black.

The Xiphias deal marks the first foray by Saban into interactive licensing, but it is territory the broad-based entertainment company is committed to exploring—and exploiting—fully in the future, according to senior VP of domestic distribution David Goodman.

"We have an enormous library of children's programming, with a number of extraordinarily popular characters and storylines," Goodman says, "and we are currently determining how best to exploit that library through the various new technologies and platforms, such as CD-ROM and CD-I. We think it's a business with some cross-marketing muscle. "We are spending a lot of time working on those possibilities," he says.

INTERACTIVE TV ON DISC

Black also is keen on the approach his company is taking to translating "Power Rangers" to disc.

"The really interesting thing we have when it comes to interactive programming is that it's a natural extension," he says. "It's not just the story telling; it's the story telling that gives background information about the characters and plotlines: when a user clicks on a button on the screen, we want him to get something in return. He won't not only get the video material, but we will give him the vibes of the show," Black says.

"So there is all kinds of stuff you couldn't get anywhere else to enhance the storytelling experience.

"That experience is key to Xiphias' strategy. "It's the core of our business strategy to become the best at storytelling, which I think is a pretty good strategy," Black says. "After all, the essence of the entertainment business is storytelling."

Xiphias has already released four titles based on that philosophy, including one aimed at adults, "Soft Kill," which Black describes as "Tom Clancy-esque." It debuted three months ago and, adds Black, "it's a kind of man-bites-dog story, we are now shopping that story for theatrical distribution.

"That man-bites-dog story isn't unfamiliar to Saban. Although "Power Rangers" is its first property to move to the interactive arena, Saban previously has moved in the opposite direction, releasing several TV series that developed out of games, including "Bible" and "Marie Richerson Super Show" from Nintendo.

 Paramount Home Video has signed on as Xiphias' exclusive distributor

Of course, Goodman, "one always likes to start from a position of strength, and "Power Rangers" is enormously popular right now. Kids are almost as interested in their own particular tastes, Black adds. "Kids can key into, say, the show's dinosaur segments, and watch a solid 20 minutes of them. They contains more than 100 minutes of video footage."

The interactive element of the disc allows kids to explore not only their own particular tastes, Black says. "We're doing this in a way that is interesting, eye-catching, and new." Goodman says. So this was a perfect launch vehicle.

The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video, leading to some 3 million cassettes sold to date, Goodman says. So this was a natural extension," he says.

Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain burgeoning opportunities.

"One example," Goodman says, "is our new CDROM which we submitted to the Electronic Entertainment Design and Competition Trade Fair. The CDROM is for the game "Scrambler," which is a natural extension," he says. "It has been a hits. The disc is expected to be released in the fall.

"We're keenly aware of the new opportunities that are emerging as a result of the growth of the CD-ROM market. "We're seeing a lot of the burning opportunities."

The interactive element of the disc allows kids to explore not only their own particular tastes, Black says. "We're doing this in a way that is interesting, eye-catching, and new." Goodman says. So this was a perfect launch vehicle.

"The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video, leading to some 3 million cassettes sold to date, Goodman says. So this was a natural extension," he says.

"Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain burgeoning opportunities."

Of course, Goodman, "one always likes to start from a position of strength, and "Power Rangers" is enormously popular right now. Kids are almost as interested in their own particular tastes, Black adds. "Kids can key into, say, the show's dinosaur segments, and watch a solid 20 minutes of them. They contains more than 100 minutes of video footage."

The interactive element of the disc allows kids to explore not only their own particular tastes, Black says. "We're doing this in a way that is interesting, eye-catching, and new." Goodman says. So this was a perfect launch vehicle.

The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video, leading to some 3 million cassettes sold to date, Goodman says. So this was a natural extension," he says.

Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain burgeoning opportunities."

Of course, Goodman, "one always likes to start from a position of strength, and "Power Rangers" is enormously popular right now. Kids are almost as interested in their own particular tastes, Black adds. "Kids can key into, say, the show's dinosaur segments, and watch a solid 20 minutes of them. They contains more than 100 minutes of video footage."

The interactive element of the disc allows kids to explore not only their own particular tastes, Black says. "We're doing this in a way that is interesting, eye-catching, and new." Goodman says. So this was a perfect launch vehicle.

The "Power Rangers" TV show, which airs on Fox, has become one of the most popular children's shows on TV, and PolyGram Home Video has already translated that success to video, leading to some 3 million cassettes sold to date, Goodman says. So this was a natural extension," he says.

Xiphias' Black is keenly aware of that existing base of popularity, and hopes to use it as leverage to gain burgeoning opportunities."

Coming Soon: Digitized Movies

Pacific Bell Schedules Theater Test

NEW YORK—Can we still call them films if there's no actual film involved?

That's one question raised by Pacific Bell's revelation March 21 that it plans to conduct a technology test of transmittal digitized movies, using high-definition video through high-speed fiber-optic networks directly to movie theaters.

Testing is scheduled to begin this summer at 10-12 movie theaters and other public venues in Los Angeles, in conjunction with Sony Studios, which will supply the content for the test. A wide rollout to several thousand screens is targeted to begin in 1995.

The plan is to use this superhighway offramp to the local cineplex with the assistance of Alcatel Network Systems, based in Richard-


Memos rex Forms Software Division

Is A COMPUTER GAME, or is it Memorex Software Division? This unit of Memorex, publisher of video and computer supplies veteran, was founded by Hong Kong's Manny Magiti from Tandy Corp. in 1985 and has since expanded to a division that plans to release 24 licensed computer software titles next year at a suggested retail price of $9.95.

The titles will encompass entertainment, education, and lifestyles, among other areas and are targeted for distribution to mass merchants, drug chains, warehouses, discounters, software stores, and PC specialty chains as "impulse items," according to product manager Mark Lutvak.

"Our research shows there's a strong market for these items with the ever-expanding PC market. They are top-notch, high-quality products that will hit all popular categories."

The first set of titles will include the games "Jet Fighter Spectre" and "EZ Cosmos," as well as "Malltrax" and "The Movie Guide." Memorex Software plans to introduce 40 titles by June, 100 by year's end.

In WHAT IS it hailing as a first, Anime 18, in association with New Machine Publishing, will release the first fulllength Japanese animated movie on CD-ROM, "Urotsukidouji: Legend Of The Overfiend." The "Japanimation" title is already available on video, cassette and laserdisc, and is one of Anime 18's best sellers, the company says.

The "Japanimation" series has built a cult following among film and video viewers for both its outrageous style—dubbed the "erotic grotesque"—and its sophisticated animation techniques.

As with other Japanimation titles, Anime 18 anticipates the CD-ROM, with its interactive elements, will enhance the experience and offer new "opportunities for both children and teenagers under 17 years of age.

For those over 17, the disc is available at Mac and Windows formats. The price is $49.95.

GROLIER ELECTRONIC PUBLISHING is going west with the latest addition to its expanding product line, "Wyatt Earp's Old West," produced by Amaz-


www.americanradiohistory.com
Los Angeles—The celebrities who have dominated the exercise video market soon will be sharing the spotlight with the fitness pros who trained them, as the result of several recently completed deals.

A*Vision Entertainment has signed a long-term agreement with “Buns Of Steel” star Tamilee Webb, and is putting the final touches on contracts with other fitness pros, including Cory Everson, once distributed by Barr Entertainment. “There are one or two others we’re looking at,” says A*Vision president Stuart Hersch.

Webb’s first release under the A*Vision banner will be “Building Tightsier Assets,” due in stores April 25, priced at $19.95.

PolyGram Video, meanwhile, has extended its deal with Reebok International and will release two new videos with fitness pros Gin Miller and Kathy Stevens.

The supplier began its relationship with Reebok more than two years ago, when it released “Step Reebok: The Power Workout” and “Slide Reebok: Basic Training Workout Video.” Both arrive April 19 at $19.95. PolyGram claims “Step Reebok” sold more than 140,000 units at the original $29.95 price.

Although the exercise market has seen its share of successful celebrity tapes, suppliers are focusing on establishing video series featuring trainers rather than the stars they train.

“Our strategy is to distance ourselves from the product that’s out there,” says Hersch. “For us, it’s not a question of who’s in it, but what have they done.”

With the addition of Webb, A*Vision’s stable of exercise thoroughbreds includes Kathy Smith, Jane Fonda, and newcomer Susan Powter, making the company a dominant force in the genre.

“A*Vision has staked out a claim in the higher-priced exercise product range,” says Michael Shallet, COO of VideoScan, which tracks retail sales. “They’re No. 1 in the $15-20 price range.”

The Maier Group, which owns the “Buns Of Steel” line, is the leader among lower-end exercise lines, Shallet says.

Industry sources, however, have indicated that Maier and “Buns Of Steel” are on the sell-off block, with a $17 million price tag. Maier executives would not comment.

While A*Vision has the fitness veterans, PolyGram is looking to build on the Reebok name.

“Reebok has been able to read the strong pulse of emerging trends,” says Bill Sandheim, senior VP of sales and marketing at PolyGram. “This deals gives us an opportunity to be aligned with that, and it allows PolyGram to project video as the bridge between its apparel and equipment lines.”

Sandheim says that while the relationship between the two companies has developed slowly, Reebok now intends to make video an integral part of its overall strategy. For example, price points have dropped to $20 to make the product attractive to mass merchants, new releases will be more consistent, and PolyGram is “more in tune” with retailer needs.

Another player taking the same approach is ABC Video. It has signed a long-term deal with Karen Voight, who has shaped up the likes of Tina Turner and Bette Midler and is a consultant for Paula Abdul’s upcoming “Dance Workout Video” from Live Home Video. The first release is the $19.98 “Energy Spark,” due in stores April 27.

In addition, ABC Video will handle her five previous tapes.

“Karen is a franchise, and speaks to different niches in the market,” says Mark Glilua, ABC Video sales and marketing VP. “So, apparently, the "ESPN Fitness Pros" series, $12.98 suggested list. Two new titles hit the stores last month: three more arrive in June.

Trainers have caught the attention of Wood Knapp Video which is about to sign Martin Henry to a three-program contract. Henry, whose clients include Julia Roberts, will have his first tape out this year, priced between $14.98 and $19.98.

Videoegen trainers are unlikely to supplement contracts with their celebrity clients.

“What we’re seeing is two markets evolving from the genre,” says Harold Weitznberg, Wood Knapp sales and marketing VP. “We used to need a celebrity because people didn’t know what to do with an exercise tape. Now the market has developed, and we can both.

Gilda adds that the infomercial explosion has created tremendous exposure for fitness professionals, making them stars in their own right. “Three years ago, a video buyer saw infomercials as a competitor. Now they look at them as an advantage.” Susan Powter is

(Continued on page 60)
The Greatest Hits... and then some

Perfect for fans of all ages, this all-new concert video features Barry performing 12 of his best loved hits like “Copacabana” and “Can’t Smile Without You” in their entirety, plus four medleys blending 14 additional favorites.

The winning combination: "The showman of our generation"—Rolling Stone magazine, performing his smash hits at one of the world’s most famous venues. Let the music and the magic take you there.

- Featured songs include: I Write The Songs; I’m Your Man; The Best Of Me

Critically Acclaimed:
- "A master entertainer... Barry Manilow, a vastly gifted artist!”—Chicago Tribune
- "A man belonging to his fans"—NY Times

Other Selling Points:
- Barry Manilow fans are loyal and active collectors
- This all new, 90-minute program is specially priced for sell-through and profitable rental
- Simultaneous release on laser

STREET DATE: MAY 24, 1994
ORDER DATE: APRIL 29, 1994

On Video and Laser

SRR: $29.98
(LASER) 74211-4765-6
(VIDEO) 74211-4764-3

56

www.americanradiohistory.com
Home Video

Does New Vidmark Release Stand A 'Fighting' Chance?

No BOLIES BANNED: The controversy over violent entertainment hasn't prevented Vidmark Entertainment from releasing what one distributor describes as "a cross between wrestling and 'Faces Of Death.'"

Due in July, the video is dubbed "The Ultimate Fighting Championship II," subtitled "There Are No Rules."

"Fighting" pitted 16 of the best martial arts experts against each other in a series of eight bouts. Contestants in a caged ring kicked, strapped, and pounded each other until only one was standing.

"It was very violent," says Don Gold, VP of sell-through product at Vidmark. "There was a lot of blood, broken bones, and some of the fighters were taken away in an ambulance. But people into martial arts will love this."

The event aired as a pay-per-view program in Denver, Colo., the only state without a boxing commission to regulate the sport. A contestant went down when an opponent passed out or his corner threw in the towel.

Despite the violence, the group of distributors flown in by Vidmark for the event say they couldn't keep their eyes off what was happening.

"On one hand it was sick and I was horrified because it was so brutal," says Rich Goldman, marketing VP at Star Video. "It was very unique and nothing like I've ever seen before."

Goldman says at the end of each fight "those who weren't unconscious hugged each other."

Gold compares the home-cruising phenomenon more to a World Wrestling Federation event except "this wasn't phony, it was real boots."

So will it sell on video? Yes, say those who attended. "There's definitely a market for this," says Tom Key, a sales manager at Video Products Distributors. "If they do a good job at letting people know exactly what this is, they'll sell a lot," Goffman agrees.

Gold says Vidmark will most likely price the product at $30. Vidmark has picked up all rights, including theatrical, TV, and interactive.

Missed Opportunity: Laserdisc retailers are missing out on the opportunity to cash in on the controversy surrounding an exposed Jessica Rabbit.

The reason: Discs of "Who Framed Roger Rabbit?" are harder to find than celibate bunnies.

Renewed interest in the 3-year-old Touchstone title has sprung up because the horniness Jews uncovers on occasion. In one instance, full frontal nudity can be detected by playing the CAV version frame by frame. In another, CAV reveals a bare breast.

The CLV edition also shows the unseared frames, although the image is blurred.

"We've received about 60 calls about the title, but it's been on back order for about three months and we don't have any in stock," says Dave Lucas, owner of Dave's Video, The Laser Place in Studio City, Calif.

The Jessica scene was unveiled in the March 14 edition of the trade paper Variety, sparking a wave of national press coverage. Image Entertainment, which distributes the title. (Continued on page 60)

---

Computer Animation Festival
volume 2.0

Immerse yourself in a stunning journey of adventure, fantasy and humor in Computer Animation Festival Volume 2.0.

Explore the dazzling new heights of the world's best computer animation with twenty-two more award-winning computer animation shorts including cutting-edge music videos by Peter Gabriel and Todd Rundgren.

---

Other Selling Points:
- Appeals to computer animation fans of all ages.
- Animation is a proven seizer.
- Simultaneous Laser Disc release.
- A must for Peter Gabriel and Todd Rundgren collectors.

Street Date: May 24, 1994
Order Date: April 29, 1994
VHS: $19.98
Selection #: 80071-3
Laser Disc: $29.98
Selection #: 80071-6

Features Peter Gabriel's never-before-released computer animated music video "Liquid Selves" plus his Grammy Award-winning "Steam". Also features Todd Rundgren's "Theology"!
Seán Connery and Christopher Lambert reunite as two swashbuckling immortals in this spectacular sequel to the popular HIGHLANDER saga. Hunted by alien assassins who use the Earth itself as bait, the Highlander and his mentor enter one final fiery battle to save the planet!

Pre Order Date: March 23rd
Street Date: April 13th

**FIRST TIME PRICE REDUCTION!**
SP #7222 $14.94
EP #5222 $9.95

DISTRIBUTED BY HEMDALE HOME VIDEO INC., 7966 Beverly Blvd., Los Angeles, CA 90046
Art & Design © 1993 Hemdale Home Video, Inc.
All Rights Reserved.

---

**THE DICKEYS**

**THE QUEERQUINING**

THE $15 MILLION SWASHBUCKLING SCI-FI ACTION ADVENTURE HIT!

**STARRING**

CHRISTOPHER LAMBERT AND SEAN CONNERY

---

**Top Video Rentals**

**FOR WEEK ENDING APRIL 2, 1994**

**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Rate of Return</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN THE LINE OF FIRE</td>
<td>Columbia TriStar Home Video 52315</td>
<td>Clint Eastwood, John Malkovich</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>3</td>
<td>STRIKING DISTANCE</td>
<td>Columbia TriStar Home Video 53863</td>
<td>Bruce Willis, Sarah Jessica Parker</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>6</td>
<td>THE PROGRAM</td>
<td>Touchstone Pictures Touchstone Home Video 2312</td>
<td>James Caan, Halle Berry</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>7</td>
<td>THE GOOD SON</td>
<td>Fox Video 8553</td>
<td>MacKenzie Cillen, Eileen Wood</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>9</td>
<td>SLEEPLESS IN SEATTLE</td>
<td>Columbia TriStar Home Video 52413</td>
<td>Tom Hank, Meg Ryan</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>10</td>
<td>FOR LOVE OR MONEY</td>
<td>Universal City Studios MCA Universal Home Video 81511</td>
<td>Michael J. Fox, Gabriel Amsar</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>11</td>
<td>CALIFORNIA</td>
<td>PolyGram Video 440089333</td>
<td>Brad Pitt, Juliette Lewis</td>
<td>1993</td>
<td>NC</td>
</tr>
<tr>
<td>12</td>
<td>HARD TARGET</td>
<td>Universal City Studios MCA Universal Home Video 81570</td>
<td>Jean-Claude van Damme</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>13</td>
<td>THE FIRM</td>
<td>Paramount Pictures Paramount Home Video 32529</td>
<td>Tom Cruise</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>14</td>
<td>MUCH ADO ABOUT NOTHING</td>
<td>Columbia TriStar Home Video 71753</td>
<td>Kenneth Branagh, Emma Thompson</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>15</td>
<td>THE FOX AND THE HOUND</td>
<td>Walt Disney Home Video 2141</td>
<td>Animaled</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>16</td>
<td>LAST ACTION HERO</td>
<td>Columbia TriStar Home Video 27933</td>
<td>A. Schwarzenegger, Austin O'Brien</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>17</td>
<td>STRICTLY BALLROOM</td>
<td>Miramax Films Touchstone Home Video 1701</td>
<td>Paul Mercurio, Tara Moore</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>18</td>
<td>NEEDFUL THINGS</td>
<td>New Line Home Video Columbia TriStar Home Video 53223</td>
<td>Ed Harris, Max Von Sydow</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>19</td>
<td>TRUE ROMANCE</td>
<td>Morgan Creek Production Inc. Warner Home Video 13358</td>
<td>Christian Slater, Patricia Arquette</td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>20</td>
<td>ROOKIE OF THE YEAR</td>
<td>Fox Video 852</td>
<td>Thomas Ian Nicholas, Gary Busey</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>21</td>
<td>BOXING HELENA</td>
<td>Orion Pictures Orion Home Video 2670</td>
<td>Julian Sands, Sheryl Lee</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>22</td>
<td>DAVE</td>
<td>Warners Bros. Inc. Warner Home Video 12962</td>
<td>Kevin Kline, Sigourney Weaver</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>23</td>
<td>THE REAL MCCOY</td>
<td>Universal City Studios MCA Universal Home Video 81560</td>
<td>Kim Basinger, Val Kilmer</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>24</td>
<td>THE SECRET GARDEN</td>
<td>Warners Bros. Inc. Warner Home Video 19900</td>
<td>Kate Winslet, Andrew Knott</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>25</td>
<td>ROBIN HOOD: MEN IN TIGHTS</td>
<td>Morgan Creek Productions Inc. Warner Home Video 13358</td>
<td>Christian Slater, Patricia Arquette</td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>26</td>
<td>FORTRESS</td>
<td>Live Home Video 69970</td>
<td>Christopher Lambert</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>27</td>
<td>RISING SUN</td>
<td>Fox Video 8520</td>
<td>Seán Connery, Wesley Snipes</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>28</td>
<td>JUDGMENT NIGHT</td>
<td>Largo Entertainment MCA Universal Home Video 51563</td>
<td>Emilio Estevez, Cuba Gooding Jr.</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>29</td>
<td>SO I MARRIED AN AXE MURDERER</td>
<td>Columbia TriStar Home Video 52423</td>
<td>Mike Myers, Nancy Travis</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>30</td>
<td>MANHATTAN MURDER MYSTERY</td>
<td>Columbia TriStar Home Video 71393</td>
<td>Woody Allen, Diane Keaton</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>31</td>
<td>CONEHEADS</td>
<td>Paramount Pictures Paramount Home Video 32874</td>
<td>Dan Aykroyd, Jane Curtin</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>32</td>
<td>HOCUS POCUS</td>
<td>Walt Disney Home Video 27414</td>
<td>Bette Midler, Sarah Jessica Parker</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>33</td>
<td>INDOCHE</td>
<td>Columbia TriStar Home Video 72273</td>
<td>Linn Dan Phan, Vincent Perez</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>34</td>
<td>THE MAGIC VOYAGE</td>
<td>Hemdale Home Video 7215</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>35</td>
<td>POETIC JUSTICE</td>
<td>Columbia TriStar Home Video 52393</td>
<td>Janet Jackson, Wesley Snipes</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>36</td>
<td>FUTURE SHOCK</td>
<td>Park Place Entertainment Inc. Hemdale Home Video 7169</td>
<td>Visvan Schilling, Bill Paxton</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>37</td>
<td>CLIFFHANGER</td>
<td>Columbia TriStar Home Video 52233</td>
<td>Sylvester Stallone, John Lithgow</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>38</td>
<td>GUILTY AS SIN</td>
<td>Touchstone Pictures Touchstone Home Video 2009</td>
<td>Rebecca De Mornay, Don Johnson</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>39</td>
<td>MENACE II SOCIETY</td>
<td>New Line Home Video Columbia TriStar Home Video 72560</td>
<td>Tyre Turner, Laurence Tate</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>40</td>
<td>HEART AND SOULS</td>
<td>Universal City Studios MCA Universal Home Video 81628</td>
<td>Robert Downey, Jr., Charles Grodin</td>
<td>1993</td>
<td>PG-13</td>
</tr>
</tbody>
</table>
BILBOARD APRIL 2, 1994

Home Video

Republic, Monarch Pull Out Promo Stops

‘Ghostwriter’ Has Sweeps, ‘Ernest’ Offers Education

by Moira McCormick

Scoop," each $12.95, are based on children’s author Arnold Lobel’s stories, as are Matthews releases “Frog and Toad Together” and “Frog and Toad Toged.” Matthews, a sterling stop-motion animator, has crafted some of the most imaginative, rewarding children’s videos around. Retailers as well as parents are constantly on the lookout for quality, and here it is. Also available from Golden are animated titles “Madeline” and “The Easter Bonnet” and “Madeline And The Dog Show.”

REMEMBRANCE: Disney Channel has acquired long-term exclusive broadcast rights to many of Lightyear Entertainment’s animated, literature-based “Stories To Remember” (Continued on next page)

READ MORE ABOUT

Handsome artist and actor Steve Buscemi, and Keith Dermot dual roles until Georgia does pictures, Nina discovers self many stars, with somebody lets those hideous, lurid zombies out of their oil-drum prisons with predictable, brain-eating results. The first “Return” was purely parody, but humor is a lower priority this time. Still, its gory enthusiasm will appeal to zombielikes everywhere.

“Georgia” (1987), unrated, Fox Lorber Home Video, prebooks April 11.

This crimes-from-the-past thriller stars Judy Davis as tax investigator Nina Bailey, the recipient of a mysterious invitation to a photo exhibit by Georgia White, who has tired for herself many years before. After seeing Georgia’s Diane Arbus-meets-Weegee pictures, Nina discovers that the photographer was really her biological mother. Nina is soon forced to find out what really happened on the night Georgia died. Its too-slowly unfolding plot is less than compelling, but the film does create a haunted ambiance. Its biggest point is that David’s version of the original work — with its slow pacing, purloined actors, and empty images — is better than the one under the direction of the young 26-year-old Girlie Boy, who also portrayed her in the first film. "Front Line" is still as good as its predecessor, and it is a sure bet that a few viewers will probably be unaware of her dual roles until the closing credits.


Mickey Rourke is an angry, defeated Detective Deejo (Kurt Russell) who leads a band of Robin Hood-style freebooters who, it seems, have been running around the countryside killing and heads West, leading rowdy Rebels Dernot Mulroney, John C. McGinley, Steve Buscemi, and Keith David. (Viewers may wonder why on earth a “Welsh” actor would take the role of a New York cop.) Rourke looks like Sagebrush Salvador Dalí, surrealism gimmick.) Unable to bear his increasing discomfit with the American “moral” system anymore, he gives up all killing and heads West, leading rowdy Rebels Dernot Mulroney, John C. McGinley, Steve Buscemi, and Keith David. (Viewers may wonder why on earth a “Welsh” actor would take the role of a New York cop.) Rourke looks like Sagebrush Salvador Dalí, surrealism gimmick.) Unable to bear his increasing discomfit with the American “moral” system anymore, he gives up all killing...
Home Video

MERIDIAN FIRMS UP RETAIL PLANS FOR FITNESS VID LINE
(Continued from page 55)

"Firm Parts." These workouts are shorter (20-39 minutes) and will be priced at $11.95 when they hit retail in the third or fourth quarter. (The seven "Firm Parts" titles first appeared in September at $24.95 in the Firm's catalog.)

"Firm Parts" entries are compilations culled from the Firm's total body workouts, each focusing on a particular body part. Each features four or five of the Firm's original video instructors, including Janet Jones, Sandahl Bergman, and Susan Harris. The seven titles are: "Five-Day Abs," "Tough Aerobic Mix," "Neat So-Tough Aerobic Mix," "Floor Legs," "Standing Legs," "Upper Body," and "Five-Day Stretch."

Henriksen says Meridian Films in Columbus, S.C., and its series workouts grew out of the Firm's fitness studios, the first of which opened in 1979. The "Firm Workout With Weights Vol. 1" debuted in July 1981 with Vol. 2 appearing in 1988; a volume a year has been released thereafter. In that time, the Firm's mailing list has grown to 250,000 names.

The Firm has developed a strong word-of-mouth reputation for its effectiveness, Henriksen notes that his longtime muscle-building credo is finally being endorsed by fitness experts in general—and also for its movie-like visual quality. "We use two cameras and multiple takes," he says, "and the music and movements are completely synchronized."

Henriksen says the "Firm Parts" series came about in part as a response to industry people who would tell him, "If your titles were shorter or cheaper, Krant would sell them." Although Meridian has never sought mass-merchant exposure, Henriksen admits that his high-priced series does present "a tough marketing challenge."

As he puts it, "We deal in results first, rather than sales—our primary motivation is pleasing our customers. 99% of whom say the Firm is the most effective exercise series they've used. Video stores deal in sales. Of course, when you can combine the two, it's ideal. With "Firm Parts," we figured out a way to do it.

With the debut of "Firm Parts" in Meridian's catalog, "We've broadened our market and increased our mailing list," says Henriksen. He expects the series to leap forward considerably with its retail release via Ingram, Baker & Taylor and East Texas Distributors.

He notes that the Firm's progressive-resistance system—in which heavier free weights are added as the run 100 a week in each studio.

CHILD'S PLAY
(Continued from preceding page)
titles created and produced by Light-entertainment Under the agreement, Disney Channel will air the four preschool titles ("Baby's Bedtime" and "Baby's Morningtime," both sung by Judy Collins; "Baby's Storytime," told by Arlo Guthrie; and "Baby's Nursery Rhymes," sung by Phylisila Rashad) as part of the channel's "Family Lunchbox" program. Disney Channel will also air Noah's Ark," "Merlin And The Dragons," and "Pegasus," narrated, respectively, by James Earl Jones, Kevin Keenan, and Miss Parks, "The Snow Queen" and "The Wild Swans," both Hans Christian Andersen tales narrated by Sigourney Weaver. All "Stories To Remember" titles, both audio and video, will continue to be available at retail through Lightyear's distributor, BMG Kids.

VIVA BRAZIL! Sony Wonder has acquired domestic home video rights to popular children's television series "Xuxa," a variety show aimed at ages 2 to 11, starring the Brazilian-born recording star of the same name. First two titles were released March 22, "Xuxa: Funtastic Birthday Party" and "Xuxa Celebration With Cheech Marin," both $12.98. "Birthday" is also available as part of a gift box, with party favor, hat, and activity sheet, for $39.98.

BILLBOARD PERCENT RATING

SHELF TALK (Continued from page 57)
says it was out of stock two days after the article appeared.

"We had a supply which would normally last us several months," says senior sales VP Rick Linton. "Other companies carry the title, but on the distribution level it's pretty much sold out."

Executives at Disney would not comment on demand, but there is speculation that the company may yank the title from distribution, at least for a limited time. "They could pull and just fix it," says one laserdisc supplier.

Ironically, most dealers have known about the series for years and treated it like an industry inside joke. "This was revealed a year or two ago," says Lucas. "There is nothing nothing to see."

Regardless, consumers eager to view the scene will have to wait. "We haven't heard anything from Disney," says U.S. Laser, a New Jersey-based distributor. "We've had two full days of calls from retailers who want copies, and we're not saying anything about when copies might be available."

FREE RUGRATs: Two new video releases from Nickelodeon's "Rugrat" series include a coupon to receive a free plush toy from Dakin Toys.

The series are "Angelica The Divine & Chuckie The Brave," arriving April 12 at $12.98.

Consumers must purchase one of the tapes but any two previously released Nickelodeon tapes. The free "Rugrat" plush offer is good through Dec. 31.

TO OUR READERS
Video Preview will not appear this week. It will return next week.

FITNESS PROS TAKE VID SPOTLIGHT
(Continued from page 55)
Specifically, Hersch points to Cindy Crawford's Shape Your Body," which came under fire from fitness professionals who questioned the supermodel's technique. Nonetheless, Crawford's follow-up tape, "The Next Challenge," and rapper Marky Mark's "Marky Mark Workout: Form, Fitness, Focus" are in the top five on the Top Special Interest Video Sales/Health & Fitness chart.

SHELF TALK (Continued from page 57)

"We had a supply which would normally last us several months," says senior sales VP Rick Linton. "Other companies carry the title, but on the distribution level it's pretty much sold out."

Executives at Disney would not comment on demand, but there is speculation that the company may yank the title from distribution, at least for a limited time. "They could pull and just fix it," says one laserdisc supplier.

Ironically, most dealers have known about the series for years and treated it like an industry inside joke. "This was revealed a year or two ago," says Lucas. "Besides, there's nothing really to see."

Regardless, consumers eager to view the scene will have to wait. "We haven't heard anything from Disney," says U.S. Laser, a New Jersey-based distributor. "We've had two full days of calls from retailers who want copies, and we're not saying anything about when copies might be available."

FREE RUGRATs: Two new video releases from Nickelodeon's "Rugrat" series include a coupon to receive a free plush toy from Dakin Toys.

The series are "Angelica The Divine & Chuckie The Brave," arriving April 12 at $12.98.

Consumers must purchase one of the tapes but any two previously released Nickelodeon tapes. The free "Rugrat" plush offer is good through Dec. 31.

TO OUR READERS
Video Preview will not appear this week. It will return next week.

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None! We can fill your special order needs! Music Videos Exercise Kid's Stuff Movies & Much More! Toll Free 800.776.6641 Fax 303.620.2216

BILLBOARD PERCENT RATING

SHELF TALK (Continued from page 57)

"We had a supply which would normally last us several months," says senior sales VP Rick Linton. "Other companies carry the title, but on the distribution level it's pretty much sold out."

Executives at Disney would not comment on demand, but there is speculation that the company may yank the title from distribution, at least for a limited time. "They could pull and just fix it," says one laserdisc supplier.

Ironically, most dealers have known about the series for years and treated it like an industry inside joke. "This was revealed a year or two ago," says Lucas. "Besides, there's nothing really to see."

Regardless, consumers eager to view the scene will have to wait. "We haven't heard anything from Disney," says U.S. Laser, a New Jersey-based distributor. "We've had two full days of calls from retailers who want copies, and we're not saying anything about when copies might be available."

FREE RUGRATs: Two new video releases from Nickelodeon's "Rugrat" series include a coupon to receive a free plush toy from Dakin Toys.

The series are "Angelica The Divine & Chuckie The Brave," arriving April 12 at $12.98.

Consumers must purchase one of the tapes but any two previously released Nickelodeon tapes. The free "Rugrat" plush offer is good through Dec. 31.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

APRIL
April 10-11. VSDA Video Games Conference, Hyatt Regency O’Hare, Chicago. 603-231-7800.
April 12-14. REPL/tech international, presented by Knowledge Industries, Sheraton Munich Hotel & Towers, Munich. 914-328-1917.

MAY
May 11-15. NAROD Convention, Chicago, Ill. 312-633-0546.

SCHOLARSHIP GROUP: The Commercial Music Educational Foundation, providing scholarships, internships, and music industry jobs for promising youngsters, has been established. It has been co-founded by music industry executives Eddie Ray, who is chairman, and Mike Curb, along with New Yorksong. Visit the Web site at www.americanradiohistory.com for more info, call Lewis at 212-775-5448.
A NIGHT FOR CHARITY: Rod Stewart has added a second concert April 14 to the Arrowhead Pond of Anaheim performance to benefit both the American Red Cross Los Angeles Earthquake Relief Fund and the American Red Cross Orange County Disaster Service Fund. The event climaxences his nine-month world tour called “A Night To Remember.” For more info, call Paul Freundlich at 212-779-3960 or Anne Berendt at 213-468-9925.

MARCH 30TH: “A Tribute To Henry Mancini,” a tribute to the composer will be held at UCLA April 19, and will be the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts, including a Henry Mancini Endowment Fund and Henry Mancini Electronic Music Library. Guest stars set to pay tribute to the composer/conductor include Luciano Pavarotti, Julie Andrews, Frances Ford Pinto, Christopher Moore, John Williams, and Andy Williams. For more info, call Linda Deozor or Rina Rosenberg at 213-565-4496.

BOLTON YALE BENEFIT: Michael Bolton and the 40-plus members of the Overture’s New England will appear at Yale University’s Woolsey Hall April 22 to benefit the Michael Bolton Foundation, which exists to assist children and women at risk. Bolton’s performance is under the aegis of Yale’s Black Caucus, the Yale Union, and the Stanford Alumni Association. For more info, call Fran DeFeo at Columbia Records media department at 212-883-5784.


JUNO AWARDS CELEBRATE CANADA’S CULTURAL ROOTS
(Continued from page 45)

For many industry observers attending the Juno show was almost overshadowed by Canadian Music Week, which ran March 14-23. The boisterous two-day festival features a full range of music events, including one of the largest musical events in the Canadian music history, brought 1,200 delegates from as far as Australia and from 150 companies to showcasing semi-nars and trade showcases. Delegates had the opportunity to view more than 300 bands (most unsung) from nearly every part of Canada in 25 local clubs.

FOCUS ON WEEK MUSIC
“It was a focus on music week for the entire city,” says Doug Chapell, president of Virgin Music Canada. “Clubs did very good business all weekend long, and bands got a chance to play in Toronto to a pretty good size bunch of people.” Chapell launched Yates’ album, “Breakdowns,” last November. “I really enjoyed hosting 23 indie bands,” says Paul Afoh, president of HMV Canada. “There were some bands I was aware of, like Creamy Pokie, which were just excellent.”

Alternative acts Slowburn, Louder, Malhavace, Koonsholm and Mo Flo; acclaimed local hip-hop phenomenon Merlin; and highly touted traditional Cape Breton fiddler Ashley MacIsaac gave impressive performances during CMW.

“There was very little drama,” says Tim Tremblay, VP, talent acquisition and artist development, EMG Music Canada about the talent on hand. “There were a couple of standouts, including Merlin—who’s going to be huge—and there’s no question there’s going to be a line up to sign Ashley MacIsaac.” He adds, “It’s absolutely mind-boggling how much great talent there is in Canada.”

That view was underscored at the CMW’s award dinner March 18, at which Billboard presented international achievement awards to WEA artist McKennit and to Terry McBride, president of Network Pro- ductions of Vancouver.

Tamthy White, Billboard’s editor in chief, told CMW delegates, “Canada has one of the most exciting talent pools in the world right now, and everybody has their own theories of why this is. I think it’s because Canada’s looking outward, tailoring themselves to anyone in any way, and instead turned inward—wak- ing up to the fact that their culture, their stories, and their sounds are as special as any others. When you decide that your art deserves to succeed solely on its own terms, that kind of organic passion transcends simple pride. It’s honest, it’s unselfish, and it’s an adven- ture for all who are drawn to its mys- teries.”

Following is a complete list of winners:
Artiste: “Harvest Moon,” Neil Young (Reprise/Reprise)
Single: “Faith We’re Love,” the Rankin Family (EMI)
Best-selling album (domestic or foreign): the “Wombat,” Whitney Houston (Arista/EMI)
Best-selling Francophone album: “L’album Du Peuple, Tome 2,” Francis Perrier (Titic/MCA)
Canadian entertainment of the year: the Rankin Family
Group: The Rankin Family
Female: Celine Dion (Epic/Sony)
Male: Rich Vosin (Starday/Capricorn)
Country female vocalist: Cassanda Vask (Epic/Sony)
Country male vocalist: Charlie Mayo (Arista/EMI)
Group or duo: The Rankin Family
Best new group: The Walters (WEA/Warner)
Best new solo artist: John Arndt (A&M/PolyGram)
Instrumentalist: Ora Haney (IRCA Victor Red Seal/EMI)
Record producer: Leon Cohen

POETIC NACE Music, formed by singer/ songwriters Dwayne Artinger and Rod Clements. A publishing company handling pop, rock, R&B, adult contemporary, and country music. P.O. Box 642, Times Square Station, New York, N.Y. 10108; 212-315-5139.

NNM Music Group Inc., formed by record producer Nick Martinei and publishing veteran Herb Mools. The company comprises Watchout Records, four music publishing companies, Martinei’s independent record productions, and a recording studio. Watchout Records is marketed and distributed by Mercury Records, 1410 Second St., Third Floor, Santa Monica, Calif. 90401; 310-203-7000.

BIRTHS

Roy Tessier, 60, of massive heart failure, March 13 in Nashville. Tessier, a prominent booking agent and manager who worked with such artists as Kittey Wells, Mel Tillis, and Hank Snow.

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

LIFELINES
**HMG Offers Indie Labels CD Vision One-Stop Service Is Duplicator’s Latest Venture**

**BY PAUL VERN**

NEW YORK—Duplicator Haupauge Manufacturing Group is undergoing one of the busiest periods in its 30-year history, having recently diversified into the CD business, gone public, and initiated negotiations for a merger with an undisclosed partner.

The company is also trying to maximize its business with independent record labels by offering them a one-stop service for CDs, cassettes, videos, packaging, warehousing, and distribution, according to Steven D. Granat, director of marketing and sales development for the Long Island, N.Y.-based company.

This service, called CD Vision, is aimed at labels like Marcus, Cherry Lane’s Guitar Recordings, Profile, and Westline rather than larger HMG clients like PolyGram’s Motown and A&M labels and BMG’s Arista Records.

Granat says, “The small label doesn’t want to deal with three or four different vendors, so CD Vision offers all services under one roof—not only the replication of the disc, but also, using the same DAT master, we can do their audio cassette duplication right away. That saves them time and money, because they don’t need two masters.”

Granat adds that HMG also accommodates Sony’s 1680 U-Matic digital masters, the most-commonly used CD mastering format, as well as Sony’s own magno-optical-based PCM-9000 system, touted as a replacement for 1630.

Because CD Vision also encompasses video duplication, printing, packaging, fulfillment, inventory, and warehousing, “labels can do business with HMG under the CD Vision service and have everything they need taken care of,” according to Granat. “They don’t have to store product or worry about manufacturing and shipping. All they have to do is sign the act and sell the product.”

HMG’s move into the CD arena has been successful so far, according to Granat. He says the company has four lines running, capable of outputting 16 million discs per year. By summer, HMG will have almost doubled its capacity, with eight lines and a potential annual yield of 30 million units. The company also is about to begin CD-ROM and CD-I replication, according to Granat.

Growth has come at a price for HMG. However, in the six months ended Jan. 30, net sales rose 12% to $258.8 million, compared with $257.5 million for the comparable period the year before, according to a March 17 financial statement. In the quarter ended Jan. 30, net sales increased by 9.4% to $139.3 million, from $127.0 million in the same quarter in 1993.

But while sales were up in the past two quarters, net earnings for the six-month period were down to $421,940 from $1,517,668 in the period ending Jan. 24, 1993. In the latest quarter, HMG experienced a net loss of $85,761, compared with net earnings of $951,225 in the comparable three-month period last year.

Similarly, gross margins were down to $6.38 million for the six-month period from $6.77 million the year before, and to $3.29 million for the latest quarter from $3.15 million in the comparable prior-year period.

In the statement, HMG chairman and CEO George Fishman attributed the earnings decline to changes in the company’s CD manufacturing and warehousing services and to theCompany’s efforts to develop new products and markets in the industry.

**WSG Connects Int’l Studios Convenience, Prestige Attract Members**

Stoker and assistant Helik Hadar. At Westlake Studios, A&M artist Diane Vertical was recording only in with producers SoulShock and Karlin remixing “Ain’t No More.” The producers worked behind the Neve V3 consoles. Also at Westlake, producer Sir Jinx was recently working on a remix with LaFace recording artist Toni Braxton. Marvin Morris engineered the sessions behind the Neve VR-72 console, while Charlie Essaser assisted.

**NEW YORK**

**GUN’N’ROSES member and Virgin recording artist Gilby Clarke has been mixing his upcoming release for the label at River Sound. Engineer the sessions were Steve Thompson and Michael Barbiero.**

Atlantic artist Roberta Flack is working on her upcoming album at Duplex Sound. Jerry and Kathleen Barnes are producing the tracks, while Dana Mars engineers behind the MCI 500 console; Grant Di- nkins is assisting.

The crew at John Albert Sound Design recently completed audio postproduction for People Magazine’s 20th Anniversary Special, which aired March 7 on ABC.

Producers Carl Sturken and Evan Rogers have been working with Warner Bros., act X-Girlfriend at Quad Studios. The cast album of the Broadway show “She Loves Me” was recently recorded and mixed at the Magic Shop. Executive producer Bruce Kimmel worked with producers Robert Sher, Steve Rosenthal engineered the sessions behind the vintage Neve wraparound console; Joe Wardia assisted.

**LOS ANGELES**

**VIRGIN RECORDING ARTIST Danny Tate was recently at Encore Studios working with producer Pete Anderson, David Leonard engineered on the 76-input SSL G-series console with Ultimation; David Beman assisted.**

Barry Manilow has been working at CMS Digital with engineer Robert Vogtien on digital editing for the upcoming “Thumbnails” soundtrack. At Track Record, country/folk artist Coco Daniel has been recording an upcoming EP with producer/engineer Trudy Eaten; John Morris assisted.

PolyGram recording act Lighter Shade Of Brown was recently at Paramount Studios mixing its new single, “Hey DJ,” with producer Michael Baiman and assistant Emily Flag. At Westlake Studios, A&M artist Diane Vertical was recording only in with producers SoulShock and Karlin remixing “Ain’t No More.” The producers worked behind the Neve V3 consoles. Also at Westlake, producer Sir Jinx was recently working on a remix with LaFace recording artist Toni Braxton. Marvin Morris engineered the sessions behind the Neve VR-72 console, while Charlie Essaser assisted.

**NASHVILLE**

Siree Wonder was in town producing Warner Bros. group Take 6 at Sixteenth Avenue Sound. Wonder also contributed vocals to the project, which was engineered by Eric Prestidge.

RCA artist Ruby Lovett was recently at the Sound Emporium, working with producer Garth Fundis on her debut for the label. Fundis worked behind a Neve console. Giant recording artist Chad Mulhins has been putting finishing touches on his label debut at Woodland Digital with producer Tom Collins. Eric Prestidge engineered the sessions.

Masterfonic recently played host to MCA artist Vince Gill, who was in mixing his upcoming album. Engineer John Guess worked with the new AT&T DISQ Digital Mixer Core on the SSL 6004 E with G computer. Tony Brown produced the project.

**OTHER LOCATIONS**

Margaretville/MCA recording artist Jimmy Buffett recently finished recording his upcoming project at New River Studios in Fort Lau- derdale, Fla. Russ Kunkel produced the sessions and Rob Eaton engineered, with the assistance of Riley J. Cornelius and John Van Steven- landt.

Please send material for Audio Track to Peter Crain, Billboard, 4a Music Square West, Nashville, Tenn. 37204; fax 615-362-0454.
A column by Zenon Schroeer on the European professional audio industry.

GERMANY

BAUER STUDIOS in London, Germany's oldest private recording studio, is the first facility to use the Sonic Solutions MediaNet high-capacity data highway, and has been running two Sonic Systems successfully on the network since their installation in January. The systems share a 10-hour stereo disc capacity and No Noise software.

New Caprirooms are being built for Bayerische Rundfunk in Munich and Austrian broadcast corporation ORF. ZDF Television in Mainz has installed an AMS Logic 2. Other German broadcast Capriroom owners include Südwestfunk, WDR, Hessischer Rundfunk, and Südwestfunk Deutschland.

U.K.

IAN MACLAY has been appointed managing director of Air Studios, established in 1970 by George Martin. The facility moved to its present location at Lyndhurst Hall in Hampstead, London, at the beginning of last year, and is jointly owned by Chrysalis Group and Pioneer. Maclay, previously MD of IMX Artists, has a track record in classical and contemporary music and was MD of the Royal Philharmonic Orchestra for 10 years. “During my time at IMX and RPO, I greatly enjoyed making recordings, finding the whole process extremely satisfying,” says Maclay. “Given the wonderful facilities at Air, coupled with George Martin’s tremendous reputation, I am confident that I can attract orchestras and artists out of the drafty church halls where they generally record to Air Studios.”

Fifteen months after Mitsubishi closed shop on pro audio, its PD-format digital machines are still selling. MITIS International, a distribution company set up by former Mitsubishi sales director Adrian Bailey, recently sold 32-track machines to Europa Studios and EMI Studios in Sweden, Audio Equipment in Italy, and Glassbaste Productions and Hilton Sound in the UK. The expanding interest in 20-track recording has given a new lease on life to the X6020 20-track machine, which has been sold to Modus Music, Greenroom Productions, and Abbey Road Studios in the U.K. and Hiltron Sound at the Westway Studios.

“We're seeing a lot of interest in 20-track now,” says Bailey.

ITALY

MACHINE CONTROL and synchronization specialist Audio Kinetics has shipped the last Q-Lock synchronizer unit to Italian Broadcaster RAI, ending 15 years of production that totaled more than 2,000 units. The unit won the Queen's Award for Export Achievement in 1984 and revolutionized audio sweetening in the late 70s.

As one of the first industrial products of the microprocessor revolution, Q-Lock broke new ground back in 1976 in terms of performance, reliability, and facilities,” says Audio Kinetics MD Ian Southall.

FRANCE

FOREIGN-LANGUAGE Dubb -Stereo mixes of Warner Bros.' Heaven And Earth film were achieved using Dolby's AudioFax AC-2 technology and ISDN lines. Soneli Studios in Paris, Bankeheng in Berlin, International Recording in Rome, and Day in Barcelona installed ISDN lines and the AudioFax to send foreign mixes of the film to Skywalker Sound in Santa Monica, Calif. The process enabled film director Oliver Stone and sound supervisor Bill Brown to approve all mixes instantly.

Watershed of recent years, the German musical industry is having a recovery. In 1996, the German music industry sold more than 32 million albums, a growth of 13% over 1995. The rise is attributed to the success of CDs, which have become the dominant format in the industry. According to the German Recording Industry Association (BVMI), sales of CDs accounted for 82% of total album sales in 1996, up from 76% the previous year.

HMG AIDS ONE-STOP AT INDIAN LABELS

"Continuing the downturn in the company's quarterly profits to the costs of adding sales personnel, opening a West Coast office, and starting up the CD operation, Fishman also cites such factors as 'continuing penetration of new markets, increased compensation for executives and non-executive employees, one-time consulting fees and expenses related to creating a public company, and strengthening the bad-debt reserve resulting from a customer's bankruptcy.'

Those extraordinary expenses totaled $4.4 million after-tax and dividend. The last quarter, according to Fishman.

For the six-month period ended Jan. 30, expenditures associated with the same factors totaled approximately $100,000 after taxes, Fishman added.

Additionally, HMG converted $4.4 million of subordinated debt into preferred stock in January of this year, resulting in a total burden of $473,000 for the most recent quarter, according to the statement. Furthermore, costs associated with the early retirement of debt during the first fiscal quarter added $1,000,000 to the extraordinary expenditures during the season.

The quarterly results were further exacerbated by a delay resulting from the technical problems encountered in bringing a highly complex system on line, says Fishman. Comments to the corporation of CD replication machinery.

However, HMG has overcome these challenges. Fishman says, and is looking forward to returning to profitability once its CD operation starts with high gear later this year, and its CD-ROM and CD-1 business gets going.

In the meantime, HMG is maneuvering to join forces with an audio-closed corporate partner, according to a separate statement issued March 17. In it, Fishman hints at "a unique merger" that would "create significant opportunities for the combined entity to provide multimedia products and services that are already in use by users, entertainment, computer services, and interactive media."

No details of this venture were available at press time.

WGS CONNECTS INT'L STUDIOS

"WSG maintained a highly visible presence at the recent 96th Annual Audio Engineering Society convention in Amsterdam, where it announced its 40th member and distributed a directory of its members, complete with four-color photography and studio specs. The booklet was published by Pro Sound News with WSG, and was sponsored by Ampex, Audio-Technica, Focusrite, and PSN.

Stone, who co-founded the famous Record Plant studios a quarter-century ago and has long since sold his stake in the company, says WSG membership should reach 50 by June. That should keep the phones ringing off the hook.

PAUL VERNAL


WMG CONNECTS INT'L STUDIOS (Continued from preceding page)

Pro Audio
Tenor for traveling male vocal group. Capable of tight harmonies, rock band solo part and approximately $4500 per year. MAIL ONLY resume, picture, tape to: Mr. Coley, 19001 Hart St., Reseda, CA 91335

Alva Films, Inc. is looking for hard working, reliable Sales Representative to acquire Video Music projects for in-house directors. Call Ken Greenblatt at 718-892-0531

Record label seeks entry level assistant for business/legal publishing department. Self motivated individual with strong administrative, organizational and communication skills. Strong growth potential. Some experience necessary. Box 8339, Billboard Magazine, 1515 Broadway, New York, NY 10036

Music Marketing & Sales

- Product Marketing Plans
- Sales, Promotion, Promotional Services
- New Marketing & Sales Network
- National, All Genres & Accounts

TEL/FAX: (212) 699-6464

STOP! Now that I have your attention...You're much more experienced in the music industry and employers are asking for experience in the music industry. Yet, your resume is only 3 years long. They may think you're not interested in the job. I can help you.

For more information, call me at (312) 278-0773.

BOLTON (Continued from page 41)

quality—I'm also relating to them in a way that can make a lot of men feel inadequate. They feel like they're not in on the conversation. It's almost like somebody sitting next to your girlfriend and speaking French to her, and you're not really sure what they're saying.

Sono, who hosted a reception for Bolton on Sydney Harbor and presented him with a slew of gold and platinum awards for catalog sales totaling $16 million Australian ($11.5 million), approached his promotion with military precision. The breakthrough came after a certain degree of radio and public resistance. Some of the singer's biggest American hits, such as "I'm Back On My Feet Again" and "When A Man Loves A Woman," didn't connect at all Down Under (although the latter classic was a hit for local hero Jimmy Barnes). However, a turnaround came in 1990, when "Soul Provider" topped the national album chart and "Time Love And Tenderness" and "Timeless" reached No. 11 and No. 7, respectively.

"We've been working hard on establishing Michael Bolton as a superstardom in Australia," the head of The Bay said. "The Bay" went three back in 1988," says Sony CEO Denis Handlin, "and all we've really lacked is having him here to display the passion of his music first hand. Now that's happened, I can really move into top gear, like we did with Billy Joel a lot of years back. The next tour should be a monster.

Bolton's tour continued in the Asian region with performances in Hong Kong, Tokyo, Osaka, Manila, Bangkok, Jakarta, and Singapore.

LATIN NOTAS (Continued from page 38)

Antonio, boasting a stellar musical line-up featuring Asleep At The Wheel, Selena, Emilio Navaira, plus ex-Tex-Mex Tornadoes Freddy Fender, Flaco Jiménez, and Augie Meyers. The event is being produced by Refugee Management Inc. and Panamericana Systems... The fabulous video of Los Fabulosos Cadillacs' "Mata-dor" topped MTV Latino's top 20 countdown two weeks ago.

BRAZIL RELEASE UPDATE: Just released on BMG U.S. Latino is Gal Costa's latest album, "O Sorriso Do Gato De Alice." Costa is slated to make her South Florida debut Saturday at the co-headliner with Gilberto Gil. The pair will perform at Miami Beach's Jackie Gleason Theater of the Performing Arts... Brazil's veritable trio Parlantes has continued recording its latest Portuguese- and Spanish-language albums, due out sometime in May. Ruy Moraes' former axe-man Phil Manzanera produced... Due out in mid-May on Elektra is "Tropicida" by Gil and Ceytano Veloso. Also set for release June 7 on Atlantic Jazz is Gil's acclaimed live acoustic album titled (rather unimaginatively) "Acoustic."
Los Angeles—To the hundreds of air personalities who don’t use them, show prep services might seem like a “cheat sheet” for jocks with little time on their hands, or those who lack creativity. But to the jocks who do use them, including some of the most celebrated personalities in the business, show prep services are an invaluable resource not only for one-liners and parody songs, but also for ideas starting and networking opportunities.

Charlie Tuna from sports talk KMPC Los Angeles, Ichabod Caine from country KPRP Seattle, and the Byrd from album rock KSHE St. Louis are among the many personalities from every format and daypart that subscribe to such services.

Some jocks have even found there is money to be made in launching their own show prep services.

In addition to comedy bits, WOW-AM-FM Omaha, Neb., morning man Don Glaze’s The Bitz Network offers such hard-to-find phone numbers as Jay Leno’s home number. The year-old daily computer service, like many such services, also offers promotion ideas, job openings, and a bulletin board for subscribers to send messages to each other.

Kidd Kraddick, morning man at KHKS Dallas, started his service, Bit Board, “by accident” in 1990. “I pretty much had a certain level of disdain for many of these services. Most of them are done half-baked,” he says.

Kraddick and a crew of such radio favorites as KKLQ (Q100) San Diego jocks Jeff and Jer and KSLQ (Wild 107) San Francisco morning man Maneo Muller used to pass around ideas, faxed material until it caught on to the degree that Kraddick thought he could make some money from the informal networking. In 1991, he began offering Bit Board commercially, gearing it toward high-profile shows such as KTLF Los Angeles’ Rick Dees and WFLC New York’s Skee-Lo, and Todd Pettengill’s Bit Board 2, geared toward the 25-34 demo, and Bit Kicker, geared toward country stations, soon followed.

These services are meant to be used as tools for jocks rather than as a substitute for creativity, says American Comedy Network AE Adrienne Munson, whose company specializes in show prep services.

Glaze agrees. “I don’t think this kills creativity or spontaneity,” he says. “This is not one-liners. This gives a jock a good idea of what’s going on around the country, and enables him to adapt it to his market.”

David Evjen, midday jock at KNEV Reno, Nevada, and president of the faxed show prep service Bitman, says few of his subscribers are completely dependent on his faxes for material. “They use them to supplement what they do. As long as they do that, they’re still being creative,” he says.

Some users, however, are lazy and use the bits as is, says Ron Stevens of Stevens and Grdnic’s Daily Comedy Exclusive.

Although jocks pay to be part of the service, in some cases they are also required to contribute to them. “The Bitz Network” requires its 25-30 subcontractors to pay $25 a year and also to input one page each week of bits, ideas, and messages. In return, subscribers can download everyone else’s reports and also receive the Bitz Network Newsletter.

“It is like a brainstorming session . . . to find ways to fill four hours every day,” says Glaze. “It’s like having a writing staff.”

The 4-year-old Bitman, on the other hand, is a weekend fax service written solely by Evjen, who likens the material to Jay Leno’s monologue. The faxes contain material that Evjen has used successfully on the air, in addition to some he has not yet tried. Evjen says that some subscribers, who buy the service for $50 a year, say Bitman is “worth it for just one bit off the sheen.”

ACN and Stevens and Grdnic’s Daily Comedy Exclusive offer services on CD. However, not all the bits on the disc are fully produced. Some are partial bits to which the jock needs to add. For 11 years, ACN has offered 10 bits a week as well as a newsletter that suggests how to use the bits and a rundown on what to expect in the coming week. Staffers and some freelancers compile the material for 200 subscribers. The network uses an online file based on Arbitron ratings.

Stevens and his wife, Joy Grdnic, who also owns the Bitman, have been offering their service on a barter basis for 10 years. The CD contains 30 comedy tracks, issued every week of the year, for a four-page newsletter. The first 25 tracks include complete, fully produced music beds, jingles, and comedy drops. The remaining tracks are comedy elements to which jocks must make additions. Stevens and Grdnic use the bits as raw material, which goes out to 450 subscribers.

Jocks say the services are useful. (Continued on page 69)

Upstart Australian Station Makes Waves

Forced Off The Air, Amateurs Gain Media’s Support

Melbourne—If it weren’t so real, and if it weren’t taken so seriously, having a battle brewing here might seem more like fodder for a classic teen angst film script.

Picture the scene: A bunch of high-spirited kids decide to start up a backyard radio station to play their favorite music; the adventurous station becomes an overnight sensation, scooping up every teen who hears it; survey figures show the station outrating the top FM rock broadcasters; the heavy hand of authority steps in and forces the station off the air; establish community rallies to the aid of the plucky kids, turning the tussle into a national primer on free expression.

Even for a film script, it might be far-fetched. As a real-life scenario, however, it has shaken up Australia’s radio industry and caused a community to question strict government controls over broadcasting and restrictive teen playlists.

HITZ FM came into being three months ago, in a disused office building in the Melbourne suburb of Moorabin as a community station on a 90-day transit permit, the kind traditionally extended to test experimental community radio stations. In the three months, the station eschewed test broadcasts and went into full operational mode from day one, and programmed dance music—much of it requested over the five constantly busy telephone lines into the chaotic studio where seven Australians worked.

The station gave around-the-clock airtime to the sort of new acts which, if played at all on commercial stations, are hidden away in the evening hours. With hard rock and even grunge receiving just nodding acknowledgement, HITZ FM went for the transient teen market via the likes of Cut’n’Move, DJ Stefi, M-People, East 17, Robin S., Tevin Campbell, and EYC, all blustering away up to 130 beats a minute.

With the exception of a few hundred driers and stickers, the station relied primarily on word-of-mouth for promotion.

It all seemed rather remote to the “real” radio stations until the release of the most recent AGB McNair ratings survey, which saw the station leap from 1.2% to 15.1% in the 10-17 demographic, and 3.3% to 12.8% in the 18-24 zone, actually outrating such incumbent giants as FOX-FM.

But these astonishing ratings could not save HITZ FM when its days as a radio station were numbered. Although a 30,000-signature petition pleading for an extension was presented to the Australian Broadcasting Authority, and the body was lobbied by the hosts of current-affairs TV shows, various public figures, and editorial writers from major daily newspapers (“The federal government should tune into what the voice of youth is saying,” noted one), a broadcasting minister Michael Lee did not exercise his power to intervene in the matter and order the permit extended. This may well be related to formal opposition to such an extension from FARR, the commercial broadcasters’ industry association.

Lee Simon, PD of Melbourne’s top-rated FM rock station, 3MMM-FM, has said, “Commercial radio stations have to pay millions of dollars to secure a license to broadcast. The question that needs answering is: Can radio stations operating under a commercial broadcast license be said to be on a level playing field with community radio stations which can attract similar levels of revenue without the initial outlay and ongoing costs!”

Rhys Holleran, GM at high-rated FM pop station TTFM, adds, “If you want to be a commercial broadcaster, you should be, but all the requisite responsibilities that go along with being a commercial broadcaster should be adhered to.”

Unless the broadcasting minister bows to popular opinion and orders a permit extension, HITZ FM cannot secure another 90 days of airtime until the end of the year, and cannot be considered for a full commercial license until the end of 1996. Even then, it would have to compete with needlessly-case applications from remote areas.

But station manager Anton Vanderley does not have that sort of patience. “We’ve proven that this service is needed,” he says. “I just hope that we are not merely effectively taking someone else, at the expense of a lot of hard work from the volunteers at HITZ FM, too.”

The record labels also are hoping for a reprieve for the station. Mushroom Records head Michael Guinski is among those who have lented their support. "HITZ has glaringly showed the frustration of the existing radio formats," he says. "HITZ is new and fresh and run by the youth themselves."

Assistant in writing this story was provided by Nui Te Kaha and Katherine Titch.
W MJX (MAGIC 106.7) Boston's 6.6-12 plus share in the fall Arbitron book not only was the station's best ever, it also was the highest share any AC station in Boston has ever received, according to OM Don Kelley. It is also the highest current share of any AC station in the top 10 markets, with the exception of full-service WJIR Detroit. Although he knew the station had been performing well, Kelley says WMJX's 5.3-6.6 jump from the summer book was "kind of a startle. I knew we were cruising for a good book, but I almost fell off the chair on that one," he says. The station is currently No. 2 in the market, 12 plus.

Kelley, who also oversees country WBCS and ethnic WMEX, is embroiled in a competitive five-way AC battle in Boston, where he goes head-to-head with WBZM (4.4-5.1, WORZ 6-9.4, WBIG 7.7-8.7, WMJX 6.3-8.5, WZLX 4.2-5.4). Even with each station focusing on a different niche, Kelley says, "A lot of current we play are arrests you can hear on five or six stations...The core is very similar in three or four stations, but there is a concentric circle in the middle and everyone goes off in a different direction."

Surprisingly, Kelley says the station with which Magic historically has shared the most air is top 40 WXXS-FM (Kiss 108), possibly because the two stations are next to each other on the dial. As a result, he says, the Magic's audience's familiarity with new music is higher than that of most AC stations.

Magic's current music mix is 50s- and 60s-based, with one '70s song an hour and one '80s song every half hour. The mix also includes two current and one recurrent per hour. Here's a recent afternoon hour: Steve Winwood, "Roll With It"; Natalie Cole, "Miss You Like Crazy"; Bruce Hornsby & the Range, "The Way It Is"; Rod Stewart, "Reason To Believe"; Eurythmics, "Sweet Dreams"; Charles & Eddie, "Would I Lie To You?"; Billy Joel, "Just The Way You Are"; Bill Medley & Jennifer Warnes, "I've Had The Time Of My Life"; Foreigner, "Waiting For A Girl Like You"; Jimmy Cliff, "I Can See Clearly Now"; Paul Anka, "Blowing Kisses In The Wind"; and Journey, "Faithfully."


When he arrived, Kelley found Magic "in a real tight battle with WSSH-FM. When I got here I started moving the music forward," dropping artists like Barry Manilow and Barbara Streisand and replacing them with artists with more contemporary images, like Rod Stewart, Michael Bolton, and Mariah Carey. "The music was in the process of evolving," he says. "Starting in the fall of 1990 I moved the era forward, and all the wimp artists went away."

Kelley also upgraded the station's on-air presentation and put a "lot of money" into television. WMJX has been pretty consistently in the Top 5 shares ever since.

More recently, the station has a clock adjustment to two stopstarts an hour, which he says "seemed to help our more music image." He also hired local personality Tom Bergeron from WZLX for mornings last summer. "That was a shift in direction to put a high-profile morning show on," says Kelley, who describes Bergeron as "a very funny guy, but clean."

Other than TV, the station does almost no marketing, but is fairly actively promoting, giving away weekend trips on a regular basis, along with smaller prizes like movie premiere tickets. "Our marketing is focused on at-work," says Kelley.

"We picked one avenue [TV] and picked one image [at work], and it has really worked."

"The station is positioned as "continuous soft rock," targets 25-54-year-old females, but shows a little younger at night, where the "Bedtime Magic" show has "a huge following in [college] dorms," according to Kelley.

Although CBS Radio and others have cited Boston as a good potential home for the latest hot radio format, '70s-based oldies, Kelley is skeptical about the format's long-term viability.

"Three kinds of songs were hits in the '70s...the winnies. John Denver/ Olivia Newton-John/Carpenters [music] that nobody has much interest in anymore, the AOR-edged stuff that's the basis of classic rock, and the disco stuff," he says. "The problem with '70s music" is there's not much to choose from, and you don't have that one group of songs that is evergreen like they did with the '80s."

"I question the legs on that format," he adds.

**Top Bidder For U.K. License Plans All-Talk**

**BY JEFF CLARK-MEADS**

LONDON—The highest bidder for the U.K.'s third national commercial radio franchise is planning to use virtually no music in its programming—what the industry calls All-Talk—but the highest bidder has never won a national license here.

The U.K. Radio Authority’s traditions of slashing bids for organizations it feels have offered too much money may now leave the door open for a rival company that is planning to carry music in its broadcasting. Six companies applied to the Radio Authority for the U.K.'s third Independent National Radio (INR) franchise when the deadline for bids arrived March 15.

The Broadcasting Act stipulates that the new service, which will join current INR stations Classic FM and AM Rock broadcaster Virgin 1215, must be at least 51% speech-based, and that its music content must not significantly overlap with existing services.

The highest bidder for the INR3 license is Talk Radio U.K. with a bid of 3.82 million pounds a year, more than 1 million pounds higher than its nearest rival. However, neither Classic FM nor Virgin 1215 was the highest bidder when it won its respective franchise. The authority decided in those cases that those who had outbid them were not viable licensees.

In effect, the authority felt that the higher bidders could not sustain the services they were planning.

In that light, radio industry observers in the U.K. are now asking whether Talk Radio has pitched its bid too high. Company spokesman Christopher Turner counters, “It depends on your cost base.” Talk radio is regarded as having the cheapest of the broadcast formats, being based on a minimal news content and extensive in-programming. (In the U.S., N/T actually is one of the most expensive formats to program.)

Its nearest rival in the franchise bidding is Newstalk U.K., with an offer of 2.76 million pounds. That offer is followed by the first of the bidders with music content, Apollo Radio. A subsidiary of 1LR group Chiltern Radio, Apollo has offered 2.37 million pounds for its programming—1.84 million pounds. Only the London Broadcasting Company says it would carry "some music."

The INR3 service will be on the AM frequencies currently being vacated by BBC Radio 1, which has switched to FM. The Radio Authority aims to award the license to the earliest bidder of the end of the summer.

Jeff Clark-Meads is a U.K. bureau chief for Music & Media.
**Billboard®**

FOR WEEK ENDING APRIL 2, 1994

**Album Rock Tracks**

Compares a national sample of radio airplay by Broadcast Data Systems' Radio Track service. 100 album rock stations are electronically monitored 24 hours per day. Songs ranked by number of detections.

**AIRPOWER HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>GOING DOWN</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BREAKAWAY</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>HIGH ROAD EASY</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LOW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>HARD ACT TO FOLLOW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>HOLIDAY'S HOLIDAY</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BACKWATER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>TOO OLD IN THE WINTER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SHE'S MY MACHINE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>DAY IN THE SUN</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>YOU CAN'T SELL THE CLOSET</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>MOTHER OF MIRACLES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>ANIMAL</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BAD THING</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>PRISON SEX</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SHINE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BREATHE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>FALLING APART TOGETHER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>EVERY GENERATION</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>MMM MMM MMM MMM</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>AMAZING</strong></td>
</tr>
</tbody>
</table>

**Radio**

**Spanish Nets Jockey For Stations**

**by Carrie Borzillo**

LOS ANGELES—Competition among 24 of Spainish-language networks is at an all-time high. CDena Radio Centro, Satelite Radio Bilingue, and Radio Labio are all vying for a limited number of Spanish radio stations.

The oldest of the three is CDena Radio Centro, which bowed in 1987 on the impression that Latinos... are not interested in dance, just dancing and query. These misconceptions are finally being thrown out," he says.

"News is the biggest part of both CDena Radio Centro and Satelite Radio Bilingue. Santiago explains, "It's more essential to Spanish stations than... Anglo stations because this community really needs to stay in touch with back home." Earlier this year CDena won the Golden Mike Award for best radio network news service, for its investigative piece on Mexicans crossing the U.S.-Mexico border at Tijuana.

Even though the networks are struggling to get more full-time affiliates, each network head is optimistic about the future. DeHaiseth is aiming to get affiliates in the top three markets—Los Angeles, New York, and Chicago—within the first year. "Our product is so new—it's an educational process with stations," he says. "Many are just so used to music that they're not sure what to make of an all-talk Spanish format."

Orozco says that while most of the affiliates take the network for its news, 15 stations are considering going full-time with Satellite Radio Bilinque. Barrett Alley, president of CDena Radio Centro, says the network has... (Continued on next page)

**Billboard®**

FOR WEEK ENDING APRIL 2, 1994

**Modern Rock Tracks**

Compared from a national sample of radio airplay by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours per day. Songs ranked by number of detections.

**AIRPOWER HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>THE MORE YOU IGNORE ME...</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>GOD</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>RETURN TO INNOCENCE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NO EXCUSES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>FAMILY MAN</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>MOTHER OF MIRACLES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>ANIMAL</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BAD THING</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>PRISON SEX</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SHINE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BREATHE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>FALLING APART TOGETHER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>EVERY GENERATION</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>MMM MMM MMM MMM</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>AMAZING</strong></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>I’LL TAKE YOU THERE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>POSSESSION</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>FUTURE TYPING</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>END OF THE WORLD</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>CRACK TEST DUMMIES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LONGVIEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SPOONMAN</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BACKWATER</strong></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>AIRPOWER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>AIRPOWER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>I’LL TAKE YOU THERE</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>POSSESSION</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>FUTURE TYPING</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>END OF THE WORLD</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>CRACK TEST DUMMIES</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LONGVIEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SPOONMAN</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BACKWATER</strong></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>AIRPOWER</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
</tr>
</tbody>
</table>
WASHINGTON, D.C.—Two new indecency complaints against infinity Broadcasting’s Howard Stern broadcasts on WQKB Buffalo, N.Y., between Nov. 17, 1993, and Feb. 24, 1994, were filed March 4 by a pseudonymous listener calling herself Susan Jones, according to an FCC spokesperson.

The complaints are being inspected by the complaints and investigation office of the FCC’s enforcement division, which will forward its findings to the Mass Media Bureau.

Although possible action on the complaints is months away, commissioner James Quello has already stated publicly, at a Federal Communications Bar Assn, meeting March 17, that if the complaints are found to be actionable, they could result in serious enforcement action.

Quello also attests that “if the facts dictate that further conclusion, I will confront the issue of a possible FCC administrative hearing as a sad reality.”

Quello also said, in reference to infinity’s $1.6 million in unpaid indecency fines, that “if it is obvious the fines have not had a deterrent effect.”

Even though Quello’s remarks were made in an in-house FCCB meeting, they have not gained the blessing of at least one other commissioner.

The Associated Press quoted commissioner Andrew Barrett as saying, “I wish Jim Quello would button his lip.” This apparently riled Quello, who replied that Barrett’s remark was intemperate.

Radio Broadcasters—Leasing Ad-Bill Passes

Radio stations soon will be airing loan and lease commercials that compete with TV leasing ads, now that the Senate has passed S.1275, a banking bill that allows the airing of ads—such as those for auto loans and leases—without the need for mind-numbing “small print” disclosures.

The House passed a similar measure last year. In both versions, to be reconciled in conference, broadcasters can call a toll-free number to get the disclosure information.

The industry has said that the ads could boost the annual $1 billion year in new advertising revenue.

NAB Likes Senate Highway Bill


The Senate’s rewrite of the Communications Act gives radio and TV stations greater flexibility to offer new broadcast services, such as digital audio broadcasting and HDTV, and the tools to compete against cable, telco, and satellite communications.

The lawmakers got the broadcasters’ good will even though they have to pay fees to offer new services.

Broadcasters also told legislators that new services would not supersede primary public service obligations and local input.

Also coming up on the Senate side: a hearing to determine if radio/TV ownership rules should be further relaxed in light of new communications policies urging competition.

NAB to Hold License Renewal Talks

With the increased attention the FCC is paying to pay-the-letter compliance by stations remaining commission rules, an unauthorized phone calls on air, EEO, decency, listener public service, the NAB has announced it will hold a series of regional seminars on license renewals.

NAB will hold the first one May 10 at the Holiday Inn Montezarlo in Charlotte, Va., and the second May 17 at the Holiday Inn Charleston Hotel in Charleston, W.Va.

Broadcasters in D.C., Maryland, Virginia, and West Virginia are the first to be invited because they have the earliest date in the FCC renewal cycle—June 1.

Second Cowan to Head VOA

Geoffrey Cowan, a communications attorney and former public broadcasting official, has been named the 23rd director of Voice Of America, the overseas government radio operation. Cowan’s father, Louis G. Cowan, was VOA’s second director and served from 1943-45.

The younger Cowan’s name also circulated last year as a possible FCC chairman candidate.

Kahn Sues Over AM Stereo

AM stereo pioneer Leonard Kahn has taken his case to the U.S. Court of Appeals, arguing that the FCC acted improperly when it chose the Motorola C-Quam system last year at the national standard.

The court will call for briefs in the case this spring, but arguments may not come until fall.

The FCC has not made a decision on whether or not to hold on for a formal C-Quam standard ruling in light of the lawsuit.

Interpre Studies

Country Listeners

NEW YORK—New studies keep churning out proof of the demographic desirability and rising power of the country radio listener. The latest such study comes from the Interpre Radio Store’s research division.

According to the study, country radio is the No. 1 format among college students, among older employed full time, among home owners, among adults with individual incomes of more than $30,000 a year, and among adults with household incomes of more than $50,000 a year.

Country radio is also the No. 1 format among professionals and managers, 18.7% of whom listen to the format. In this group, country is followed by preferences for N/T (14%), AC (13.2%), album rock (11.1%), and oldies (8.3%), the study said.

Of all country music listeners nationwide, 25% live in central city areas, 42% live in metro suburban areas, and 33% live in nonmetropolitan areas. Not surprisingly, the majority of country listeners (47%) reside in the South. Across the rest of the country, 26% of country listeners live in the Midwest, 17% in the West, and 10% in the Northeast.

Sixty-six percent of all country music listeners are in the advertiser-friendly 25-54 demo.

For The Fans. The Tom Scott Band recently participated in WNUA Chicago’s latest promotion program, “Berrytones,” created by Jerry Lopez, WNUA promotion manager Charlie Brown, WNUA jock Denise Jordan Walker; WNUA GM John Gehron; Scott; band member Tom McMorrin; WNUA promotion director Tracey Thomas-Knox; and band members Johnny Frady and Jerry Lopez.

NETWORKS AND SYNDICATION

(Continued from preceding page)

For a timely events. “The great thing about it,” says Krabick of his service, “is with 290 subscribers, when something happens you can bet that one of these guys will have it first or phone the number you need.”

In addition to delivering two CDs a month, ACN also offers some bits via satellite like that “subscribers don’t lose out because it works around things,” says Munro.

seen a steady growth since its debut. “The first year I was there we did $500,000 in revenue. Now we do $8 million…Focusing our news on Latin America was instrumental to our success. But I think the secret to our success is our specialty programming.”

Some of Cadena’s shows include a talk show hosted by Cecilio Saralegui, which Alley calls the Spanish version of Oprah Winfrey, and vignettes with actor Ricardo Montalbán.

Cadena also secured the rights for the World Cup soccer tournament.

Alley says of the competition, “I wish them all the success. I believe it will increase the pie. We’ll still get the lion’s share of the billing, but I think our share could drop as the piece gets bigger.”

AROUND THE INDUSTRY

SuperRadio’s “Urban Mix” adds WKKV Milwaukee, WQOK Raleigh, N.C., and WTLF-FM Indianapolis to its affiliate list. It also added the “Victoria’s Secret Mix,” a mix of old and new school music names after WTLC PD Vicki Buchanan, who created it. Also, “Urban Mix” operations director Frank Weisinger adds director of international affiliations duties.

SuperRadio also signed KUBE Seattle and WHXJ Jacksonswill, Fla., for “Supermixx,” which has both mainstream and top 40/rythm versions.

In April, National Public Radio will begin to syndicate “Latin USA,” a news and culture program on Latino issues hosted by Maria Hinojosa. The show was launched in May 1993 by the Center for Mexican American Studies at the University of Texas, in partnership with NPR member station KUT Austin.

Also in April, NPR will present a series of four hour-long specials addressing child abuse in America called “Breaking The Cycle: How Do We Stop Child Abuse?”

Disney-MGM Studios signs “The Don McDonald Show” as its third live network broadcast from the Walt Disney World resort. Disney also broadcasts “Super Gold” and “Better Lawns And Gardens” live from its studios.

Motown Records and Bailey Broadcasting Services have teamed to present “Marvin Gaye: We Miss You,” a two-hour special scheduled to air April 1-2. Listeners are eligible to win Motown’s four-CD boxed set, which includes “Let’s Get It On,” “What’s Goin’ On,” “Here My Dear,” and “In Our Lifetime.”

Jonathan King joins David Baron Barned entertainment’s “The World’s Greatest Hits” as its U.K. music correspondent. King created the “Tip Sheet,” a weekly music trade publication in the U.K., last year.

Philip Boroff, a reporter for American Public Radio’s “Marketplace,” has been named deputy New York bureau chief of the business and economic program.
Ownership Of KING Given To Arts Groups; Fla. Citrus Commission Squeezed Over Rush

THE ELDERLY SISTERS, who own classical station WPFG-AM/FM in Jacksonville, Fla., have sold WPFG-FM to American Radio Broadcasting Co. for $1.2 million.ARP, which is owned by the board of directors of the American Radio Foundation, will move WPFG-FM to AM 1480 frequency. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTNY.

PROGRAMMING: KYA GOES COUNTRY -- In Atlanta, simulcasting, oldies KYA San Francisco will flip to "Young Country 96.3," with new call letters to follow shortly. KYA sales manager Bill Cappel is overseeing the change. Former WOOF Cinncin-

Don Kelly. Clark says the top 40 stations in the market "are not going to be any less frequent. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTNY.

KYA GOES COUNTRY -- In Atlanta, simulcasting, oldies KYA San Francisco will flip to "Young Country 96.3," with new call letters to follow shortly. KYA sales manager Bill Cappel is overseeing the change. Former WOOF Cinncin-

Don Kelly. Clark says the top 40 stations in the market "are not going to be any less frequent. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTNY.

KYA GOES COUNTRY -- In Atlanta, simulcasting, oldies KYA San Francisco will flip to "Young Country 96.3," with new call letters to follow shortly. KYA sales manager Bill Cappel is overseeing the change. Former WOOF Cinncin-

Don Kelly. Clark says the top 40 stations in the market "are not going to be any less frequent. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTNY.

KYA GOES COUNTRY -- In Atlanta, simulcasting, oldies KYA San Francisco will flip to "Young Country 96.3," with new call letters to follow shortly. KYA sales manager Bill Cappel is overseeing the change. Former WOOF Cinncin-

Don Kelly. Clark says the top 40 stations in the market "are not going to be any less frequent. The two groups also have entered a joint sales agreement in which Opus will sell time for Holt's WTNY.

KYA GOES COUNTRY -- In Atlanta, simulcasting, oldies KYA San Francisco will flip to "Young Country 96.3," with new call letters to follow shortly. KYA sales manager Bill Cappel is overseeing the change. Former WOOF Cinncin-

Don Kelly. Clark says the top 40 stations in the market "are not going to be any less frequent. The two groups also have enter
copies of its 12-inch track "Positive Education" on Glasgow's Soma Records label, just one example of the thriving dance culture here.

Glasgow is "easy to pop," says city native Alanaee, who helped launch the careers of the Jesus & Mark Chain and Teenage Fanclub on Creation Records, the London-based label that describes itself as "Scotland's record company in exile."

"It's a great place to find music," says Alanaee."But the worst thing that could happen is that the English record business decides it's 'Madchester'" (referring to the major-label scene based on Manchester in the late '80s).

Nevertheless, Glasgow will open its doors to the U.K. record and radio industry April 4-9 when it hosts Sound City '94, an annual celebration of live music in the U.K. organized by the British Phonographic Industry (see page 41). With broadcasts on the BBC's Radio One FM, the BBC World Service, and prestigious radio stations throughout Europe, the high-profile event will feature concerts by numerous U.K. acts, as well as work by bands and artists from around the world.

Among the veteran and new Glasgow bands on the Sound City bill are:
- Pete Rose, whose 1990 debut album, "Southside," sold 1.6 million copies worldwide, according to Mercury Records, and who recently released its follow-up, "Ricky's Rock," earlier this year.
- Horsie, whose latest album, "God's Home," has been released on MCA Records through a new deal with Oxygen Records in the U.K.
- Thrum, whose single "So Glad" on Fire Records cracked the independent singles chart in the U.K. in January.
- Whiteout, a rock quartet whose debut single, "No Time," has recently been released on Silverton Records in the U.K.
- A.C. Acoustics, whose debut single, "MV/Sweatdodge," on London's Elephant Records earlier this year, was placed on a Pick of the Week in Melody Maker in January.
- Keanu Pastels, who have been a presence and influence on the Glasgow pop scene since the early '80s, and who recently released the independently produced single "Thank You For Bring ing You" on Paperhouse Records.

In lobbying the BPI last year to host Sound City on U.K., the Glasgow Council outlined the musical infrastructure of this metropolitan area of 1.5 million, including a history of the staging of such annual events as the Glasgow Folk Festival and Mayfest; numerous live and dance music venues; the presence of BBC Radio Scot land and BBC Radio Clyde; a number of daily newspapers and entertainment magazines such as M8 and the Hit List; and a student population of 60,000 helping to support numerous retail outlets.

In the streets around downtown Glasgow's Central Station, music fans have their choice of things of the U.K.'s major record retailers—Tower, HMV, and Virgin—as well as Our Price outlets and independent shops, such as Missing Records on Oswald Street, Bomba Records in the basement of a clothing store on West George Street, and another independent shop, 23rd Precinct Records, which also houses the dance-oriented Limbo Records and its associated label. The neighborhood around Glasgow University, to the west of the city center, offers more music retail choices with such shops as Pop, Echo, and the book/record outlet John Smith & Son, all located along Byres Street.

The interesting thing about Glasgow is that the styles of music that seem to be popular there are not necessarily taking hold in the national [U.K.] charts," says Stuart Grundy, an independent record producer who works with the Limbo Records label and producer of Sound City for Radio One FM. "They've got their own tastes, and they always have."

Ricky Rose of Deacon Blue, whose Glasgow band has sold 2.7 million albums worldwide on Columbia Records since its 1986 debut "Rainstown," says "As a city on the move, Glasgow is "a much subtler thing" than the visually more impressive Edinburgh, some distance to the east. Yet others say there is a more adventurous artistic spirit in Glasgow, evident in its music, theater, and visual arts. Consider, for example, the joint agrarian art work "Another Walk Across The Rooftops," produced last month by Strathclyde Orchestra Presentations, based on the atmospheric music of the Glasgow trio Blue Nile.

Many trace the current resurgence of the music scene as a byproduct of the migration, amid city-wide restoration efforts, Glasgow won the designation from the European Union as the Cultural Capital of Europe, providing for a long schedule of arts events and festivals and a new spirit of pride in the city.

Aside from its long-established traditional music industry, which exports the string sounds of Scottish pipes and drums around the globe, Glasgow today nurtures three music communities that boast distinct styles and roots: the underground dance club culture, the circle of pop and rock bands, and the acoustic-oriented world music of the Celtic (mostly in the west and north-west). The city's cultural tradition of strong melodies and lyrics.

One Dove, Slam, the Time Fre xians, and Deacon Blue, who have emerged from the club culture, centered on such city-center venues as the Arches (Central Station), the Sub Club, and the Tunnel. A clubgoer might hear the latest mixes from Slam or the dance group Wah Wah Bum on the Deltasonic Records, or tracks from Havana or Q-Tex released by Limbo Records.

A number of Glasgow bands has "been influenced naturally," says Dave Clarke, who began promoting club sessions in 1988 and launched Soma Records three years later. About half the label's sales are exports to Europe, with Germany a particularly strong market. Soma is discussing plans for a French release of its third album, "Southside," and licensing deals both in Europe, and internationally, with international licensing deals in the works. The while the grooves in Glasgow may not be that different from those in London, the attitude is, according to One Dove co-founder Jim McKenna, "down south, they start clubs to be seen in and to be trendy in," he says. "This is a traditionally poor area. People go to clubs two or three nights a week to forget their troubles. Once you get accepted in some place like the Arches, they embrace you, you feel safe. Sometimes it means more to you than being with your family or your friends."

The geographic center of the live music circuit in Glasgow arguably is Sauchiehall Street downtown. Coming into the city's center from the university neighborhood, the Garage and Nice N' Sleazy face each other on opposite sides of the same block on Sauchiehall. To the west are the Center for Contemporary Arts, a cafe, bookstore, and performance space offering information on a range of arts events in Glasgow; the Glasgow School of Art, a longtime musicians' gathering spot and occasional music venue; and the Glasgow Film Theater, where seminars on the music business will be staged during Sound City. Two more prominent live music clubs, looking for international bands and international tour acts, are south of Sauchiehall: King Tut's Wah Huts, in the ground floor of a commercial town house on St. Vincent Street, and the Cathouse on Brown Street, in the former home of the Glasgow Students' Institute, near the waterfront.

Superstar emerged from a circle of musicians, now in such bands as Teenage Fanclub and Eugenius, who grew up hanging out and playing in Glasgow's existing clubs and venues, such as the now-closed Splish One, run by Glasgow native Bobby Gillespie, the one-time drummer for the Jesus And Mary Chain and now front man for Primal Scream. Joe McAlinden, the band's front man and songwriter, played with Norman Blake in the Boy Hairdressers and the BMX Bandits before Blake went on to front Teenage Fanclub. That band then plugged into the classically trained McAlinden to arrange strings and brass on its "Bandwagonesque" and "Teenage" albums for Geffen Records. McAlinden, meanwhile, recruited Soup Dragons guitarist Jim McColloch for his band.

"I definitely think that the years that we were on each other's records helped in a big way," says McAlinden, who says Superstars' historic debut album, which draws on pop influences ranging from the Beach Boys to Burt Bacharach to Big Star (whose guitarist and front man Alex Chilton also plays on the disc). "I'm a sucker for anyone who writes beautiful melodies," says McAlinden.

There is a long history of beautiful melodies in the Celtic music of Scotland, and that tradition still influences the acts on Iona Records and its sister label, Iona Gold Records, both subsidiaries of Laimor Records. Ronnie Simpson, managing director of the Laimor label, explains how Laimor found a wide-open market overseas for its traditional Scottish pipe and drum music, today selling some 17 percent of its product to specialty shops in the U.S. "We argue that there are 32 million people in the U.S. of Scottish descent," says Simpson. "All I want them to do is buy one album a year each," he quips. "They can all get together and pick the album."

In 1990, Laimor took over Iona Records, which specialized in acoustic, Celtic-oriented folk acts such as Rock, Salt & Nails, Ossian, and others. In late 1992, Iona Gold was launched as a home for artists such as Carol Lussi, Wolfstone, and others who are interested in the contemporary approach to their music. Wolfstone has since signed with Green Linnet Records in the U.S., but Iona Gold's roster has been building with the Humpff Family, the Pearlfishers, Love & Money, King Hash, and others.

"Even at the height of punk, the Scottish punk bands were trying to pogo about to fanza," says Simpson, referring to his own wide-ranging vision of multiple folk music traditions, which runs through all English musical traditions.

Glasgow's U.K.'s major record retailer, the careers of artists such as Carole Lloyd, Wolfstone, and others who have been to the U.S., and of an increasing number of artists who have listened to some of this stuff, it could be country music. And here we go back to the Scottish-Irish link (with enigmatic names), across the northern states, drifting across to Texas and Tennessee, and coming back to us as Garth Brooks.

While Glasgow's pop and rock bands still naturally look to the major record labels—such as Island, Virgin Records, or Atlantic Records—some other promising talent is increasingly embracing and supporting their own national culture and identity, instead of just accepting what comes out of Hollywood, New York, or L.A. "In some ways," says Ross, "they haven't woken up to the potential of doing things themselves. Some in cases, they have, as demonstrated by Glasgow's Soma, Limbo, Iona, and Iona Gold labels, each proving that it can market acts to international markets directly.

"Coming out of Glasgow—coming out of Scotland generally—there's this folk music background," says Simpson, "we realized that all over Europe there are folk music festivals, and our artists can go and play Spain, Portugal, France, Denmark, or Germany, to 20,000 or 30,000 people, nothing, we have to try and encourage London to understand what we were trying to do and support us. Now that's the problem with the Government trying to get L.A. to react. 'You’re where?'

"I realized years ago," adds Simpson, "that if we want to do anything, we have to do it ourselves. No one in London is going to come up here and say, 'Hey, you guys need a hand?' They are quite a world in their own. We really treat that as a different country."
The article discusses the economic and cultural significance of jazz over the years, particularly focusing on the impact of jazz artists and labels. It highlights the contribution of jazz to the music industry, its evolution, and the role of jazz labels in supporting emerging talent.

The text mentions specific jazz artists and albums, such as Wynton Marsalis, who has been influential in jazz's advancement. The article also references Billboard magazine's Top 40 Airplay chart, which lists the most popular jazz songs at the time.

In conclusion, the article underscores the enduring appeal of jazz, its cultural value, and its continued relevance in today's music landscape.

---

**Top 40/Mainstream**

- **Title**: I Can't Help Myself
- **Artist**: The Four Tops

**Top 40/Rhythm Crossover**

- **Title**: I Can't Help Myself
- **Artist**: The Four Tops

---

The article also talks about the economic impact of jazz, mentioning the involvement of labels in supporting jazz artists and the financial incentives for labels to invest in jazz.

---

**John Denver to Perform in Vietnam**

(Continued from page 8)

Asia's first real generation of consumers, the 40- and 50-year-olds, knows Denver's music well, says Polymark marketing manager Alex Chas. "The sentiment that Denver represents is very familiar. His songs have a history in Asia."

Denver also hopes that his popularity will help translate his environmental messages to Asia, the world's fastest-developing region and one that is already facing severe environmental challenges.

But Thomas knows that countries here are wary of large-scale declarations about the evils of pollution and deforestation. "Any plan is useless unless it is an Asian plan, with a problem that affects them," he says.

Thomas is hoping to gain corporate sponsorship for some of Denver's environmental projects. "The goal isn't about getting John's face in front of people," he says.
NEW VSDA CHIEF TAKES HLEM
(Continued from page 1)
The task has been assigned to Jeff Eves, 47-year-old chief execu-
tive for the Port Howard Corp., a Green Bay, Wis-based paper man-
ufacturer and a former White House sta-
tionary administrator of Richard Nixon and Gerald Ford. In addi-
tion, VSDA chairman Dawn Wiener, newly-appointed 26-year-old,
pop culture mogul who has garnered widespread instead of the VSDA’s 1995 convention will be moved from July to August due to Las Vegas reser-
las. The convention will head back to Las Vegas in 1996 and again will be held in July.
In the midst of changes sur-
rounding Eves’ appointment, Wi-
er was elevated from president to chairman, and will fill the post of former presi-
dent’s slot and Rick Karpel will re-
tain his executive VP stripes.
Karpel was named acting execu-
tive VP in January following Don
Rosenberg’s termination (Billboard, Jan. 22).
In a unanimous decision by the 18-member VSDA board of direc-
tors, Eves was the choice over a re-
ported 600 candidates. Board mem-
bers cited his “significance for his new management abilities, Washington con-
nections, and communication skills.” He has been made to be $200,000, a figure Wiener denies. Previous high-ranking paid posi-
tions at VSDA have had salaries that reached $125,000.
Some industry executives view his “industry outsider” status as a plus, while others felt that the board had decided to go with someone who doesn’t have any bag-
gage and has a fresh perspective,” says one home video veteran. “And similarly, he’s entering a new phase, that’s a positive.”
Others feel that Eves can suc-
cessfully stride VSDA’s often shat-
ter between the larger players, such as Blockbuster and Musicland, and its smaller players, who make up more than 70% of the membership.
“With Blockbuster sitting on the board, they need someone with Village Street and Federal legisla-
tors, [while] the smaller guys on the board want to be involved with studios and Eves won’t go around

RADIO HELPS GIPSY KINGS BECOME CROSSOVER KINGS
(Continued from page 8)
winning the top world music group honors in 1990 and 1991.
Complementing the Gipsy Kings’ retail success has been the “/exterior radio. The group’s latest Latin single, “No Vivir,” sits at No. 32 on this week’s Hot Latin Tracks chart, where the band’s self-titled debut was released in the U.S. The Gipsy Kings have notched four top 10 hits on this chart, including the chart-topper “Volare.”
In addition to Latin radio, adult alternative and jazz stations across the country have picked up instrumental cuts from “Love & Libertad,” including jazz-oriented stations in L.A., where the group’s latest LP, “Love & Libertad,” has been released. The group’s self-titled debut was released in the U.S. on May 8. Since then, the album has reached 

PINK FLOYD LEADS APRIL RELEASES
(Continued from page 10)
April 26. Hot on the heels of her dou-
ble-platinum greatest hits collection, the project will be launched shortly with the single “Why Haven’t I Heard From You.”
On the same day, a new, one of the mar-
et’s original “new-jacks,” takes a break from his writing and produc-
tion work with the release of his own “Get Up On It” (April 19, Elek-
tra). The first single, “How You Lookin’,” has made its debut at No. 22 on Billboard’s Hot R&B Singles chart after two weeks of radio circu-
lation. A road jaunt is being planned.
April 23: The 1992 gold-seller “Homeward Looking Angel” with “Sweetheart’s Dance,” Produced by the singer with Stevie Ray Vaughn who played on the album, will get a boost from the current chart success of the track “Spilled Perfume.”
April 23: Fans will be about Johnny Cash’s return to recording. The wait will end April 26 when American/Reprise unleashes the leg-
endary artist’s self-titled label debut. The contents of this Rick Rubin produ-
ction are being kept under super-
tight wraps. Speaking of legends, Diana Ross and Motown Records have invited several of dance music’s cutting-edge producers to reinterpret and recon-
struct a batch of classics for “Diana Extended: The Remixes” (April 12). Frankie Knuckles’ version of “Some Kinda Funk” was released-
shiped to club DJs and radio, with a deep-house mix of “I’m Coming Out” by David Morales.
Other records swinging on the R&B/urban tip this month include “Ilmaito” by Nas (RuffHouse/Co-
lipe) and “One Love” by Lighter Shade Of Brown (Mercu-
ry, April 19); and “Straight To The Point” by Damon Hall (MCA, April 20).
The alternative rock arena in April sees the return of King Missile with a self-titled opus (Atlantic, April 19), and the much-touted major-label deb-
but of Hole, “Live Through This” (Geffen, April 12). Also on tap are “41” by Swell (American, April 12); “Let Love In” by Nick Cave & the Bad Seeds (Elektra, April 19); and

PARAMOUNT TO DISTRIBUTE CD-ROM SOFTWARE
(Continued from page 5)
Xhipias received from Compton’s. The terms “aren’t substantially different,” he maintains. Black says the move is “just another in a very special relationship” offered by Paramount, compared to that at Compton’s, where “I’m one amongst many.” Bastin estimates that Compton’s has had a net gain of four labels in the past year and now represents about 25 publishers.
Given Xhipias’ performance, “It’s not a huge loss, but it’s signif-
ically important both in terms of con-
uting the move to Paramount’s strengths in movies, video, and publishing “Compton’s is limited in that regard.” Black believes asso-
ciating with Paramount gives Xhipias “a kind of substance” that has resulted in discussions with an independent producer to turn “Soft Kill” into a movie.
Xhipias, who is more interested in tapping into multipte-
dia mania. One way to do this would be to lower CD-ROM prices has been suggested by Xhipias rights for only a single release. But there’s the promise of more if this title sells, says Philip Goodman, senior VP of domestic distribution. He’s a self-professed fan of Xhipias, one of the best companies in the business.
PolyGram is rumored to be los-

ing its “Power Rangers” license, and trade sources indicate a deal at where the series might land. Goodman, though, describes the Xhipias arrangement as “totally, totally, completely sep-
rate. This is one isolated CD-
ROM.”

www.americanradiohistory.com
Hot 100 A-Z

*Title* (PUBLISHED – Licensing Div) Sheet Music Dist.
26 ALL FOR LOVE (Arrested, A&M)
24 DON'T DESPAIR (Note), ASCAP
23 I'M IN THE MOOD (McBride, DCP, ASCAP)
22 6-LACK OF COMMUNICATION (Notting, ASCAP)
21 CRASH THE PARTY (Siva, ASCAP)
20 SONG OF THE SEAS (Corday, ASCAP)
19 THEN THERE WAS YOU (Barnett, ASCAP)
18 I'M GONNA BE ME (Parrish, ASCAP)
17 SAY SOMETHING NEW (Barnett, ASCAP)
16 I'M NOT THE ONE (Isley, ASCAP)
15 I FEEL THE LOVE TODAY (Barnett, ASCAP)
14 I JUST WANT TO BE YOUR EVERYTHING (Morgan, ASCAP)
13 SOMEHOW, SOMEDAY (Brooks, ASCAP)
12 WHY DON'T YOU LOVE ME (Nance, ASCAP)
11 I CAN'T Help But Fall In Love (Morgan, ASCAP)
10 I'D DO ANYTHING FOR LOVE (Evans, ASCAP)
9 IN FRIENDS WE TRUST (Evans, ASCAP)
8 GET OFF YOUR KICKS (Barnett, ASCAP)
7 I WILL ALWAYS LOVE YOU (Barnett, ASCAP)
6 I'M GONNA BE ME (Parrish, ASCAP)
5 SOMEBODY LOVES YOU (Barnett, ASCAP)
4 SOMEBODY ELSE'S (Barnett, ASCAP)
3 I'M NOT THE ONE (Isley, ASCAP)
2 WHY DON'T YOU LOVE ME (Nance, ASCAP)
1 I FEEL THE LOVE TODAY (Barnett, ASCAP)

**NO. 1**

1 I'M IN THE MOOD (McBride, DCP, ASCAP)
2 CRASH THE PARTY (Siva, ASCAP)
3 THEN THERE WAS YOU (Barnett, ASCAP)
4 SONG OF THE SEAS (Corday, ASCAP)
5 I'M GONNA BE ME (Parrish, ASCAP)
6 I'M NOT THE ONE (Isley, ASCAP)
7 SOMEHOW, SOMEDAY (Brooks, ASCAP)
8 WHY DON'T YOU LOVE ME (Nance, ASCAP)
9 I CAN'T Help But Fall In Love (Morgan, ASCAP)
10 I JUST WANT TO BE YOUR EVERYTHING (Morgan, ASCAP)
11 I FEEL THE LOVE TODAY (Barnett, ASCAP)
12 GET OFF YOUR KICKS (Barnett, ASCAP)
13 I WILL ALWAYS LOVE YOU (Barnett, ASCAP)
14 SOMEBODY LOVES YOU (Barnett, ASCAP)
15 SOMEBODY ELSE'S (Barnett, ASCAP)
16 I'M NOT THE ONE (Isley, ASCAP)
17 WHY DON'T YOU LOVE ME (Nance, ASCAP)
18 I FEEL THE LOVE TODAY (Barnett, ASCAP)
19 IN FRIENDS WE TRUST (Evans, ASCAP)
20 GET OFF YOUR KICKS (Barnett, ASCAP)
21 I'M GONNA BE ME (Parrish, ASCAP)
22 SOMEONE ELSE'S (Barnett, ASCAP)
23 WHY DON'T YOU LOVE ME (Nance, ASCAP)
24 I FEEL THE LOVE TODAY (Barnett, ASCAP)
25 SOMEBODY LOVES YOU (Barnett, ASCAP)
26 SOMEONE ELSE'S (Barnett, ASCAP)
27 WHY DON'T YOU LOVE ME (Nance, ASCAP)
28 I FEEL THE LOVE TODAY (Barnett, ASCAP)
29 IN FRIENDS WE TRUST (Evans, ASCAP)
30 GET OFF YOUR KICKS (Barnett, ASCAP)
31 I'M GONNA BE ME (Parrish, ASCAP)
32 SOMEONE ELSE'S (Barnett, ASCAP)
33 WHY DON'T YOU LOVE ME (Nance, ASCAP)
34 I FEEL THE LOVE TODAY (Barnett, ASCAP)
35 IN FRIENDS WE TRUST (Evans, ASCAP)
36 GET OFF YOUR KICKS (Barnett, ASCAP)
37 I'M GONNA BE ME (Parrish, ASCAP)
38 SOMEONE ELSE'S (Barnett, ASCAP)
39 WHY DON'T YOU LOVE ME (Nance, ASCAP)
40 I FEEL THE LOVE TODAY (Barnett, ASCAP)
41 IN FRIENDS WE TRUST (Evans, ASCAP)
42 GET OFF YOUR KICKS (Barnett, ASCAP)
43 I'M GONNA BE ME (Parrish, ASCAP)
44 SOMEONE ELSE'S (Barnett, ASCAP)
45 WHY DON'T YOU LOVE ME (Nance, ASCAP)
46 I FEEL THE LOVE TODAY (Barnett, ASCAP)
47 IN FRIENDS WE TRUST (Evans, ASCAP)
48 GET OFF YOUR KICKS (Barnett, ASCAP)
49 I'M GONNA BE ME (Parrish, ASCAP)
50 SOMEONE ELSE'S (Barnett, ASCAP)

Tracks moving up the chart with airplay gains.

Billboard

**FOR WEEK ENDING APRIL 2, 1994**

**Hot 100 A-Z**

Hot 100 Airplay

FOR WEEK ENDING APRIL 2, 1994

Billboard

Hot 100 Recurrent Airplay
Sony Tree Launches Religious Music Arm

BY BOB DARDEN

Sony Music Publishing has entered the increasingly competitive contemporary Christian publishing market with the launch of a religious music division of Sony Tree. The division's president, Jim Scherer, has been named president of the new division.

Scherer has spent the past 10 years in music publishing and has been with Sony Tree since 1989. Past credits include stints as a manager, producer, engineer, and musician. "This has always been a particular interest of mine," he says. "Since I was involved in contemporary Christian music in some form, whether playing or working, for a long time. So, since Sony Tree had done such a great job establishing a record label at this time, there are any plans to expand the division's staff. Scherer also says that writers for Sony Tree's contemporary Christian music division have already enjoyed a number of hits in the combination of Christian and mainstream music.

"Because Sony is so vast, we're going to be able to tap into many new markets," Scherer says. "Before, whenever I went to Los Angeles, I worked pop and country. But now, I'm going to pitch to film and television, I take contemporary Christian songs along as well. We're already getting some good responses by doing that."

Scherer says Sony Tree will not create a separate title for the contemporary Christian music division. "Nothing much will change. We're just going to be able to let more people know about this. I don't want to put tags on people or music. Music too often gets judged by whatever label gets slapped on it, whether it is country or Christian music."

In addition to providing Integrity product to Christian bookstores, Spring Arbor will serve as a fulfillment center for Integrity product shipped to general market retailers. Coleman says Integrity has no plans to "internalize" warehousing and fulfillment operations for retail.

"We think of Integrity as a publisher about a number of things, and there's a real good possibility that we'll be putting more of our catches to the service," Coleman says. "It'll be a process of growing together, and we'll have six months of growing together before the new agreement kicks in on Sept. 1."

Coleman says the move will require Integrity to hire Spring Arbor's employees in national sales management, field reps, and telemarketing positions. "They'll be in different parts of the country, but we may have some folks in Nashville and some in Mobile, Alabama," he says.

In a prepared release, Spring Arbor CEO Billy Ray Hearn said his company is "proud to have been a part of Integrity Music's expansion growth. "We wish them the best in this new venture. We will continue to aggressively sell their product and support their programs through Aug. 31."

Sony Tree's publisher label, His Tree, will continue to release music through existing distribution channels. PIONEER'S BLUE LASER
(Continued from page 6)

BUBBLING UNDER HOT 100* SINGLES

INTREGY MOVES TO SPRING ARBOR DISTRIBUT

(Continued from page 10)

Mobile, Ala.-based Integrity, says the label's sales exceeded $29 million in 1993, its fifth consecutive year of 25% growth.

In the months of strategically studying what we should do, we decided that since we were diversifying into so many musical styles, this is the best way to work," he said. "The main thing is focus. It allows us to have our own sales forces, and not work together. We believe it will result in a sales increase. This is certainly not a negative on Sparrow.'

Once the agreement with Sparrow expires Aug. 31, Integrity's warehousing and fulfillment operations with Integrity will pass to Spring Arbor Distributors of Belleville, Mich. Integrity began as a praise and worship music-oriented record club. But, says Integrity's Chris Rodgers, "we're carrying all of the Integrity lines for some years— we're just changing the basis of our distribution agreement with them.

"We carry everything of note in a live catalog status, from every gospel label and distribution house in the industry," says Pigott. "We've been following the Integrity lines for some years—we're just changing the basis of our distribution agreement with them."

"They'll be in different parts of the country, but we may have some folks in Nashville and some in Mobile, Alabama," he says.

In a prepared release, Spring Arbor CEO Billy Ray Hearn says his company is "proud to have been a part of Integrity Music's expansion growth.

"We wish them the best in this new venture. We will continue to aggressively sell their product and support their programs through Aug. 31."

Sony Tree's publisher label, His Tree, will continue to release music through existing distribution channels.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>2 Weeks Ago</th>
<th>Last Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label (Suggested List Price or Equivalent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>1</td>
<td>56</td>
<td>58</td>
<td>59</td>
<td>90</td>
<td>HARRY CHAPIN CARPENTER</td>
</tr>
<tr>
<td>2</td>
<td>34</td>
<td>30</td>
<td>40</td>
<td>40</td>
<td>ELVIS COSTELLO WARNER BROS (5.95/15.98) BRUTAL YOUTH</td>
</tr>
<tr>
<td>3</td>
<td>51</td>
<td>46</td>
<td>40</td>
<td>40</td>
<td>GIN BLOSSOMS A&amp;M (3.92/10.98) NEW MISERABLE EXPERIENCE</td>
</tr>
<tr>
<td>4</td>
<td>62</td>
<td>63</td>
<td>44</td>
<td>40</td>
<td>LITTLE TEXAS WARNER BROS (7.95/10.98) BIG TIME</td>
</tr>
<tr>
<td>5</td>
<td>60</td>
<td>57</td>
<td>56</td>
<td>40</td>
<td>BROOKS &amp; DUNN ARIATTA (10.98/15.98) HARD WORKIN' MAN</td>
</tr>
<tr>
<td>6</td>
<td>60</td>
<td>59</td>
<td>16</td>
<td>40</td>
<td>CRACKER VANGUARD (20.92/15.98) KEROSINE HAT</td>
</tr>
<tr>
<td>7</td>
<td>52</td>
<td>56</td>
<td>25</td>
<td>40</td>
<td>NIRVANA DGC (9.98/15.98) TEN</td>
</tr>
<tr>
<td>8</td>
<td>64</td>
<td>61</td>
<td>118</td>
<td>40</td>
<td>PEARL JAM A.E.C. (17.98/15.98) DUETS</td>
</tr>
<tr>
<td>9</td>
<td>53</td>
<td>40</td>
<td>20</td>
<td>40</td>
<td>FRANK SINATRA CAPITOL BROS. (11.98/15.98) MCB MC</td>
</tr>
<tr>
<td>10</td>
<td>59</td>
<td>47</td>
<td>23</td>
<td>40</td>
<td>XSCAPE A&amp;M/DOT (10.98/15.98) HUMMING COMIN' AT 'CHA</td>
</tr>
<tr>
<td>11</td>
<td>65</td>
<td>54</td>
<td>15</td>
<td>40</td>
<td>DOMINO OUTBURST/AED (5.97/10.98) DOMINO</td>
</tr>
<tr>
<td>12</td>
<td>45</td>
<td>34</td>
<td>54</td>
<td>40</td>
<td>STING A&amp;M/DOT (10.98/15.98) TEN SUMMERLOKES TALE</td>
</tr>
<tr>
<td>13</td>
<td>66</td>
<td>60</td>
<td>81</td>
<td>40</td>
<td>VANCE GILL MCA (10.98/15.98) I STILL BELIEVE IN YOU</td>
</tr>
<tr>
<td>14</td>
<td>63</td>
<td>53</td>
<td>21</td>
<td>40</td>
<td>SHAQUILLE O'NEAL JET 45/SP (10.98/15.98) SHAQ DEL HUE</td>
</tr>
<tr>
<td>15</td>
<td>72</td>
<td>27</td>
<td>31</td>
<td>40</td>
<td>BABYFACE A.E.C. (15.98/15.98) FOR THE COOL IN YOU</td>
</tr>
<tr>
<td>16</td>
<td>81</td>
<td>72</td>
<td>6</td>
<td>40</td>
<td>FAITH HILL WARNER BROS (4.95/15.98) TAKE ME AS I AM</td>
</tr>
<tr>
<td>17</td>
<td>76</td>
<td>80</td>
<td>38</td>
<td>40</td>
<td>TOOL E1 (10.98/15.98) UNDO TUNES</td>
</tr>
<tr>
<td>18</td>
<td>70</td>
<td>69</td>
<td>136</td>
<td>40</td>
<td>METALLICA E1 (10.98/15.98) METALLICA</td>
</tr>
<tr>
<td>19</td>
<td>69</td>
<td>71</td>
<td>162</td>
<td>40</td>
<td>ENIGMA CHANCE PRODUCTIONS (10.98/15.98) MCDMC A.D.</td>
</tr>
<tr>
<td>20</td>
<td>58</td>
<td>66</td>
<td>41</td>
<td>40</td>
<td>RAGE AGAINST THE MACHINE E.P.P. (10.98/15.98) RAGE AGAINST THE MACHINE</td>
</tr>
<tr>
<td>21</td>
<td>67</td>
<td>76</td>
<td>66</td>
<td>40</td>
<td>SOUNDTRAX WARNER BROS (27.98/15.98) PINK</td>
</tr>
<tr>
<td>22</td>
<td>67</td>
<td>66</td>
<td>54</td>
<td>40</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>23</td>
<td>95</td>
<td>99</td>
<td>5</td>
<td>40</td>
<td>SARAH MCLACHLAN ARIATTA (10.98/15.98) FUMBLING TOWARDS ECSTASY</td>
</tr>
<tr>
<td>24</td>
<td>94</td>
<td>75</td>
<td>65</td>
<td>40</td>
<td>DEEP FOREST MUSIC 505/89 (10.98/15.98) DEEP FOREST</td>
</tr>
<tr>
<td>25</td>
<td>80</td>
<td>73</td>
<td>79</td>
<td>40</td>
<td>GEORGE STRAIT MCA (10.98/15.98) PURE COUNTRY (SOUNDTRACK)</td>
</tr>
<tr>
<td>26</td>
<td>81</td>
<td>77</td>
<td>19</td>
<td>40</td>
<td>A TRIBE CALLED QUEST JIVE (42.97/15.98) MIDNIGHT MARRIERS</td>
</tr>
<tr>
<td>27</td>
<td>75</td>
<td>70</td>
<td>18</td>
<td>40</td>
<td>QUEEN LATIFAH JIVE 625 (10.98/15.98) BLACK REGG</td>
</tr>
<tr>
<td>28</td>
<td>87</td>
<td>88</td>
<td>10</td>
<td>40</td>
<td>JAMES WHEATON JIVE (12.98/15.98) LAID</td>
</tr>
<tr>
<td>29</td>
<td>104</td>
<td>106</td>
<td>6</td>
<td>40</td>
<td>NEAL MCDOWELL ATLANTIC 56265 (10.98/15.98) NO DOUBT ABOUT IT</td>
</tr>
<tr>
<td>30</td>
<td>75</td>
<td>65</td>
<td>18</td>
<td>40</td>
<td>DANNIZ AMERICAN 7/6/88/WARNER BROS (7.98/15.98) THRILLDEVASTATIONS</td>
</tr>
<tr>
<td>31</td>
<td>82</td>
<td>76</td>
<td>52</td>
<td>40</td>
<td>DWIGHT YOKAM JIVE APEX 4524/MAHER BROS. (15.98/15.98) THIS TIME</td>
</tr>
<tr>
<td>32</td>
<td>98</td>
<td>96</td>
<td>31</td>
<td>40</td>
<td>CLAY WALKER JIVE 2419/WARNER BROS. (9.98/15.98) CLAY WALKER</td>
</tr>
<tr>
<td>33</td>
<td>83</td>
<td>81</td>
<td>35</td>
<td>40</td>
<td>CYPRESS HILL RUFFHOUSE 5937/COOLUMBA (10.98/15.98) BLACK SUNDAY</td>
</tr>
<tr>
<td>34</td>
<td>85</td>
<td>82</td>
<td>66</td>
<td>40</td>
<td>DR. DRE A.E.C. (10.98/15.98) THE CHRONIC</td>
</tr>
</tbody>
</table>
| 35 | 84 | 74 | 22 | 40 | EASY E JUTTHOST/SDU-RELISTH (7.98/15.98) IT'S ON (DR. DRE BUMPED) KILLA 

The Billboard 200 is a weekly music chart that ranks the top 200 songs in the United States. The chart is compiled by Billboard, a weekly music business magazine.
CONVENTION CAPSULES

ACCOMMODATING: Paul Stanley and Gene Simmons of Kiss appeared at the PGD presentation to hawk the upcoming "Kiss My Ass" tribute album. The band's David Black and Gene Simmons have been asked to specify just how they can accommodate their audience, but those who want to know are not allowed to ask. The answer is "No comment." The two also revealed that the album, which is scheduled for release in September, is "one of the most anticipated releases of the year," according to Simmons. The album's cover art, featuring a flag on a pole, will be customized for different markets.

SHIT HAPPENS, THE SEQUEL: In one of the convention's funniest moments, Dave Mount held up a shrink-wrap bag of cowpats, which has been purchased for $18. "People complain about CD pricing, but you can't buy sh*t for $18," deadpanned the WEA chief.

BACKTRACK: Jon Anderson and Tony Kaye of Yes appeared at the PGD product presentation to introduce their upcoming album, "Music of the Night," their performance may have sparked interest in a title handled by the WEA. The two opted to play "Time And A Word," the title track of a 1970 album, but the band recorded for Atlantic.

On a Roll: Bassist Darryl Jones was introduced via video, which was presented on a small monitor during the convention. Jones is the latest addition to the Rolling Stones—least for the group's upcoming Virgin album (due in June) and late-summer tour. Jones has performed with the Rolling Stones since 1978, but he will be the first to record with the band since 1977. The Stones are scheduled to release a new album this fall.

Get the Lead Out: Rumors of a Led Zeppelin-related project involving Robert Plant appear to be true. It has been reported that the band will reunite for an acoustic album called "Un-Led-Ed." However, according to a source, the title was listed as "Un-Led." Plant is the lead vocalist of the band since 1973.

RAP IS ONE OF THE best-selling genres of music, yet there was neither live rap performance during the product presentations. This fact is the result of the fact that there was more live music than at any previous NARM.

Compiled by Ken Schlager with reporting by Craig Rosen and J.R. Reynolds.

The following is a roundup of news, notes, and quotes from the National Association of Recording Merchandisers convention, March 19-21 in San Francisco.

FLASHBACK: The convention's locale provided an obvious psychedelic theme for numerous events, including the impressive opening-night “Flower power” concert and the opening keynote address by the host of the convention, who attended: “In 1966, I came to San Francisco to take acid. Now I'm taking acid.”

OH GOD: Cema's product presentation included a hilarious video on "The 10 Commandments Of Retailing," among them: “Thou shalt not sell used CDs”—which was suggested as a clever way to deal with overstocked music stores. "Don't sell used CDs, just don't sell them," was the advice.

SPINE LINE: Dave Mount, president of WEA Corp., announced that his company's CD releases have sold at retail, and that WEA will also be a major distributor of PWG, Cema, BMG, and Uni are expected to follow with top-notch packaging. Sony was the first to announce the introduction of the "Billboard, March 2000.

BALLONING: Pink Floyd did not perform during the convention, but their new album, "The Pros and Cons of Hitching a Ride," was released on the same day. The album, which features the first track of the concert, "Unashamed," was released on the same day as the concert.

SHIT HAPPENS: Pit poor Regis Philbin, who was to host the convention's opening ceremony, is facing a lawsuit for allegedly using his name to create a t-shirt. Philbin, a former soap opera star, is managed by the former model of the Pink Floyd airship, who flew over the heads of attendees while they were treated to a taste of the band's latest album in seven years.

The Sony presentation also featured a preview of the Mariah Carey Christmas album, which includes a video of the singer prancing in the snow in a "Clue" outfit. During the clip, the singer's legs are seen on the stage opened to reveal a snowfall effect, leading some to believe the singer would make a surprise appearance, but Carey failed to materialize.

THOMSON SAYS MANUFACTURERS IGNORED CD PATENT (Continued from page 6)

of a CD. Although these patents were not assigned in the U.S. until September 1989—long after the introduction of the first CD—thomas claims it held the rights to certain audio aspects of the CD. According to Thomson, Consumer Electronics spokesman Frank McKee of Thomson, who was present at the time of the announcement, "We have discussed the matter with several companies, and we are currently in negotiations to resolve the issue.

According to one source, patent disputes are a natural consequence of the success of the compact disc. "There is always a disagreement over who should own the technology," said one source. "This is a natural occurrence as the technology matures."

Billboard is a registered trademark of BPI, Inc. © 1994 BPI, Inc.
rap, Latino, and country, and that's about it," he said.

Woodward said his chain also is seeing a slow decline in cassette sales, "but not at the rate of vinyl."

Jeff Abernathy, buyer for the Bloomington, Minnesota, 151-store Best Buy chain, said the cassette configuration is "going to around here for a while." National Record Mart's Smith said, "It's not even close to being over."

NEW PUSH FOR MD, DCC

Meanwhile, DCC and MD's slow going at retail has prompted Sony and Philips to try new tactics. Sony's plan includes extensive promotions, while Philips will introduce lower-priced DCC home units, and a development plan that allows the ability to record in analog as well as digitally.

On April 1, Sony will launch an aggressive "Mini-Money" campaign. The plan builds on the hopes of sparking consumer interest in MD hardware and software. As part of the campaign, every consumer who purchases a Sony MD player will receive up to $300 in coupons for MD titles.

In addition, Rolling Stone magazine will give away a Sony MD player to customers who are joining forces for an MD sampler to be compiled by Rolling Stone. The MD will be affixed to the cover of a June issue and sent to the magazine's more than one million subscribers. Sources say Sony has spent more than $2 million manufacturing the sampler. The move follows a similar campaign run last year by Sony and Q Magazine in the U.K. (DCC has held similar promotions on a smaller scale.)

"We want to drive people to retail and create a market for the playback unit," says Sony's Sherwood. "This promotion puts people's hands on the MD player." The promotion includes a contest, with winning messages encoded on some of the MD samplers. Consumers will be able to dial toll-free numbers to bring the MD into more than 2,000 participating hardware dealers where they will be able to hear the tracks. If they have won a Ford Mustang, a MiniDisc player, or other prizes.

The 15-track sampler is tentatively set to include artists like Pantera, Soul Asylum, 10,000 Maniacs, Digsy Planets, and others artists from Sony Music, Warner Music Group, and the EMI Records Group. In addition, Rolling Stone's planned "MiniDisc Selection of the Month" feature.

"At first we were too careful and too sensitive not to threaten the [cassette] market because we are in that business too," Sherwood says. "But we had a lot of discussions and decided we had to position it more clearly in the market.

Sony's newest MD Walkman, which retails in the $400-$500 range, is 40% smaller than the first-generation model.

Philips hopes to increase awareness of DCCs compatibility with analog cassettes with the introduction of a DCC/analog dual deck in late '94, along with several lower priced mini-systems that include DCC and CD units.

According to Gerry Wirtz, senior product manager of hardware/software at Philips, "we're going to be complete home systems featuring DCC will sell for as low as $500. "We hope to tap into the existing shopping community," he says. "It's already an existing market for the cassette. People buy cassettes and like it. DCC will grow into that market."

Exec Says Rapper Assaulted Him At NARM

BY ED CHRISTMAN

SAN FRANCISCO—INDI executive Chris Joyce has told police that he was assaulted by rapper Paris during the National Association of Record Changers convention at the San Francisco Marriott here. INDl previously distributed the rapper's records, which include the album 'Sleeping With The Enemy.'

The alleged attack took place March 19 in the lobby of the hotel, the site of the new convention. According to Joyce, INDl's executive VP and general counsel, was an attendee at the convention.

Joyce said he was punched in the head and, after falling to the floor, was kicked in the ribs, at which point, Rick Horvat, an INDl executive, came to his side.

According to Joyce, Paris and a companion, whom Joyce described as a bodyguard, fled from the hotel while Joyce lay on the floor bleeding from a wound above the eye that later required stitches.

A number of executives attending the convention said the incident further stigmatizes rap music.

In addition, Joyce was given verbal warning to the police, Paris' real name is Oscar Jackson, and he is president of Scarface Records, which was distributed by INDl for one year ending in November 1993.

Joyce told police that Paris breached the INDl contract and moved his label to Priority for distribution. He stated that the reconciliation of accounts showed that Scarface Records owed INDl in excess of $200,000 in paid advances. Joyce claimed that Scarface representatives approved the reconciliation.

At the time of the confrontation, according to Joyce, Paris, in an intimate conversation with some fans, asked to talk to Joyce and asked why his phone calls weren't being returned.

WESTERN, JAPANESE ARTISTS' 'GREAT MUSIC' (Continued from page 10)

Japanese orchestra and choir of 150 monks; Japanese trumpeter Toshimori Kondo with Shorter, and Japanese artists Shokichi Kina and drummer Leonardo Eto with Cooler and Yo-shiki, the leader of the Japanese rock supergroup X.

Three concerts will be staged consecutively from May 20-22 at the Tokyo Metropolitan Gymnasium, which will feature the premiere of the soundtrack to the animated film "Brave.

As the city where the silk trade routes linking the Orient and the West once began, Nara City is viewed by the producers as a fitting locale to launch their venture. The concerts are being sponsored by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and will be held at World Heritage sites for the next seven years. The Todaji Temple, dating from the 8th century, contains the world's largest statue of Buddha, which is also the world's largest wooden structure.

Hollingsworth says the Nara City event is the first in a series that Tribute expects to stage annually at similar locations throughout the world, building up to a millennium concert in the year 2000.

Joyce, who told Billboard he had not heard from Paris since November, said he tried to walk away when Paris initiated the attack.

In an interview, Joyce said, "It was a calculated act by a particularly individual. There is no just excuse or explanation for the attack." Joyce added that if Paris believes INDl overcharged him, there are legal avenues to pursue.

A spokesman for Paris declined comment. San Francisco police inspector John Loftus said the incident was being investigated for possible presentation to a grand jury.

RELEASE YOUR OWN CDs!

Ready in 3 Weeks!
500 CDs and 500 Chrome Cassettes

-349 each-

-Call today for our new-
1994 full color catalog:
1-800-468-9353

INCLUDES:
- Free Graphic Design
- Proof Positive Reference CD
- Major Label Quality
- Diamond Encrusted Guarantee

www.americanradiohistory.com
ACE OF BASE ACES the Hot 100 and The Billboard 200 as "The Sign" is the No. 1 single and No. 1 album in the nation. It doesn't hurt that the group's first single, "All That She Wants," refuses to fade from the Top 20 and moves up to No. 5 on the Hot 100 that week.

Ace Of Base is the first Swedish group to score the chart's No. 1 single and album. In fact, Ace Of Base is the first Swedish group to have a No. 1 album, period. Blue Swede's chart-topping album, "Hooked On A Feeling," peaked at No. 80 in 1974. Abba's "The Album" was that quartet's most successful album, climbing to No. 14 in 1976. And Roxette's "Joyride" reached No. 12 in 1991.

Lett's all chant: Could there be a bigger contrast between the top two debuts on The Billboard 200? Coming in at No. 7 is Motley Crue's self-titled album. It's the group's first release with new lead singer John Corabi. The Crue's last four albums, with original lead singer Vince Neil, all made the top six, and the last time they made the top two.

And entering at No. 47 is "Chant" by the Benedictine Monks of Santo Domingo De Silos. Recorded in an 11th-century monastery, this collection of Gregorian chants moves 34 places to No. 1 on the uncharted Billboard Classical chart. The brothers have a long way to go if they want to best Sister Luc-Gabrielle and her Jeanettes. Her album, "The Singing Nun," spent 10 weeks at No. 1 at the end of 1963.

If the monks decide to release a single, they could have the first Gregorian chant on the Hot 100 since producer Michael Cretu scored a top five hit with "Enigma's" 1991 single, "Sadeness Part I."

CHARTS BECOME ELEKTRA: Motley Crue gives Elektra the highest-charting debut album on The Billboard 200, as Motley Crue repeats the favor on the Top R&B Albums chart. Its self-titled debut album enters at No. 13. Winbush made her first appearance on the chart with half of the duo Rene & Angel, then had two solo albums chart on Mercury. She is married to Ronald Isley, also an Elektra artist as part of the Isley Brothers.

LONG LIVE THE KING: Carole King's chart career as an artist began in 1962 with her debut on the Hot 100 with "I Might As Well Rain Until September," a No. 22 hit. Her first album to chart was the much-celebrated "Tapestry," which spent 15 weeks at No. 1 in 1971 (and a total of 382 weeks on the chart). That album is still selling today, and moves up eight places to No. 13 on the Top Pop Catalog Albums chart. King returns to The Billboard 200 with her 16th album to chart, "In Concert." It contains many of those "Tapestry" songs, performed live on disc for the first time, as well as her well-known compositions like "Loooo-Motion" and "Chaina."

DEBUTING WITH HONORS: Madonna begins her second decade on the Hot 100 with the third-highest debuting single of her career. "I Remember," from the film "With Honors," enters at No. 35, tying the first week appearance of her last soundtrack single, "This Used To Be My Playground" from "A Leauge Of Their Own." Only "Erotica" (No. 13) and "Rescue Me" (No. 15) have debuted higher. Four of Madonna's five previous movie singles have peaked at No. 1.
THE BIGGEST FILM OF ALL TIME IS ABOUT TO BECOME THE BIGGEST VIDEO EVENT OF ALL TIME.

OCTOBER 4, 1994
We think you should know about Loreena McKennitt. She makes the kind of music that can make you forget about Soundscan, BDS and MTV rotations. It’s the kind of music that you might listen to at home, when you aren’t working. Voluntarily. Really.

It’s pretty hard to describe, so let’s just say it has elements of rock and folk, with some pretty unorthodox instrumentation. The Chicago Tribune called it “gorgeously evocative,” which isn’t far off the mark. This is something any music fan should know about, totally apart from their job.

Yes, we bought this ad to try to push Loreena’s new album. And we should probably tell you that her last album sold more than 500,000 copies (half of them in the U.S.) and won a Juno, the Canadian Grammy. But our real message is that you should know about Loreena, because she makes real music that we’re pretty confident you’ll enjoy.

So instead of trying to hype you, and because her new album is pretty hard to describe anyway, we thought we’d just send you a copy. So fax our friendly phone machine at (818) 846-8474, and we’ll get you one as fast as humanly possible. And maybe, for a few minutes, you’ll enjoy the music and forget about work.

Loreena McKennitt  The Mask And Mirror  
PRODUCED BY LOREENA MCKENNITT
And for even more information about Loreena McKennitt, call (800) 361-7959.