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IN MUSIC NEWS



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A Solo
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SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 18, 1995

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In Stores February 28th

Comedy Charts Big With Jerky Boys, Foxworthy Sets

BY BRETT ATWOOD

LOS ANGELES—Select and Warner Bros. are laughing all the way to the bank as comedy albums by the Jerky Boys, Jeff Foxworthy, and Adam Sandler continue to be hot sellers.

This week, three hit comedy albums crack the top half of The Billboard 200.

Classic comedy recordings also are finding new life at retail, as Warner Archives, Loose Cannon, and Rhino have reissued albums that have never before appeared on CD.

"The Jerky Boys," the first album



FOXWORTHY

by the New York-based phone pranksters, moves 81-75 in its 90th week on The Billboard 200, while the follow-up, "The Jerky Boys 2," is up 49-45 in its 25th week.

"The Jerky Boys" has sold 922,000 units, while "The Jerky Boys 2" has moved 719,000 copies, according to SoundScan.

The comedy and music soundtrack album to the film, "The Jerky Boys: The Movie" leaps 86-79 and has sold 27,000 units, according to SoundScan.

Sandler's gold-certified "They're All Gonna Laugh At You" on Warner Bros. is No. 12 on Heatseekers in its 68th week on the new and developing artist chart. The "Saturday Night Live" comedian has sold 521,000 units of his album, according to SoundScan.

Foxworthy's platinum "You Might (Continued on page 121)

Harmonia Mundi, Hyperion, Others Toast Purcell's 300th

BY HEIDI WALESON

In the U.S., which lacks the great choral tradition that has kept British composer Henry Purcell's work an integral part of mainstream U.K. classical music, interest in exploiting the 300th anniversary of his death seems mostly confined to the hardcore early-music crowd.

But significant events are planned this year by major early-music presenters, such as the Boston Early Music Festival,

Falling Stocks Zap Retail Ongoing Price War Hobbles Chains

BY DON JEFFREY

NEW YORK—A persistent price war has depressed the stock prices of music retailers, chopping more than half a billion dollars in market value from companies like Musicland Stores, Trans World Entertainment, Spec's Music, and National Record Mart. Now some of these companies and their shareholders have begun to take actions that could significantly change the retail climate this year.

On Feb. 2, Trans World, the U.S. music retailer with the second-largest number of stores (700), announced it was closing 129 unprofitable stores, relocating 14 others, and taking a \$21-million pretax hit against fourth-quarter profits. This move was taken after the stock hit an all-time low of \$5.50 a share. The stock fell even further, to \$4.81, after the restructuring was disclosed.

On Feb. 1, a major shareholder in Musicland, the biggest music retailer in the country with 1,386 stores, said it had increased its stake to 8.8% and was

planning to meet with management to discuss ways to pump up the stock's price. This investor—a hedge fund called SC Fundamental Value Fund L.P.—also said that it was meeting with undisclosed third parties and that it might attempt to acquire the chain (Billboard, Feb. 11). Musicland's stock also had dropped to an all-time low, \$6.75, in recent weeks, before moving back up to about \$9 by press time.

These actions revived speculation that Trans World and Musicland could be takeover targets because the value that the stock market put on them was lower than the value of their assets. Possible buyers, according to speculation on Wall Street, could be bookstore or consumer-electronics chains, many

(Continued on page 65)

Arista's Lennox Is A 'Medusa'

BY DOMINIC PRIDE

Bob Marley, Paul Simon, and Joe Strummer are among the great names who have helped Annie Lennox transform herself from operatic prima donna to the serpent-headed figure of Greek mythology.

Surprised? Don't be. Lennox is preparing for the March 6 worldwide launch of her new album "Medusa," the follow-up to 1993's "Diva," which sold 5 million copies

(Continued on page 120)

Oh Boy! It's A New Prine Album

BY PETER CRONIN

NASHVILLE—The release of John Prine's "Lost Dogs & Mixed Blessings" could finally bring the artist commercial success to match the critical acclaim he has received over the course of 11 albums.

Prine's career has spanned nearly a quarter century, during which he has recorded for la-

(Continued on page 119)

BILLBOARD SPOTLIGHTS

Children's Audio and Video

SEE PAGE 77

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A BILLBOARD SPOTLIGHT

SEE PAGE 45

ENTER ACTIVE GAMES

SEE PAGE 69

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Management: Salem and Eng Entertainment

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Why are these kids big



THE CLUES

Since Fall 1994, the first two *The Adventures of Mary-Kate & Ashley* videos and the first three audios have sold over two million units!

Cumulative sales of Olsen Twins audio and video product top \$20 Million!

According to *Billboard* and *Videoscan*, Mary-Kate & Ashley perform with the Power Rangers and Barney in kids non-theatrical titles.

Mary-Kate & Ashley will have a major theatrical feature film released in Fall '95 by the leading movie studio!

Personal appearances at FAO Schwartz in New York and the MGM Grand Hotel in Las Vegas each drew over 12,000 fans and massive national media coverage!

In its eighth year ABC-TV's *Full House* is still the #1 Show according to Nielsen, and their network movies and TV specials continue to out perform their competition in drawing viewers 2-11—girls and boys!

ABC-TV has already ordered their next series after *Full House*!

Mary-Kate & Ashley continue to have a Top Ten Nielsen TV "Q" rating for females of all ages!



THE CASE

The two newest *The Adventures of Mary-Kate & Ashley* episodes were filmed on a Carnival cruise ship in the Caribbean and at Sea World in Florida.

A major Spring '95 advertising and promotion blitz, with network, syndication, cable, print and radio for over 2 Billion consumer impressions!

A first-run network primetime movie showcasing these two titles will air the week of the street date on ABC-TV, in the #1 family hour, Sunday 7pm—with world premiere clip during first-run prime time *Full House* episode on ABC-TV!

A year-round promotional tie-in with Carnival Cruises and Sea World will deliver over 100 Million consumer impressions in 1995!

National consumer sweepstakes including Sea World adventures and Caribbean cruises with Mary-Kate & Ashley will be featured throughout the Spring and Summer!

Comprehensive in-store advertising and merchandising will create massive consumer impressions at the point of sale.



THE VERDICT

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- For The Love Of You
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- Blue Magic
- Sexual Healing
- Marvin Gaye
- Love Land
- Charlie Wright & The Watts 103rd
- St. Rhythm Band
- I Wanna Know Your Name
- The Intruders
- Suavecito
- Malo
- I Always Love My Mama
- The Intruders
- Shake You Down
- Gregory Abbott
- We Go Along Way Back
- Bloodstone
- You'll Never Change
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- Between The Sheets
- The Isley Brothers

Valentines



- Funky Melody
- Running Back
- 4 U
- Dream About You
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BMG Trims 50 Jobs At RCA, Zoo Labels Top A&R Execs Cut; Zelnick Predicts Growth

This story was prepared by Paul Verna and Irv Lichtman in New York and Chris Morris in Los Angeles.

NEW YORK—The long-expected streamlining of BMG's RCA and Zoo labels has resulted in the elimination of 50 positions, leaving the companies leaner but better prepared to reverse their sagging fortunes, says Strauss Zelnick, president/CEO of BMG Entertainment North America.

Zelnick says the staff reduction—a total of 39 positions at RCA and 11 at Zoo—was a “difficult and wrenching” measure designed to restore the labels to profitability. He would not identify the 38 individuals who were let go (12 of the eliminated positions at RCA already were vacant).

At RCA—which has operated without a president since former chief Joe Galante was transferred back to the Nashville division—senior director of A&R Lou Simon and VP of A&R Bennett Kaufman were relieved of their posts. Among Simon's recent successes was German alternative rock band Fury In The Slaughterhouse, while Kaufman was credited with bringing the Smithereens to RCA.

Three other members of Nipper's A&R team—senior VP Dave Novik, VP Peter Lubin, and West Coast senior director of A&R/artist development Bruce Flohr—were still with the label at press time, according to sources. All three had been rumored to be leaving the company, and Lubin was reported to have done so.

Also gone from RCA is Atlanta-based regional label director Jim Yates. The remaining cuts affect primarily regional staff and support-level employees, sources say.

Los Angeles-based Zoo Records, established in late 1990 by Lou Maglia under BMG ownership and distribution, has trimmed several members of its startup staff, including Bud Scoppa, who had risen to VP of A&R; Scott Byron, an East Coast A&R rep; and Anna Loynes, regional A&R

manager, West Coast, according to sources. Also gone are Leah Horovitz (publicity), Denise Willis (regional sales), Marilyn Saidman (artist development), two other regional sales reps, two field reps, and one member of the art department, say sources.

Zelnick says the dismissed employees at both RCA and Zoo “were not let go for performance reasons. We let go of a lot of terrific people that we're very sorry to lose.

“Over time,” he adds, “as we grow and become more successful, one would expect that our team would also grow. That's my philosophy, which is that your costs should trail your revenues, not the other way around.”

Zelnick, who officially came aboard in January, says he expects to name the new RCA president within a few weeks. He commends the label's staff for recently breaking the “Dumb And Dumber” soundtrack and the Dave Matthews Band's “Under The Table And Dreaming” album. “Add a strong president to that mix, and a continued focus on leadership, artist development, creativity, rapid decision making, and a lean and efficient overhead, and we have a pretty good recipe for success,” says Zelnick.

Ticket Fees Again Prompt Charges, Congress Debate

BY BILL HOLLAND

WASHINGTON, D.C.—Key House members reintroduced legislation Feb. 8 requiring ticket vendors to disclose the fees they add to the price of each ticket.

Meanwhile, in New York state, the new Attorney General has decided to continue a ticket distribution investigation he inherited upon taking office in January.

In a related development, several consumer groups announced the formation of a Citizens Against Unfair Ticketing (CAUT) coalition to push for congressional action on more extensive ticket distribution reforms.

The Consumer Federation of America, the Public Interest Research Group, and state organizations plan to place new pressure on the controversial issue, according to PIRG spokesman Bill Wood.

CAUT members plan to tap musical and sports celebrities to help in lobbying, according to DFA spokesman Brad Stillman.

The pending House legislation, introduced by Rep. John Dingell, D-Mich., and co-sponsored by Rep. Carlos Moorhead, R-Calif., Michael Oxley, R-Ohio, and Gary Condit, D-Calif., addresses complaints about the high prices charged by ticketing-giant Ticketmaster. It also contains a provision requiring the Federal Trade Commission to conduct a

(Continued on page 105)

Jim Henson Productions Sues BMG Over Poor Management

BY SETH GOLDSTEIN

NEW YORK—The Muppets didn't take Manhattan or anyplace else, says a strongly worded breach-of-contract lawsuit that Jim Henson Productions has filed in New York State Supreme Court against BMG.

Henson has accused BMG of arrogance, outright lying, and “revolving door” management as part of a deliberate campaign to sabotage Henson's five-year, \$8 million record-distribution deal with BMG Kidz and BMG Music. The reason, according to court papers: Despite BMG's avowals of commitment, it was seeking to escape from the children's record business.

Last October, two years after the deal was signed, BMG “finally admitted” it wanted to void the agreement. Within two weeks, Henson claims BMG suddenly dismissed “the entire operational staff of BMG Kidz.”

and on Nov. 3 it broke the contract without paying guaranteed royalties of \$3 million and \$103,761.20 in reimbursable expenses.

Henson attorney Laurence Silverman was not available for comment at deadline. BMG won't comment except to say it thinks it's close to reaching an amicable settlement.

The company, in the midst of a major reorganization that brought in Strauss Zelnick as BMG North America president, has decided to focus on developing its own music and video product, such as “The Adventures Of Mary-Kate And Ashley” and “The Firm,” a newly signed fitness series. Lightyear Entertainment in New York and Toronto-based Children's Group are among the last remaining distributed lines.

Music and video often complement each other, but Henson claims in its suit that it found out otherwise. Buena Vista Home

(Continued on page 117)

THIS WEEK IN BILLBOARD

ROUND II OF MIDEM COVERAGE

Billboard's editorial team is back from MIDEM with a report on the police raid of stands alleged to be carrying pirated goods (page 15) and complete coverage of the festival's major happenings, including a visit from French minister of culture Jacques Toubon (page 39).

VIDEO DEMAND FOR FOREIGN FILMS GROWS

Once a sluggish market, foreign films are gaining prominence at video rental counters. Could sell-through be next? Major and independent suppliers think so and are repricing such titles accordingly. **Page 71**

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EMI Revenues Strong For North America

■ BY JEFF CLARK-MEADS

LONDON—EMI Music is countering negative speculation about its performance in North America with a set of healthy financial results and a declaration that things in the region are good and getting better.

The results for parent company Thorn EMI for the nine months to Dec. 31 show that, with the help of what it describes as "an outstanding Christmas trading season," EMI Music worldwide achieved record results in the final quarter of last year.

A company statement says that sales for the nine months were up 22.4% at \$2.58 billion, with a 19.2% in-

crease in profit to \$398.2 million.

The figures reflect EMI's purchase in the final quarter of last year of an additional 5% stake in Toshiba-EMI to give it 55% of the Japanese company.

EMI Music's sales for the nine months excluding the change of ownership in Toshiba-EMI increased by 12.3% to \$2.37 billion, and profits rose by 13.6% to \$371 million.

The company says sales were assisted by "exceptionally strong demand" worldwide for the Beatles' "Live At The BBC," U.S. success for Garth Brooks' hits album, and Japanese demand for Yumi Matsutoya and Tsuyoshi Nagabuchi.

(Continued on page 110)

Blockbuster Keeps Up Digital Delivery IBM Joint Venture NewLeaf Falls Apart

■ BY ED CHRISTMAN

NEW YORK—Blockbuster Entertainment apparently plans to continue pursuing the digital delivery of entertainment software even though it is dismantling NewLeaf Entertainment, its joint venture with IBM.

Blockbuster and IBM executives did not return phone calls seeking comment by press time.

The joint venture to develop digital delivery began in 1993 with the formation of two companies, NewLeaf and Fairway Technology Inc. NewLeaf, in which Fort Lauderdale, Fla.-based Blockbuster was the majority owner, was formed to license rights and market the delivery system. Fairway, in which Armonk, N.Y.-based IBM is the majority own-

er, was formed to develop the hardware and software for such a system. Both NewLeaf and Fairway are based in Deerfield Beach, Fla.

According to an article in the Feb. 7 Wall Street Journal, Blockbuster and IBM are dissolving NewLeaf and dividing its responsibilities among the Blockbuster technology group and Fairway.

In early January, Robert Carberry, Blockbuster VP of technology, denied in an interview with Billboard that NewLeaf would be disbanded or that its responsibilities would be divided up. At that time, Carberry, who oversees NewLeaf, said, "Like any business we make adjustments" when necessary. "What we do in the future, will decide how we do it."

After receiving staunch opposition

from the major music manufacturers, NewLeaf moved on to video game software with a test that began in August (Billboard, Aug. 6, 1994).

At the time of his January interview with Billboard, Carberry said that Blockbuster would continue its video game test beyond Jan. 31, when licensing for the titles involved in the test expired. That test was expected to continue in 10 Blockbuster Video stores in Columbia, S.C., and involves a kiosk that contains several hundred game titles, each of which can be previewed by the customer. Once a customer chooses to rent a title, it is downloaded onto a cartridge that later can be reprogrammed.

Carberry said the second phase of the test would run through the (Continued on page 121)

MTV Reveals New Asia Chief, Plans For Two Services

■ BY MIKE LEVIN

HONG KONG—After months of delay, MTV has finalized the dates of its re-launch in Asia from a newly established base in Singapore.

The music channel will return with a Mandarin-language service beginning April 15, and follow with an English-language channel May 3. Both 24-hour services will air pan-regionally.

All operations and some 100 employees will be led by newly appointed MTV Asia president Peter Jamieson, who resigned as BMG's Asian-Pacific regional director at the end of January.

MTV's signals will be split among four satellites. Its Mandarin channel will have only limited range on Apstar 1, following the destruction of the broader-footprint Apstar 2 satellite during its launch in January. English programming will be carried on Pan Am 2, Pan Am 4 when it is launched in July, and on the Indonesian Palapa P2B satellite.

Some programming currently is being carried on domestic Indian (Dor-darshan) and South Korean (M-Net) stations. MTV also has a distribution deal with Taiwanese entertainment company Videoland.

(Continued on page 119)



Phish Tale. Elektra/EEG group Phish receives a plaque commemorating the band's recent sold-out performance at New York's Madison Square Garden. Shown, from left, are tour manager Kenny Silva; band members Mike Gordon, Trey Anastasio, and Jon Fishman; manager John Paluska; band member Page McConnell; Monterey Peninsula Artists' Chip Hooper; Delsener/Slater Enterprises' Mitch Slater; and business manager Burt Goldstein.

Talks To Resume On CD Piracy In China No Sign Of U.S. Compromise; Sanctions Deadline Feb. 26

■ BY BILL HOLLAND

WASHINGTON, D.C.—As China reconsiders U.S. demands to shut down 29 pirate CD plants or face trade sanctions, Jay Berman, chairman/CEO of the Recording Industry Assn. Of America, says that neither the U.S. Trade Representative (USTR) nor American companies are considering a compromise agreement.

"No one has mentioned backing

off," Berman says. Observers generally agree that the piracy issue will be resolved before the Feb. 26 deadline.

Negotiations are set to take place in Beijing Feb. 13. The resumption of negotiations follows a letter from Beijing indicating China's willingness to resume talks before sanctions kick in Feb. 26.

The USTR announced in early February that the U.S. plans to place 100% tariffs on \$1.08 billion worth of

Weiss Named Jive President, Aims To Boost Pop Presence

■ BY LARRY FLICK

NEW YORK—Barry Weiss, who was the first staffer hired when Jive Records set up shop here in 1983, has been appointed president of the label.

As Jive's senior VP/GM for the last three years, Weiss has built a strong presence for the label in the rap, R&B, and pop music arenas with acts such as R. Kelly, Aaliyah, Too Short, and A Tribe Called Quest.

In a prepared statement, Clive Calder, chairman/CEO of London-based Zomba Group, Jive's parent company, called Weiss' promotion, "a

confirmation of what everyone thought was his title all along. Barry's noncorporate, open-door, frank-but-firm entrepreneurial style of leadership has won over artists, managers, employees, and everyone Jive does business with for years."

As Weiss settles into his new role, one of the first items on his agenda is to "further build the infrastructure" of the label. He is looking to hire a VP of marketing and is working with Jack Satter, Jive's senior VP of pop promotion, on beefing up that department.

"Any changes that are made will be gradual," he says. "My ultimate focus will be to keep Jive headed in the right direction by maintaining our firm foundation in rap, staying solid in R&B, and developing a higher profile in pop."

Weiss also will focus on fleshing out the image and rosters of Jive's BMG-distributed three satellite labels, Silver-tone, Verity, and the new dance/pop-oriented Battery Records.

(Continued on page 117)



WEISS

Academy Of Country Music's Boyd Dies

NASHVILLE—William "Bill" Boyd, long-time executive director of the Academy Of Country Music, died Feb. 7 at his home in Burbank, Calif., of a heart attack. He was 64.

At the time of his death, Boyd was in the midst of preparations for the Academy's annual awards special and was coordinating talent for Fanfest, a country music-based festival set for May 7-9 at the Los Angeles County Fair & Exposition Complex (story, page 28). The 30th annual awards show will air on NBC-TV May 10.

Boyd grew up in Jackson, Tenn. He began his career in country music in 1960 as a DJ on the Armed Forces Radio Network. In the mid-1970s, he branched into television production.

During the past 15 years, Boyd served as talent executive or consul-

tant for nearly 50 TV specials, among them "FarmAid," "The Golden Globe Awards," "The American Music Awards," "The Academy Of Country Music Awards," and "Hot Country Nights."

In 1981, Boyd was appointed executive director of the Academy, of which he already had served as president and board chairman.

The Academy—which has come to be recognized as the West Coast counterpart of the Nashville-based Country Music Assn.—was formed in 1964. It was originally called the Country And Western Music Acade-

my.

Under Boyd's leadership, the ACM became an increasingly prominent and sought-after vehicle of exposure for country talent. It also served Boyd well. A friend quotes him as having said, "Country music has been really wonderful to me. It's fulfilled three of my dreams. I now have indoor plumbing, a color TV set, and a '66 Thunderbird."

Boyd is survived by his wife, Fran, who serves as ACM's executive secretary, and two children, Shari and Bill Jr. The family has asked that, in lieu of flowers or other gifts, donations be made to the Bill Boyd Memorial Fund at the ACM. The fund will be used to "further and enhance the growth of country music."

EDWARD MORRIS



BOYD

Michael Freegard: An Apology

In an article in the Dec. 10, 1994, issue of Billboard headlined "U.K. Authors' Group PRS Gets Inquiry," Billboard referred to the resignation in November 1992 of the then-PRS chief executive Michael Freegard in connection with the abandonment of the PROMS computer system project.

The article stated that an independent report revealed that Freegard had misled the council in terms of the viability of the PROMS system. We accept that this statement was incorrect. We withdraw any allegation that Freegard was personally or solely responsible for the failure of the PROMS project or that he deliberately misled the council of the PRS in relation to it. We apologize to Freegard.

(Continued on page 115)

David Cole

*You will be remembered and missed
by all of us at*

E.M.I. Music Publishing.

269
reasons
why
ASCAP
leads the
Grammys

Congratulations to
our 1995 nominees!

ASCAP

Song of the Year

"All I Wanna Do"

David Baerwald
Bill Bottrell
Wyn Cooper
Kevin Gilbert

"I Swear"

Gary Baker
Frank J. Myers

"Streets of Philadelphia"

Bruce Springsteen

Best Rock Song

"Black Hole Sun"

Chris Cornell

"Come To My Window"

Melissa Etheridge

"I'm The Only One"

Melissa Etheridge

"Streets of Philadelphia"

Bruce Springsteen

Best R&B Song

"Body and Soul"

Rick Nowels

**"If That's Your Boyfriend
(He Wasn't Last Night)"**

Me'Shell NdegeOcello

Best Country Song

"I Swear"

Gary Baker
Frank J. Myers

"Independence Day"

Gretchen Peters

"Shut Up And Kiss Me"

Mary Chapin Carpenter

"When Love Finds You"

Michael Omartian

Album of the Year

"The 3 Tenors In Concert 1994"

Placido Domingo

"Longing In Their Hearts"

Bonnie Raitt
Bonnie Raitt & Don Was, producers

"Seal"

Trevor Horn (PRS), producer

Record of the Year

"He Thinks He'll Keep Her"

Mary Chapin Carpenter
Mary Chapin Carpenter, producer

"All I Wanna Do"

Bill Bottrell, producer

"Love Sneakin' Up On You"

Bonnie Raitt
Bonnie Raitt & Don Was, producers

"Streets of Philadelphia"

Bruce Springsteen
Bruce Springsteen, producer

Best Song Written Specifically for a Motion Picture or for Television

"The Day I Fall In Love"

(from Beethoven's 2nd)

Clif Magness

"I'll Remember"

(from With Honors)

Patrick Leonard
Madonna
Richard Page

"Streets Of Philadelphia"

(from Philadelphia)

Bruce Springsteen

Best Instrumental Composition Written for a Motion Picture or for Television

"Little Buddha"

Ryuichi Sakamoto

"Wolf"

Ennio Morricone (SIAE)

Best Classical Contemporary Composition

"Albert: Cello Concerto"

Stephen Albert

"Ligeti: Concert for Piano & Orchestra"

Gyorgy Ligeti (GEMA)

"Lutoslawski: Symphony No. 4"

Witold Lutoslawski (ZAIKS)

"Messiaen: Eclairs sur L'Au-Dela..."

Olivier Messiaen (SACEM)

Lifetime Achievement Awards

Peggy Lee
Henry Mancini
Barbra Streisand

Other Nominees

Bryan Adams
Aerosmith
Toshiko Akiyoshi
Alice in Chains
Tori Amos
Anthrax
Howard Ashman
Aswad
James Austin
Patti Austin
Ray Barretto
Mario Bauza
Beastie Boys
Beck
Louie Bellson
Black Uhuru (PRS)
Suzy Bogguss
Pierre Boulez (GEMA)
Dee Dee Bridgewater
Alan Broadbent
Dennis Brown (PRS)
J. Aaron Brown
Ken Burns
Tevin Campbell
Vicki Carr
Benny Carter
Johnny Cash
Mary Chapin Carpenter
Gary Chapman
Ornette Coleman
Shawn Colvin
Commissioned
Coolio
James Cotton
Crash Test Dummies (SOCAN)
Andrae Crouch
Cypress Hill
DeGarmo & Key
Iris DeMent
Depeche Mode (PRS)
Diamond Rio
Placido Domingo
Jerry Douglas
Bob Dylan
Richard Eddy
Luis Enrique
Melissa Etheridge
Roberta Flack

Juan Gabriel
Jan Garbarek Group (TONO)
George Gershwin
Ira Gershwin
Gipsy Kings (SACEM)
Amy Grant
Green Day
Oscar Hammerstein II
Mickey Hart
Edwin Hawkins
Heavy D & The Boyz
Trevor Horn (PRS)
Bruce Hornsby
John Hurt
Gregg Jackman (PRS)
Jimmy Jam
Bob James
The Jerky Boys
Angelique Kidjo (SACEM)
Kitara (JASRAC)
Gladys Knight
Oliver Knussen (PRS)
La Diferenzia
Ladysmith Black Mambazo
Michael Lang
Jay Landers
k.d. lang (SOCAN)
David R. Lehman
Patrick Leonard
Terry Lewis
Kenny Loggins
Lyle Lovett
Craig Mack
Madonna
Clif Magness
Johnny Mandel
Manhattan Transfer
Branford Marsalis
Kathy Mattea
Mary Maurer
The Mavericks
Tony McAnany (PRS)
Reba McEntire
John Mellencamp
Luis Miguel (SACM)
Marcus Miller
Bob Mintzer Big Band
Nan Schwartz Mishkin
Lebo Morake
Ennio Morricone (SIAE)
Milton Nascimento
Graham Nash
Nate Dogg
Me'Shell NdegeOcello
Yossou N'Dour (SACEM)
Newsboys

Roger Nichols
Nine Inch Nails
Richard Page
Eddie Palmieri
Pearl Jam
Pet Shop Boys (PRS)
Liz Phair
Sam Phillips
Pretenders (PRS)
Andre Previn
♀
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Raffi (SOCAN)
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John Renbourn (PRS)
Tim Rice (PRS)
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Lee Ritenour
Carmen Rizzo
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Rolling Stones (PRS)
Rush (SOCAN)
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Sade (PRS)
Esa-Pekka Salonen (TEOSTO)
Ryuichi Sakamoto
Salt-n-Pepa
Adam Sandler
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Joe Satriani
Maria Schneider
Horace Silver
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Snoop Doggy Dogg
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Bruce Springsteen
Mike Stern
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Barbra Streisand
Rod Stewart
Sting (PRS)
Steve Taylor
Randy Thornton
Ali Farka Toure (BUMDA)
U2 (PRS)
Luther Vandross
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Commentary

Meeting The Artist's Psychological Needs

BY DR. JILL COOPER

By understanding the psychological sequence involved in creating an artistic work, producers, managers, and A&R executives can better aid an artist's creative development.

The myth that creativity results from psychological suffering has no basis in reality. Sound, psychologically healthy people are blessed with creativity, as are more vulnerable, distressed people. Creativity stems from its own genetic or constitutional source. It is influenced by, but does not stem from, one's psychological development or diagnosis.

Creativity, including musical talent, is wired with a form of narcissism—a combination of unusual self-focus and introversion with an extroverted ambition to publicly share one's gift. The possession of innate talent brings with it a psychology of its own.

Creative people report a high incidence of loneliness because of the time they must spend in solitude in order to develop the skills to express their talent. Before artists can even begin working, a degree of introversion and internal tension are necessary in order for them to access their raw talent. This can deplete the internal energy normally used to maintain one's psychological self, resulting in an inner void in which the new work can be envisioned and captured.

During such periods, an artist's feelings of well-being and self-esteem can be disturbed. A depressive emptiness can occur, setting the stage for addictive or sexual yearnings that can accelerate as the artist attempts to maintain some degree of balance. This tension leads the way for inspiration and discovery.

Once the creative vision has occurred, energy now can be channeled into the task of realizing it. A period of creative activity and quiet work follows. Artists frequently will bolster their work during this period by the use of personal superstitions and rituals.

During these peak creative times, artists commonly will develop intense relationships to aid their work, in a sense using others to pivot them into their own creative resources. Artists generally will seek out unusually intense ties to two types of people: those who can be seen as possessing greater talent, emotional fortitude, strength, or position; and those who are perceived as an artistic "twin." The emotional reliance on another can be so intense as to seem symbiotic during this period.

The ongoing commitment required to translate inspiration into a creative work involves great attention to detail and striving for perfection. The intense focus on the creative task spends a great deal of psychic energy, and emotional sustenance is derived from those on whom the artist relies.

People involved with a talent often report emotional neglect. They find it difficult to tolerate the long absences, while the artist first withdraws to capture his or her inspiration, and the sudden reappearances, when the artist needs to rely on someone during the working phase or needs a trusted opinion on the finished project.

A significant other can feel he or she is at the unpredictable beck and call of the artist, and can be frustrated by demands for perfection as the artist attempts to create a work that falls in line with his or her initial

burst of creative vision. It is highly difficult to live around and depend upon a talented artist.

However, the more psychological and emotional stability and self-knowledge that artists possess, the more their minds can tolerate greater creative development. Creativity is a journey into the unknown and the unexpressed. As an artist gains the psychological fortitude needed to take creative



'Creative people report a high incidence of loneliness.'

Dr. Jill Cooper is a San Francisco-based psychologist who specializes in working with creative people.

risks, those around him or her—handlers, producers, A&R reps—are in key positions to provide additional support, reliability, and honesty.

People in these positions can do several

things to help, not hinder, the creative process and mental health of an artist:

First, you can vicariously understand the psychological stages that an artist typically moves through in order to create.

Second, you can retain great sensitivity during the depressive, disorganized withdrawal phase. When the artist withdraws and is relatively helpless against the oncoming creative force, you can keep a watchful eye on any dangerous isolation or self-destructive sexual activity or substance abuse.

Third, you can provide some protective stability during the working phase. Fourth, you can help the artist establish other pivotal relationships and personal practices that can enhance artistic expression. Fifth, you can be an understanding mediator when the artistic process becomes a strain on the artist's significant others.

Lastly, and most importantly, you can offer limits and be an ongoing source of confidence and realistic criticism from which the artist can derive stamina and strength.

These efforts can help the artist achieve long-term psychological and artistic elasticity and the ability to derive self-esteem from a multitude of experiences. When the artist's sense of self is strengthened, the creative domain can be limitless.

LETTERS

KUDOS FOR CADET COMMENTARY

Billboard should be commended for the Commentary by Dick LaPalm in the Jan. 28 issue. I must confess that I have a prejudice, knowing and admiring LaPalm as I have for more than 40 years. Reprinting the original Cadet advertisement in tandem with LaPalm's recent letter can only affirm something that many of us have known for a long time—that LaPalm is a bright and very humane man, the kind that's too seldom found in our society today. If they ever start a Hall Of Fame for record promotion people, Dick LaPalm should be the first one inducted.

Mort Fega
Columnist

The Palm Beach Post
Delray Beach, Fla.

COPYRIGHT ARGUMENT

Professor Arthur Miller's commentary, "Extending Copyrights Preserves U.S. Culture" (Billboard, Jan. 14), makes the argument that once works fall in the public domain they become less available for use by the public. If Miller is correct in this argument, then dissemination of creative works by giving copyright protection to authors for a limited time is being ill-served. However, one need only look to classical music to dispel Miller's argument. Just because Beethoven's ancestors are no longer in control of his music does not warrant the argument that today's musicians cannot, or do not, do credit to Beethoven's music.

Stephen Fraser
Attorney

Gibney, Anthony & Flaherty
New York

NO MORE TRIBUTES

Thanks for Eric Boehlert's direly needed piece on the tribute album glut (Billboard,

Jan. 21). To me, the point of saturation occurred more than five years ago, when Gasatanka Records released a double-album tribute compilation to the then completely underground Japanese band Shonen Knife. The concept began to get so out of hand that we parodied the trend with our 1992 release, "Marijuana's Greatest Hits Revisited." In the years since, the idea has been done to the point of absurdity.

Richard M. Kemp
Re-Hash Records
Louisville, Ky.

COUNTRY ROCK PIONEERS?

In a review of the Eagles single "Love Will Keep Us Alive" (Billboard, Jan. 7), a reference is made to "its classic country-spiced pop sound" and that radio stations are "mindful of the genre's pioneers." The latter comment implies that the Eagles created country-rock or the California sound, but it is incorrect to call them the genre's pioneers.

It's difficult to pinpoint the origins of country-rock, but the Buffalo Springfield, the Byrds (with Chris Hillman), Poco, Gram Parsons (International Submarine Band, Byrds, Flying Burrito Brothers), Rick Nelson, Mike Nesmith, and others were developing this sweet blend long before the Eagles flapped their wings. Obviously, they picked up a few pointers along the way. Before becoming Eagles, Timothy B. Schmit spent years with Poco, and Randy Meisner was an original member of that group, as well as playing with Nelson's Stone Canyon Band. Let's give credit where credit is due.

Jim Ciborski
Peru, N.Y.

Editor's note: You forgot the Dillard & Clark Expedition!

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Trauma's Bush Seeks U.S. Acclaim Befitting Its Sound

■ BY CARRIE BORZILLO

LOS ANGELES—Radiohead did it. The Cranberries did it. Now London-based alternative rock act Bush has found success in the U.S. before it has had a hit in its homeland.

In fact, the Trauma Records/Interscope group's debut album, "Sixteen Stone," won't be released in the U.K. until Feb. 28, even though the album and first single, "Everything Zen," are heating up in the States.

This week, "Sixteen Stone," moves from No. 92 to No. 85. Meanwhile, "Everything Zen" jumps two



spots to No. 4 with a bullet on the Modern Rock Tracks chart and moves seven positions upward on the Album Rock Tracks chart to No. 21 with a bullet.

(Continued on page 117)

U.S. Radio Brings Harvey Its Love 4th Island Set Poised For Mainstream

■ BY CRAIG ROSEN

LOS ANGELES—With the worldwide release of "To Bring You My Love" on Island Records Feb. 28, critically acclaimed British rocker PJ Harvey is primed for her commercial breakthrough on both sides of the Atlantic.

The ominous and striking first single, "Down By The Water," released to modern rock radio Feb. 2, is already receiving airplay on more than 30 commercial modern rock stations in the U.S., including format powerhouse KROQ Los Angeles. Meanwhile, a video clip of the track is in Buzz Bin rotation on MTV Europe.

"To Bring You My Love," produced by Harvey, Flood, and John Parish, is essentially a solo album, with Polly Jean Harvey handling keyboards and percussion, as well as guitar and vocals.

In the fall of 1993, following a tour to support "Rid Of Me," Harvey disbanded the trio operating under the PJ Harvey moniker.

"I was getting very tired of a three-piece lineup and felt very limited by what you can do with guitar, bass, and drums," says Harvey. "So I really wanted to start incorporating other instruments... After writing the songs for the new album, I felt really close to the songs and wanted to play a lot of those instruments myself and record layer by layer, rather than recording live, which I have done most of the time up to this point."

Yet the album isn't all Harvey. Lending a helping hand is multi-instrumentalist Parish, a longtime friend of Harvey's who fronted the group Automatic Dlamini, which included Harvey. Also, Joe Gore, known for his work with Tom Waits, plays on several tracks. Harvey and Gore became friends after Gore interviewed her for a guitar magazine.

For touring purposes, Harvey has recruited a new six-piece band, including Parish and Gore. The touring unit will premiere for the radio community on Thursday (16) at the Gavin Seminar in New Orleans. Less than a week later, on Feb. 22, Harvey will perform for attendees of the National Assn. of Recording Merchandisers confab in San Diego.

Both retailers and radio programmers already are reacting positively to the album.

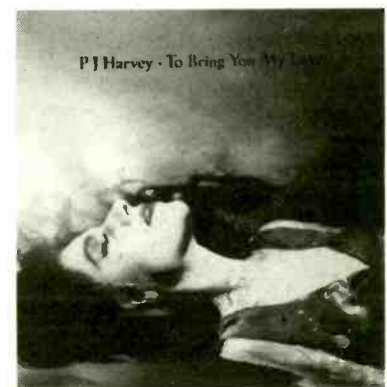
Says Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment chain, "With the strength of this single, this should be her breakthrough record. In terms of radio, it's probably her most accessible single yet. It has a really unique sound. It doesn't sound like everyone else on the radio. I think people will go nuts for it."

While Bell notes that Harvey's previous releases have done fairly well, fueled mainly by the press, there hasn't been a big radio or video hit.

"This will take her from being a critically acclaimed cult artist to a big alternative star," he says.

Modern rock XTRA (91X) San Diego operations manager Kevin Stapleford says, "I have a feeling that this track is going to work, so we wanted to be on it immediately." According to Stapleford, Harvey already has a following with the station's core listeners, based on airplay for such previous Harvey tracks as "Sheela-Na-Gig" from the 1992 Island/Indigo album, "Dry."

According to SoundScan, "Dry" sold 88,000 units, while its 1993 successor



"Rid Of Me" sold 112,000.

Island executives in the U.S. and the U.K. feel that "To Bring You My Love" will earn Harvey a bigger audience.

Marc Marot, managing director of Island U.K., says this is the first Harvey album to be tagged a priority by PolyGram worldwide.

"We've always taken the approach of letting Polly develop at her own pace and never have pushed her to grow beyond her own organic rate," Marot says. "With this album, we feel she has delivered us a record that will allow us to up the ante."

Island VP of alternative radio/video Steve Leeds says, "This record will take her to a plateau that is beyond anything she has had before, even cumulatively."

"To Bring You My Love" is Harvey's first album released under the guidance of Paul McGuinness and Sheila Roche from Principle Management, the Dublin-based firm that handles another Island act, U2.

The duo became interested in Harvey after she opened a string of European stadium dates for U2 in August 1993. "We saw some stadium dates in Scandinavia that just blew us away," says Roche. McGuinness calls Harvey an "absolutely riveting performer who can command large concert audiences."

While Harvey was with a different manager at the time, she eventually signed with Principle, which has a strong working relationship with Island chairman/CEO Chris Blackwell and Marot.

It was McGuinness who introduced Harvey to Flood, known for his work on U2's image-breaking "Achtung Baby" and "Zooropa."

McGuinness says, "I was a little nervous making the introduction, because I knew Polly was nervous about work" (Continued on page 119)

Will U.S. Fans Dance To Jive's Rednex Fiddling?

This story was prepared by Larry Flick in New York and Dominic Pride in London.

NEW YORK—Jive Records hopes to jump-start its new Battery Records dance/pop label with the single "Cotton Eye Joe," a European smash that combines hillbilly singing, high-octane fiddling, animal sounds, and a techno beat.



REDNEX

Battery is counting on top 40 and rhythmic crossover airplay to fuel sales of the record by the Swedish quartet Rednex. "Cotton Eye Joe," due Feb. 24 in the U.S., has sold almost 2.5 million copies in Europe, where it went No. 1 in nine different countries. The release is supported by a videoclip that reinforces its imagery of toothless, tobacco-juice-spitting cow-folk whooping it up amid the hay bales.

An import version of "Cotton Eye Joe" already has gotten early spins at several U.S. top 40 and crossover stations. Although some programmers find the stereotypical lyrical jabs questionable, others agree that the record could attract a large and amused audience.

"It's a total novelty record and not one that should be taken too seriously," says Garrett Michaels, PD at WFLY Philadelphia, which is testing the song. "To be honest, I don't think the people it makes fun of will even hear it—and I do think everyone else will find it very funny. At the same time, I don't see this act having as many hits here as they have overseas."

U.S. indie and dance-specialty (Continued on page 117)



Antmusic. Adam Ant, left, chats with Nine Inch Nails lead singer Trent Reznor, center, after appearing as a surprise guest for the encores at Nine Inch Nails' recent show in New York. Ant also joined the band at a show in Worcester, Mass. Nine Inch Nails covered Ant's song "Physical (You're So)" on the album "Broken." Ant's new album, "Wonderful," is due out on Capitol Records March 7 and features the single of the same name. Shown at right is longtime Ant collaborator Marco Pirroni.

WORK GROUP GETS SET TO WORK Diana King Is First Release

■ BY J.R. REYNOLDS

LOS ANGELES—The Work Group, the Columbia Records Group label formed under co-presidents Jeff Ayeroff and Jordan Harris, hopes to tap into the growing, mainstream interest in reggae when it releases vocalist Diana King's genre-crossing debut album, "Tougher Than Love," April 4.

The label hopes to set up the album with the single, "Shy Guy," which is featured on the "Bad Boys" soundtrack album, due March 22 from Work.

On "Tougher Than Love," King takes catchy R&B/pop melodies and fuses them with syncopated reggae rhythms. King's vocals carry a subtle Jamaican patois accent.

Before joining Sony for the Work launch, Harris and Ayeroff were the joint chiefs of Virgin Records in the U.S. (Continued on page 18)



KING

Label Opens With 12 Acts

LOS ANGELES—The Work Group, the new Columbia Records Group label, comes on the scene with a diverse roster of name acts, critics' favorites, and debut artists. The 12-act roster includes former Columbia Records signees Terence Trent D'Arby, Jamiroquai, and Chris Whitley, as well as Youssou N'Dour and rapper Da Brat, who were on Columbia's now-defunct Chaos imprint.

As previously reported, Work will have its own A&R, marketing, promotion, and video staffs, which will be "linked" to Columbia's resources. A majority of the Chaos promotion staff joined Work.

The label is helmed by co-presidents Jeff Ayeroff and Jordan Harris. Their first major executive appointment is Burt Baumgartner, a 17-year Columbia veteran who has been named senior VP of promotion—the title he held at Columbia since 1991. Baumgartner is moving from his New York base to Work's offices at Sony Music's campus (Continued on page 18)

WORK

'New Jersey Drive' Fuels 2 Tommy Boy Soundtracks

■ BY HAVELOCK NELSON

NEW YORK—Tommy Boy Records has been slow to enter the lucrative movie-soundtrack business, but next month the veteran hip-hop label will release two sets of music based on images from the Gramercy Pictures action flick "New Jersey Drive." The record company has fashioned a multifaceted and co-operative campaign to promote and market the collections.

On March 28, Tommy Boy will launch "New Jersey Drive: Original Motion Picture Soundtrack Vol. 1," a full-length album. Two weeks later, on April 11, it will release a follow-up, six-song EP titled "New Jersey Drive: Original Motion Picture Soundtrack Vol. 2."

The label, which solicited tracks after carefully studying demographic and sales information, decided on

manufacturing twin sets when it was faced with an abundance of stellar submissions. "We got to the point where we got so many great artists that either we had to do a two-disc album or create two separate sets," says Tommy Boy president Monica Lynch. "Doing a two-disc album would've been very expensive, so we decided on the EP idea."

Volume 1 has a more varied feel and a wider appeal, with tracks from such artists as rappers Young Lay featuring Mac Mall & Ray Luv, Outkast, Ill Al Skcratch, Queen Latifah, Coolio, Naughty By Nature, MC Eiht and Heavy D.; R&B artists



BLAK PANTA

(Continued on page 112)

'Guitar' Watson Finds A New Audience 'Bow Wow' Set Via Bellmark Earns Grammy Nom

■ BY DAVID NATHAN

LOS ANGELES—Fueled by growing R&B airplay and a Grammy nomination, Johnny "Guitar" Watson is giving credence to the phrase "Johnny G. Is Back," which is also the name of the opening track on "Bow Wow," his first album in 14 years.

The Texas-born, L.A.-raised performer—considered one of R&B's most colorful characters—is enjoying a career resurgence that is drawing fans young and old to "Bow Wow," which was released in September on his own Wilma Records, distributed by Bellmark Records.

The album, which has received a Grammy nomination for best contemporary blues recording, is bulletted at No. 50 on this week's Top R&B Albums chart. According to SoundScan, "Bow Wow" has sold 34,000 units.

"Hook Me Up," the second single from the set, is bulletted at No. 48 this week on the Hot R&B Singles chart. The song received 362 spins from 40

stations during the week ending Feb. 5, according to Broadcast Data Systems.

WEDR Miami PD/MD James Thomas says, "The single has gotten good phones in all demos from 12+ through 18-34 and especially with the 25-54 audience. It's a refreshing reminder to the older demo of Johnny's music and it's been a good introduction to the younger audience."



WATSON

The musician/producer/writer made his first chart appearance in 1955 with the single "Those Lonely, Lonely Nights," a top 10 R&B hit on the RPM label. He scored subsequent hits with the 1962 King single "Cuttin' In," 1967's "Mercy, Mercy, Mercy" with Larry Williams on Okeh, and a string of '70s and '80s classics including "I Don't Want To Be A Lone

Ranger" (Fantasy), "Superman Lover" and "A Real Mother For You" (DJM), and a 1978 re-recording of "Gangster Of Love," which he originally cut in 1952.

Watson began touring to support the new album in late November, performing in New York, Kansas City, Kan., Cleveland, St. Louis, Detroit, and Las Vegas. He will be appearing Friday (17) at Tramps in New York.

Watson is pleased his music has continued to endure. He's been sampled by rap figures including Snoop Doggy Dogg, Dr. Dre, Ice Cube, and Redman.

Watson says, "I figured the album would do OK, but I didn't expect it to do as well as it has, especially with a younger audience."

Bellmark serviced an alternative version of "Bow Wow," remixed by Dwayne Wiggins of Tony Toni Toné, to key radio stations Jan. 16. The label also is readying an EP that will feature non-LP tracks. Included will

(Continued on page 112)

Major Labels Drop, Shuffle Reggae Artists

■ BY ELENA OUMANO

A number of well-known reggae acts have been trimmed from the rosters of several U.S. major labels. The heaviest fallout was at MCA Records, which dropped five acts, wiping its roster clean of reggae. Columbia Records and Elektra Entertainment Group also dropped several acts, although Elektra picked up DJ/singing group Worl-A-Girl from Columbia.

Acts cut by MCA were singers Ed Robinson and Barrington Levy, and the groups Morgan Heritage, the Dreds, and Steel Pulse. MCA would not comment about the moves.

Columbia dropped two acts besides

(Continued on page 115)



Peter's Publishing. EMI Music executives congratulate singer/songwriter Peter Stuart on his worldwide publishing deal with the company. Stuart and his band, Dog's Eye View, were recently signed to Columbia Records and have toured with Tori Amos, Cracker, and Counting Crows. Shown, from left, are Marty Diamond, Stuart's manager, of Little Big Man Management; Stuart; and Stacy Leib, VP of creative development, EMI Virgin Music.

Nirvana Bassist Forms Artist, Fan Action League In Seattle

■ BY DEBORAH RUSSELL

LOS ANGELES—Nirvana bassist Krist Novoselic is fronting a new group of industry activists that is stepping up the political fight to defend the rights of artists and their fans.

Novoselic is president of the Seattle-based Joint Artists' and Music Promotions political-action committee, which was unveiled in Seattle on Feb. 7. The PAC is affiliated with the Washington Music Industry Coalition.

JAMPAC will stage a rally on the steps of the Capitol building in Olympia, Wash., on Wednesday (15). The primary focus of the rally will be to fight new lyric bills introduced in the state legislature in January.

JAMPAC's members agree that more proactive, aggressive lobbying

efforts are required to keep the state's lawmakers from authoring and introducing such bills.

"Conventional politics are influenced by campaign contributions and relationships with representatives," says Novoselic. "We're going to start playing American politics the way they're played."

Early financial supporters of JAMPAC include members of Pearl Jam, who have already contributed \$2,500 to the group's efforts. Additional JAMPAC pledges include Susan Silver Management, Soundgarden, Sky Cries Mary, Monqui Presents, A&M Records, Capitol Records, Gold Mountain Entertainment, MCA Concerts, and the Recording Industry Assn. of America.

(Continued on page 121)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Dobbis is appointed president of PolyGram Continental Europe in London. He was president of the PolyGram Label Group. (See story, page 39.)

Burt Baumgartner is appointed senior VP of promotion for The WORK Group, the new Columbia Records Group label, in Los Angeles. He was senior VP of promotion for Columbia.

Michele Mena is named VP of publicity for Arista Records in New York. She was senior director of communications for Sony Music Entertainment.

Island Records names Dave Ross VP of AOR in Los Angeles, John Sigler senior director of national AOR promotion in New York, Ed Green associate director of CHR promotion in New York, Marthe Reynolds national director of crossover promotion in New York, Kyle Wong national director of college and alternative radio promotion in Los Angeles, and Tina Dunn associate director of national video pro-



DOBBIS



BAUMGARTNER



MENA



ROSS



DE LATTE



GILBERT



GOLDING



SABISTON

motion in New York. They were, respectively, national AOR director for PLG, head of rock and alternative promotion at Giant, Baltimore/Washington local promotion manager for PLG, national director of crossover promotion at Island Independent Labels, associate director of college and alternative promotion at PLG, and manager of national video promotion at PLG.

Mel De Latte is promoted to national director of AC promotion in New Orleans. He was VP of promotion for Island.

Capitol Records appoints Michelle

Madison national director of urban promotion in Los Angeles and Clint Works national director of rap promotion in New York. They were, respectively, Southwest regional promotion/marketing manager for EastWest/Elektra Entertainment in Dallas and national director of promotion at Pallas Records.

RCA Records Label in New York names Rene McLean national director of rap promotion and Shari Segalini director of single sales. They were, respectively, national director of urban/rap promotion for Stepsun Music

and associate director of single sales for RCA.

Shelby Meade is promoted to director of press and artist development for the Elektra Entertainment Group in New York. She was associate director of press and artist development.

Maria Kleinman is appointed director of public relations for Walt Disney Records in Los Angeles. She was senior director of national publicity for EMI.

DISTRIBUTION. Uni Distribution Corp. in Los Angeles names Jay Gilbert na-

tional director of catalog sales and product development and David De Lyser director of single sales. They were, respectively, a sales representative for Sony Music and Midwest regional single sales manager for Uni.

PUBLISHING. Linda Golding is promoted to president of Boosey & Hawkes Inc. in New York. She was VP and GM.

Randy Sabiston is promoted to senior creative director of PolyGram Music Publishing Group USA in New York. He was creative director.

Doc Pomus Tribute Has Just Cause

Artists Donated Services For Rhino Benefit Set

BY JIM BESSMAN

NEW YORK—Rhino Records' Forward label is releasing a tribute to the late songwriting great Doc Pomus, but everyone involved emphasizes that "Till The Night Is Gone: A Tribute To Doc Pomus" is far more than just another tribute album.

"We don't want to position it as a tribute, though it's truly a tribute in that the artists had personal relationships with Doc and did it out of their love for him," says Faithe Raphael, Rhino's senior director of product management and direct response. In fact, the artists contributed their services for the album, and Rhino's proceeds, as well as all writer and publishing royalties due the Pomus estate, are going to the Doc Pomus Assistance Grant Program of the Rhythm & Blues Foundation.

"To us in the company," says Raphael, "it's some of the best rock'n'roll music by some of the best artists in rock'n'roll and should be adored by itself for the music. We're not coming from a tribute perspective—we're selling the music and want people to know who he was."

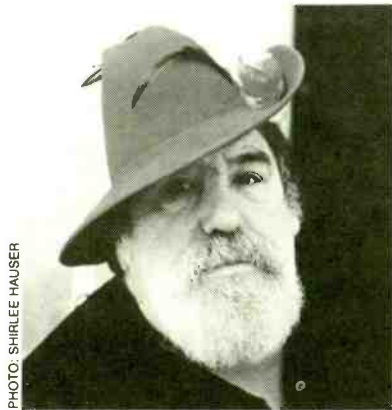


PHOTO: SHIRLEE HAUSER

DOC POMUS

Who Doc Pomus was, says Lou Reed, was "a great songwriter, poet, philanthropist, gambler, raconteur supreme. He was like a blazing sun, an exploding star—anybody in his orbit benefited from him. He was the way you should be. You should grow up, you should be like Doc." Pomus, who was stricken with polio at age 6 and spent much of his adult life in a wheelchair, died of cancer in 1991 at the age of 65. On the album, Reed covers "This

Magic Moment," a hit for the Drifters in 1960 (it reached No. 16 on the Billboard pop chart) and again for Jay & the Americans in 1969 (No. 6). "It took all of one second," he says of his choice. "Of course, there's the downside of doing a vocal that goes against Ben E. King's—going against a classic engraven in a whole generation's earlobes! But it's an inspiring thing to try to do."

The 14-track album also features Los Lobos, Bob Dylan, Shawn Colvin, John Hiatt, B.B. King, the Band, Irma Thomas, Dion, Rosanne Cash, Dr. John, Solomon Burke, Brian Wilson, and Aaron Neville. The disc is due March 28; a promotional CD with Los Lobos' version of "Lonely Avenue" and Cash's "I Count The Tears" is going to adult alternative radio stations Feb. 27.

"Everyone pretty much had some contact with Doc," says Will Bratton. (Continued on next page)



Mega-seller. Members of Cema's national staff and regional directors take time out from Capitol/Cema meetings in Phoenix to congratulate hometown heroes Megadeth on the platinum certification of the album "Youthanasia." Pictured in back, from left, are Cema's Kathy Callahan, Cliff O'Sullivan, Paul Dolan, Russ Bach, Jerry Brackenridge, Gene Rumsey, Terry Sautter, Kathy Aderman, Michael Roden, Mike Mooney, Paul Wittcoff, Laura Jones, and Joe McFadden. In front are, from left, Megadeth's David Ellefson, Marty Friedman, Dave Mustaine, and Nick Menza.

U.K.'s Spiritualized Get 'Pure' For 2nd Set

Arista Album Explores Heady Single-Tone Minimalism

BY DAVID SPRAGUE

NEW YORK—Jason Pierce, front man of British trance-rock Spiritualized, thinks of his band in terms of cross-sensory stimulation. That idea has permeated the offices of Dedicated/Arista, which will release the band's second album, "Pure Phase," March 28.

"All of our efforts address the fact that this is a very visually oriented, extremely intellectually compelling band," says Tom Ennis, Arista VP of product management. "We're using that to our advantage from day one, shipping press and radio an interactive press kit that uses sound samples and graphics."

Arista will extend that approach to retail, where it will use a limited edition "glow-box" CD package that highlights the striking artwork on the cover of "Pure Phase." "We'll be using it to create a profile in places where the band is a bit less known," says Arista manager of artist development Bill Wilson. "But we'll be importing enough to sell at a consumer-friendly price."

The label is counting on Spiritualized to maintain a strong touring presence for the first time in several years (a 1992 tour with the Jesus & Mary Chain generated exceedingly positive reviews). Ennis says a short, late-spring trek is booked already, and negotiations are underway to have Spiritualized headline Lollapalooza's second stage.

"I've always thought of us as a live band first," says Pierce. "It's not a huge, technical project: We don't use much more than two old keyboards and two old amplifiers. But I find that we make sounds that seem like more than the sum of the parts, something that you feel in your spine."

Pierce fronted the seminal drone-rock band Spacemen 3—which also has spawned the bands Spectrum and the Darksides. Spacemen 3 released several late '80s albums that



SPIRITUALIZED: Jason Pierce, Sean Cook, and Kate Radley.

embodied its frequently employed, self-applied slogan, "taking drugs to make music to take drugs to," a notion Pierce has modified, while not disassociating himself from it entirely.

"Any mood alteration should come through the music rather than substances," he says. "Substances can be a tonic: If you use them, fine, but you certainly don't need them to feel what we do."

While terms like "psychedelic" have been bandied about to describe Spiritualized, the band's sound is more slippery than that. Pierce cites influences as diverse as minimalist composer LaMonte Young and the Beach Boys. If one can envision a middle ground between those two acts, it might sound something like the gossamer shimmers that make up "Pure Phase."

"There's not a lot of melody involved in what we're doing: It doesn't rely on normal musical ideas like middle eights or bridges or choruses," says Pierce. "Pure Phase" is as minimal as you can get:

It's essentially a single tone. We wanted to boil it down to the idea of one person playing one note beautifully."

That assessment aside, Arista's Wilson feels that "Pure Phase" will expand upon Spiritualized's state-side fan base—estimated to be in the 10,000 range, judging by sales of its 1992 debut "Lazer Guided Melodies."

"There are a large number of people who buy every piece of music that comes out [by] Spiritualized," says Wilson. "Although they only sold about 10,000 copies last time out, they have built an awareness, especially at press and college radio."

Wilson says the label will promote "Pure Phase" to college stations first and will take a track—probably "Let It Flow"—to commercial alternative outlets shortly thereafter. "As a format, commercial alternative is getting more adventurous," he says. "This is an ideal time for a record that sounds this unique."

While Pierce says Spiritualized's aesthetic obliqueness may lose the casual listener, he insists that, in the end, his band is carrying on the spirit of rock'n'roll, not creating high art.

"A lot of people who work with minimal music get very highbrow," he says. "It's easy to hide behind being avant-garde, easy to tell people they're not intelligent enough to understand what you do. That's not what we're about. We aim to make people feel things on a more basic, more soulful level."

Wilco, Son Of Uncle Tupelo, Is Ready In 'A.M.' On Reprise

BY BRIAN Q. NEWCOMB

ST. LOUIS—Rising from the ashes of Uncle Tupelo, Wilco arrives at retail on March 28 with its Sire/Reprise debut album, "A.M.," without skipping a beat. Led by Jeff Tweedy—one-half of Uncle Tupelo's original songwriting team—four of the Tupes regrouped under the new name and almost immediately began recording.

Uncle Tupelo—whose members came from Belleville, Ill.—developed in the alternative clubs of nearby St.

Louis before releasing three critically acclaimed records on Rockville Records and building a solid national following through consistent touring. The act made its major-label debut in 1993 with the Sire album "Anodyne," which sold 41,000 copies, according to SoundScan.

But all of that ended when Tweedy's writing partner, Jay Farrar, decided to exit. Acknowledging the usual "creative differences" while hinting at a more personal break, Tweedy says, "We look at Uncle Tupelo as something that started and ended."

"It was pretty stressful," adds Tweedy in an understatement. "Everybody thought Uncle Tupelo was going about as well as it had ever gone. That's one nice thing about the shows [Wilco] did—it does feel like there's a certain amount of momentum that has stayed with us as we get ready to release the new album."

Farrar has moved to New Orleans and has been recording in Minneapolis with a new band—said to include origi-

(Continued on page 36)



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TO OUR READERS

Melinda Newman is on assignment in London. Her column will return next week.

When Is A Band Not A Band? Ask The 6ths London Group Comes Clean About Its No-Show Status

BY DAVID SPRAGUE

NEW YORK—Times have changed considerably since the beginning of the 1980s, when consumers and industry folk alike were edified with the slogan "Blondie is a group." As such, Stephin Merritt has no problem admitting that his brainchild, the 6ths, is most assuredly *not* a group.

"It's certainly not—it's an openly cynical ploy to expose me to a larger audience as a songwriter," says Merritt, with dry humor. "We're advertising it as a ploy, and we want everyone to think of it as one. It's the Malcolm McLaren philosophy of not bothering to lie

about your sincerity."

The first full-length release from the 6ths, "Wasp's Nests," (which London will release March 28) is a singular project. Part self-tribute, part high-tech songwriter's demo, the album offers 15 Merritt songs interpreted by some of underground pop's biggest names, such as



MERRITT

Superchunk's Mac McCaughan, Yo La Tengo's Georgia Hubley, and Sebadoh's Lou Barlow. Merritt recorded all the instruments

himself—aside from one guitar solo performed by Mitch Easter—in his home studio.

"In technical terms, it wasn't terribly difficult: I recorded everything at home and directed [the singers] all to sing quietly, conversationally, and with as little emotion as possible," says Merritt, who adds that ABBA is the primary role model for his work. "Like them, I'm certainly not trying to express myself. I'm trying to make pretty objects that I can treasure for decades."

While the nature of the 6ths precludes touring, London director of marketing Rebecca Carroll says the project will have a lengthy shelf life. Carroll perceives the small-but-vocal followings of contributors such as New Zealand indie-rocker Chris Knox and Velvet Crush guitarist Jeffrey Borchardt as conducive to releasing a steady progression of singles.

"It's not about one track or one video," she says. "While each song is unique, what unifies [the album] is Stephin's music and songwriting. No one else writes songs like his."

The first single from the album will be "San Diego Zoo," sung by San Francisco underground favorite Barbara Manning. A video is being planned and should be ready

(Continued on page 17)

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MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

With her solid bluegrass background, you might not expect Alison Krauss to be covering pop hits from the '60s. But when she heard a version of the Foundations' "Baby, Now That I've Found You," which was written by John McLeod and Tony Macaulay and climbed to No. 11 on Billboard's Hot 100 back in 1968, she knew she just had to sing it.

Edited By Peter Cronin

BABY, NOW THAT I'VE FOUND YOU
Published by BMG Songs (ASCAP)

At 23, Krauss is way too young to remember the Foundations' version, but that didn't stop this stellar singer from falling in love with the song when she finally did hear it. "I first heard the song when Shawn Colvin played it at [the annual acoustic music festival in] Telluride," says Krauss. "I remember just going, 'Whoa, what a great song!' It really blew me away. Sometimes we try covers and they just don't work. I really thought I wanted to do Jackson Browne's "Sleep's Dark And Silent Gate," but we worked on it and I eventually realized that it wasn't going to happen. Shawn and I actually played 'Baby,



KRAUSS

Now That I've Found You' together last year at Telluride, and I've been playing it in my shows for about four years now. The first time I heard the Foundations' recording of the song was when we were recording our version. I loved it, but it didn't really affect the way we did it because we'd been playing it for so long already. The lyric just got to me right away. It's like when you've got the major hits for someone, and they just look at you and say get lost. You know, like back in the fourth grade, those pre-pubescent blues. That was the worst. But that kind of thing has happened to everybody, so everybody can identify with it. For us, lyrical content and the emotion of the song is so important. We can change the music a little to fit if we have to, but the lyric has to be right. People have been coming up after shows and saying, 'What is that song?' I'm glad we finally got a chance to record it.

DOC POMUS TRIBUTE HAS JUST CAUSE

(Continued from preceding page)

Pomus' son-in-law and administrator of his estate and song catalog, commenting on the talent lineup. "Lou was around at the end of Doc's life and was very helpful to us. The Band knew him from the early '60s. Dr. John was a songwriting buddy for years. Doc was around Aaron Neville when he started up.

"B.B. recorded several of Doc's songs, and Doc loved him. Bob Dylan got together with Doc for a song session in the mid-'80s. Irma recorded his songs in the '60s and again in the '80s. John Hiatt—Doc really admired his songwriting. Shawn latched onto Doc when she started out in the clubs, and he tried to promote her."

Colvin's ballad version of "Viva Las Vegas," says Bratton, "captures a certain desperation to the lyrics that others might have missed. But every song on the album has a different interpretation, sound, and production quality. So it sounds more like a soundtrack album to me. It's not just one in-house band and producer."

Joel Dorn, who produced Dion's version of "Turn Me Loose" and Aaron Neville's "Save The Last Dance For Me" for the album, adds to Bratton's sentiments.

"The conventional wisdom in the industry now is, 'Too many tribute albums, and tribute albums don't sell,'" says the veteran producer, who recorded numerous Pomus copyrights in the '60s and '70s. "But [Till The Night Is Gone] is not a marketing concept. Dion and Doc were friends, he knew Rosanne Cash. These aren't cursory performances: Dylan sings the shit out

of the Joe Turner tune 'Boogie Woogie Country Girl,' and Lou Reed laid his Lou Reed thing onto 'Magic Moment.'

"It's not 'Let's get "A" and "B" and do a tribute to "C." There were legitimate feelings we all had for him. He was my best friend—of course, Doc was best friends with a lot of people."

Dorn actually decided to become a record producer after hearing Ray Charles' R&B hit version of "Lonely Avenue" as a teen in the '50s. After he was introduced to Pomus, whom he considered a father figure, Dorn would speak to him five to 10 times a day.

"He was a telephone guru, whom a lot of people could talk to about shit they couldn't talk to anybody else," Dorn says. "Me and Mac Rebennack [Dr. John] would be there, and everybody from Dylan to Joe Turner would call. If you had a log of calls in and out of his joint, it was a hall of fame to beat all halls of fame in this business." (In fact, Pomus was inducted into the Rock And Roll Hall Of Fame in 1991.)

Reed recalls his reaction to Pomus' death: "To not be able to call him up! A lot of us asked to have his answering machine kept going for a while."

Raphael says a "blanket campaign" will be in force behind "Till The Night Is Gone," which will be promoted as a full album to album rock stations, in addition to the adult alternative formats serviced with the promotional CD. Other promotional activities include creation of a custom press kit for the disc and a postcard teaser campaign involving a series of mailings with personal appreciations by the participating artists.

Advertising will be ample, Raphael says, with many publications donating space out of respect for Pomus and his legacy. Additionally, the album will be featured at a Feb. 17 listening party at the House Of Blues in New Orleans for Gavin Convention attendees. Discs will also be given to VIP attendees at the March 2 Rhythm & Blues Foundation festivities in Los Angeles.

Despite Pomus' enormous influence and steady song output during his lifetime—his last composition, "I'm On A Roll," was completed days before his death—Bratton and others feel that he deserved greater recognition.

"The catalog is still alive, and newer material he wrote with Mac [Rebennack] and Kenny Hirsch gets into TV shows and films like 'Short Cuts,'" says Bratton. "But I never felt he got enough recognition as a songwriter. A lot had to do with when Mort Shuman [Pomus' early songwriting partner] left for Europe in the '60s, and then Doc was crippled and not self-promoting."

Adds Dorn of the wheelchair-bound Pomus, "I thought he was a black blues guy from Mobile or something, but he was this little crippled cat from Brooklyn! But you went into a room with Doc and that buzz went up: He was like a Jewish version of Henry VIII in a throne with wheels. He had that legend thing going on!"

The legend will be further reinforced by a second Pomus retrospective due in late summer from Warner Bros. The single-CD compilation is to contain the hit versions of about 20 Pomus compositions by the original artists.

Piracy Alleged As Judge Raids Stands At MIDEM

■ BY JEFF CLARK-MEADS
and MARK DEZZANI

CANNES—The specter of piracy was raised at MIDEM again this year when a judge, supported by armed police, raided stands in the Palais Des Festival.

The first stand targeted was that of Italian budget specialist Duck Records over alleged bootlegs of recordings by David Bowie, the Doors, and Led Zepelin.

Following complaints by French authors' society SCPP, the judge and his team confiscated catalogs and business material, and a copy of "The Best Of David Bowie Live" from the Duck stand.

Duck Records managing director Bruno Barbone says, "I don't understand what happened. In Italy, it is perfectly legitimate to distribute live concerts after 20 years." He maintains the Bowie album was recorded 25 years ago.

"They arrived like bulldozers without presenting themselves," says Barbone. "They asked if we had a contract [with Bowie] and said they would have to sequester our entire catalog. They behaved as if I were a criminal."

Though Duck Records' products may be legal in Italy, European law says it is illegal to sell them in any European Union nation where they contravene domestic copyright law. Recording a concert does not break Italian law, but it is contrary to copyright legislation in France and most other EU territories.

After the Duck stand, the judge went to Milan-based D.V. More/Disco Piu over complaints about alleged bootleg product. Material was again seized from the stand.

The third stand raided was that of ITM Media from Wuppertal in Germany, after guitarist John McLaughlin complained that the company was displaying recordings of his work that had been made without his permission.

In addition to the raids in the Palais, two representatives from Danish company Patricia Records were arrested in their hotel suite in Cannes over an accusation of trading in unlicensed records in previous years. They later were questioned and held in police custody.

At press time, representatives from D.V. More/Disco Piu and Patricia Records did not return phone calls seeking comment.

SCPP legal director Frederic Plan says he is disappointed by what he sees as an unacceptable amount of questionable product at MIDEM.

MIDEM Organisation chief executive Xavier Roy says the trade group wants to "totally associate" itself with SCPP's actions. "I want to say clearly to the pirates that MIDEM is not the place to present product," says Roy. "What we have done during the last three years in conjunction with bodies like SCPP and [international labels' group] IFPI is get a good control on the problem at MIDEM. You will never have total control, but we have a good control."

MIDEM was held here Jan. 30-Feb. 3. A report on the market and its proposed future is in the International section, starting on page 39.

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Vital Reissues

BILLBOARD explores the dynamics of the **REISSUES** market in its **APRIL 8TH SPOTLIGHT**. From catalogs to box sets, multi-generational music continues to impact and reach audiences worldwide. Topics to be covered in this special issue include:

- An overview and assessment of the state of the reissues market
- Product projection: A list of all reissues' releases for the first half of the year
- A report on the state of the market in Europe
- The retail end: How products are displayed, promoted and marketed in stores.

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Artists & Music

Seeger's Manager Questions ASCAP'S Four Funds Plan

NOW OR LATER? ASCAP portrays a writer distribution plan as a form of "Social Security," but **Bob Seeger's** longtime manager/music publisher says Seeger is getting a raw deal.

According to **Edward F. Andrews Jr.**, Seeger's manager for 29 years and an ASCAP publisher member for 31 years, Seeger, who opted for the plan in 1968, has been paid \$1.2 million less in writer royalties than Andrews' Gear Publishing Co. has through the Current Performance Option.

At issue is the performance right group's Four Funds Plan, which can be chosen by a writer member as a way of spreading out or stabilizing his performance royalty over a long term to provide income in years when hit

songs aren't flowing; the plan may be chosen for tax, retirement, or estate reasons as well. A writer can also choose a 100% Current Performance plan whereby the writer is paid out funds relative to current success.

Says ASCAP COO **John LoFrumento**, "This is the first complaint I've heard of. We believe it is a system that works. We have no intention of [changing it] substantially from the form it is in now. The fund is doing what it is supposed to do."

LoFrumento admits, however, that younger contemporary writers tend to select the current payment plan. "People don't want to wait for their money," he says. Of about 35,000 ASCAP writer members, about 14,000 are now members of the Four Funds Plan.

As far as ASCAP is concerned, Seeger is not in arrears and will benefit in the long run by staying on the Four Funds Plan if he wishes—a writer can switch plans on an annual basis—a choice Seeger has apparently made in the past; he is currently not on the Four Funds Plan. The term "Four Funds" refers to its structure: The money available to this group of writers is allocated to, and paid from, four separate funds, one of which is the Current Performance Fund.

Bringing the dispute sharply into focus, apparently, is the long-running use, since the mid-'80s, of Seeger's classic rock song "Like A Rock" as a nationwide jingle for Chevrolet's truck division, although Andrews claims he has called into question elements of the Four Funds Plan prior to the deal with Chevrolet.

"Like A Rock's" heavy performances in recent years have generated a big flow of income into Andrews' Birmingham, Mich.-based Gear Music, while Seeger's income on the use of the jingle is being averaged out under the Four Funds Plan. A U.S. Justice Department ruling in 1960 gave only writers the option of joining the Four Funds Plan.

Both ASCAP and Andrews admit to volumes of correspondence and face-

to-face meetings. A year ago, Andrews sent a letter dated Feb. 25 to then ASCAP president **Morton Gould** in which Andrews raised a series of questions regarding the Four Funds Plan. In the past, says Andrews, answers of little or no value have resulted, including a meeting in his office. That is not the way ASCAP sees it. A spokeswoman says Andrews' office has received recent communication from ASCAP.

The society's **LoFrumento** adds that if "Punch [Andrews] doesn't like the answers, he can go before his peers on ASCAP's board of review."

Says Andrews, "Honestly, I love ASCAP. It's been wonderful for everyone. I just

want to find out why [the fund] isn't working."

ACQUISITION: peermusic's Singapore subsidiary peermusic Pacific Pte. Ltd. has acquired rights to the local repertoire of Music & Melody Publishing Pte. Ltd., which includes the songs of popular writers **Lee Shih Siong, Lee Wei Shiong, and Tan Kah Beng.** **Paul Edwards**, president of Music & Melody, will continue to work with the catalog as director of peermusic/Singapore.

MR. ABBOTT: **George Abbott**, the director of more than two dozen hit musicals since 1935, was not a songwriter, but it's a good bet that he could take partial credit for the existence of many songs. Abbott, who died Jan. 31 at the age of 107, worked with a staggering number of great songwriters, including **Rodgers & Hart, Rodgers & Hammerstein, Cy Coleman, Betty Comden & Adolph Green, Frank Loesser, Jerry Bock & Sheldon Harnick, and Stephen Sondheim**, among many others. Undoubtedly, on numerous occasions he declared to the writers of a score that "we need a song here," and, undoubtedly, he was most often right. Of course, Abbott, who put a made-in-the-U.S.A. zip into musical comedy, probably wanted many a song taken out of scenes because it didn't work. Stimulator of good songs, eliminator of wrong songs, Abbott was an objective part of the songwriting process. And, boy, could he keep things humming on stage!

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Van Halen, "Easy Recorded Versions."
2. Patty Loveless, "When Fallen Angels Fly."
3. Sepultura, "Schizophrenia."
4. Jekyll & Hyde, "Vocal Selections" (revised edition).
5. Metallica, "Riff By Riff."



by Irv Lichtman

Artists & Music

LONDON'S THE SIXTHS

(Continued from page 15)

in time for the album's release.

"There's not an incredible amount of pressure to break a single, since we think this will be embraced strongly at college radio, and college radio in effect chooses its own singles," says Carroll. "To get the name out to those programmers early, we're making the entire album available as a special edition of CMJ's 'Certain Damage' CD on March 6."

In addition, London is taking the unusual step of making "Wasp's Nests" available as a limited edition box of 7-inch singles, likely to be distributed through independent channels about a month after the CD and cassette editions are released. "Mom-and-pop stores are the target for a record like this," says Carroll. "And the people who shop those stores are totally dedicated to buying 7-inch

singles."

Merritt has built a considerable press and fan following with his 'real' band, the Magnetic Fields. That act, for which he sings and plays guitar, released two independent albums in 1994: "Charm Of The Highway Strip" (on the Merge label) and "Holiday" (on the Chicago-based Feel Good All Over label).

The Magnetic Fields, which currently are recording a new album, remain unsigned, as is Merritt: "Wasp's Nests" fulfills his contract with London. "It's useful to be exposed to a larger, yet still 'indie-rock' audience," he says. "But [performing] has never been that important to me. I've been 'the new Phil Spector,' and now I'm ready to be the new, one-person Carole King/Gerry Goffin."

amusement		BOXSCORE		TOP 10 CONCERT GROSSES	
business					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES CAIFANES	Hermanos Rodriguez Autodromo Mexico City, Mexico	Jan. 14, 16, 18, 20	\$11,784,755 Gross Record (40,068,167 Mexican pesos) \$295/\$115/ \$57/\$26.50	204,020 four sellouts	Ocesa Presents BCL Group
ROLLING STONES RED BARON RITA LEE SPIN DOCTORS	Pacaembu Stadium Sao Paulo, Brazil	Jan. 27-28, 30	\$4,527,556 (3,803,147 Real) \$120/\$18	131,253 three sellouts	BCL Group Promoter Marketing E Promocodes Ltda
EAGLES	Thompson-Boling Arena University of Tennessee, Knoxville, Tenn.	Jan. 31	\$1,117,156 Gross Record \$80/\$56/\$35	19,067 sellout	462 Concerts
BOYZ II MEN BABYFACE BRANDY	Arrowhead Pond Anaheim, Calif.	Jan. 28	\$462,825 \$50/\$35	14,273 sellout	Nederlander Organization Haymon Entertainment
RANDY TRAVIS SAMMY KERSHAW	Patriot Center, George Mason University Fairfax, Va.	Feb. 5	\$288,970 \$35/\$24.50	11,011 14,000, two shows, one sellout	Sum Management, Inc.
NINE INCH NAILS JIM ROSE CIRCUS PDP WILL EAT ITSELF	Target Center Minneapolis	Feb. 4	\$258,430 \$23.50	10,997 sellout	Jam Prods. Company 7
THE TRAGICALLY HIP ODDS CHANGE OF HEART	Montreal Forum Montreal	Feb. 5	\$227,948 (\$319,150 Canadian) \$25	13,421 14,219	Fogel Sabourin Prods.
ALAN JACKSON LISA BRDKOP	Coliseum, Dane County Expo Center, Madison, Wis.	Feb. 2	\$200,530 \$22	9,115 sellout	Frank Prods.
AMY GRANT GARY CHAPMAN	Charlotte Coliseum Charlotte, N.C.	Jan. 28	\$168,520 \$32.50/\$22.50/ \$17.50	7,792 9,280	Cellar Door
THE O'JAYS GERALD LEVERT	Mark Tress Arena Trump Taj Mahal Atlantic City, N.J.	Jan. 15	\$160,450 \$35	4,603 5,000	Larry Magid

Billboard Honors Ichiban Records

ATLANTA'S QUIET GIANT

It's no coincidence that **JOHN ABBEY & NINA EASTON** chose "**Ichiban**" (which is Japanese for number one) as a name for their company. From the label's humble garage beginnings to its recent success with artists like **MC BREED** and **DEADEYE DICK**, Ichiban continues to challenge its mini-major status. In fact, it releases **75** to **100** records per year, which is comparable to most majors. Billboard's April 8th issue explores the development and history behind this **CUTTING-EDGE** label, while giving you an insider's **LOOK** at its future.

Join us in our salute!



• **ISSUE DATE** •
April 8
• **AD CLOSE** •
March 14

For More Info Contact:

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DIANA KING SET IS FIRST RELEASE ON WORK LABEL

(Continued from page 11)

where they guided the careers of such acts as Maxi Priest, UB40, and Ziggy Marley.

Says Ayeroff, "Diana's music is a sort of pop version of reggae. It seems that the marketplace is moving toward this sound. She's young, vivacious, and has lots of personality."

King's reggae/R&B style is the result of the assorted musical influences she grew up with in Jamaica, including Bob Marley, Aretha Franklin, Anita Baker, and Chaka Khan.

Says King of her music, "It's a mixture of genres—rock, R&B, reggae, hip-hop—I haven't come up with a name for it, but I've played it for people

of all ages, and they all like it."

Recorded and mixed in Kingston, Jamaica, and New York, "Tougher Than Love" was co-written by King and her producers Andy Marvel, Mikey Bennett, Handel Tucker, and Matt Noble.

The album features danceable mid-tempo tracks balanced with heartfelt ballads. Included on the disc is a cover of the Chaka Khan classic "Ain't Nobody."

The catchy leadoff single "Shy Guy" blends steady reggae beats with a funky and infectious hip-hop rhythm track.

"Shy Guy" goes to radio March 7. The soundtrack to "Bad Boys" arrives at retail March 22. The Columbia Pictures film, starring Will Smith and

Martin Lawrence, opens April 7.

The single's yet-to-be-taped videoclip is slated to feature actors Smith and Lawrence and will be serviced prior to release of "Shy Guy." The clip will be serviced to local and regional music-video programs as well as national outlets such as BET, MTV, The Box, and VH1.

King is no stranger to soundtracks. Last year, the vocalist's version of Bob Marley's "Stir It Up" was featured on the "Cool Runnings" soundtrack and reached No. 53 on the Hot R&B Singles chart.

Retailers note that a soundtrack is a good launching pad for a new artist.

Says David Watland, music buyer for Amarillo, Texas-based rackjobber Anderson Merchandisers, "It can really help a debut artist, especially if radio gets behind the song. Look what happened to Lisa Loeb, who was on the 'Reality Bites' soundtrack."

Watland says the film does not have to be a box-office hit for a recording artist to win big. "The success of the film certainly helps, but if you've got a bad film, but 300 stations are on your song, it's hard to lose," he says.

Columbia senior VP of black music Tony Anderson says the label is initially targeting R&B/mainstream radio and top 40/rhythm crossover stations in

major markets. Eventually, there are plans to take the track to top 40/mainstream radio.

Says Anderson, "We see ['Shy Guy'] as a crossover smash, so we want all formats involved. Core [top 40/rhythm crossover] stations should lead the other crossover stations around the country on board."

"'Shy Guy' is an uptempo single, but once it catches on, adult-oriented stations should also get on it."

Recent successes for dancehall and reggae acts have opened the door for other artists at some stations.

Says R&B/mainstream WJLB Detroit MD Frankie Darcell, "The recent Ini Kamoze single and past hits from Shabba [Ranks] have paved the way for other reggae-flavored artists here. Detroit listeners want the best of the best, and if it comes from that kind of music, then they're ready for it."

But other programmers are not as optimistic and think King's music will be regional in appeal.

Says top 40/rhythm crossover KUBE Seattle PD Mike Tierney, "I'm quick to try new things out, but with few exceptions my listeners aren't ready for [reggae-influenced] music. It's slowly getting some momentum, but outside of traditional [reggae] markets, the music is a tough sell."

Specific plans concerning a concert promotion tour have yet to be determined, but Anderson says it will be an integral part of the marketing plan.

Says Anderson, "Diana is a seasoned performer and wins over fans wherever she goes."

King toured as a back-up singer for Epic artist Shabba Ranks.

Details have yet to be announced on Sony's plans for an international release of the album.

WORK GROUP

(Continued from page 11)

in Santa Monica, Calif.

Baumgartner's initial duties will be to oversee all radio promotion activities and serve as liaison to radio and trade publications. He will report jointly to Ayeroff and Harris.

Ayeroff and Harris, who opened Work's doors Jan. 3, already have teamed for a successful label launch. As co-founders of Virgin Records America with Richard Branson, they guided perhaps the most successful start-up label of the past 10 years (Billboard, Nov. 26, 1994). The duo left Virgin in August 1993.

The eventual size of Work's staff and Columbia's support role remain unclear, but Columbia Records Group chairman Don Ienner described Work as being a "full-service" label.

Other initial Work acts are former Chaos signees Sponge, Ned's Atomic Dustbin, Mercury Rev, Da Brat, and Count Bass D. Artists debuting on Work are Heather Nova, Diana King, and Puff Johnson.

The first Work release will be the King single "Shy Guy," due March 7 (see story, page 11). King's album, "Tougher Than Love," will follow April 4.

Other upcoming releases include Whitley's "Din Of Ecstasy" and the "Bad Boys" soundtrack, both due March 22.

Projects also expected in 1995 include Ned's Atomic Dustbin album "brainbloodvolume"; the Nova EP "Live From The Milky Way"; Count Bass D's "Pre-Life Crisis"; and D'Arby's "Vibrator." J.R. REYNOLDS

The Unstoppable Heatwave
Billboard Spotlights
Tejano
Music

Tejano's throbbing beats and sultry sounds continue to burn up the charts. **Billboard's** April 22 issue catches up with one of the fastest growing genres in **Latin Music**, taking an in-depth look at **Tejano's** ongoing evolution:

- An overview of its market
- Exposure at non-traditional media, such as PBS and the Nashville Network
- Industry profile on 2 of **Tejano's** hottest stars: **Emilio & Selena**

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Issue Date: April 22 **Ad Close:** March 28

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING FEB. 18, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			*** No. 1 ***	
1	1	8	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
2	4	5	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
3	5	29	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
4	3	3	THE ROOTS DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!?!?!?
5	8	2	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
6	7	2	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
7	11	7	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
8	6	10	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
9	10	9	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
10	14	5	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
11	9	30	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
12	12	68	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
13	13	8	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	29	3	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
15	16	19	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
16	23	14	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
17	17	73	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
18	22	22	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
19	15	3	THROWING MUSES SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
20	21	49	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL

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 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	26	38	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
22	24	14	VICIOUS EPIC STREET 57857*EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
23	19	2	MASSIVE ATTACK VIRGIN 39883 (9.98/15.98)	PROTECTION
24	30	11	K-DEE LENCH MDB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
25	—	17	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
26	27	3	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
27	31	15	LORDS OF ACID WHITE LABELS/AMERICAN 45574*WARNER BROS. (10.98/16.98)	VOODOO-U
28	25	5	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
29	—	1	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILDSEED-WILDFLOWER
30	36	10	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
31	34	2	DINK CAPITOL 30333 (9.98/13.98)	DINK
32	32	26	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
33	18	2	BETTIE SERVEERT MATADOR/ATLANTIC 92504/AG (10.98/15.98)	LAMPREY
34	—	13	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
35	38	4	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
36	40	6	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME
37	39	22	RAPPIN' 4-TAY CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
38	—	1	MARTIN PAGE MERCURY 22104 (10.98/15.98)	IN THE HOUSE OF STONE AND LIGHT
39	28	23	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
40	—	1	HELEN BAYLOR WORD 66443/EPIC (9.98 EQ/15.98)	THE LIVE EXPERIENCE

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

EVERY DOG HAS HIS ...
The newly formed Oakland, Calif.-based indie Dogday Records is off to a good start as its first release, "Fiendin 4 Tha Funk" from the new rap trio 11/5, bowed at No. 97 on the Top R&B Albums chart Feb. 4.

The interesting thing about the title is that when it charted, the bulk of the albums available were in the Bay area (11/5 is from the Hunter's Point area of

stores, including liquor stores and barber shops that carry music. But Dogday is looking into using distributors, starting with a West Coast distributor before taking the project across the U.S., says Graham.

According to SoundScan, "Fiendin 4 Tha Funk" has sold 6,000 units to date.

"We got calls from indie distributors and A&R guys before the record came out, because of all the marketing we did ahead of time," says Graham. "We just wanted to get the record out and do the indie thing."

The setup included dates with Pete Rock & C.L. Smooth and Dru Down, as well as a large record release bash, an advertising campaign six weeks before the release date, 2,000 three-song cassette and 12-inch samplers distributed at parties and clubs, and fliers and postcard mailings.

Graham says the "one advantage we have is my partner, Jo, was the head of sales at a one-stop and over the last six or seven years has established a good relationship with retailers here."

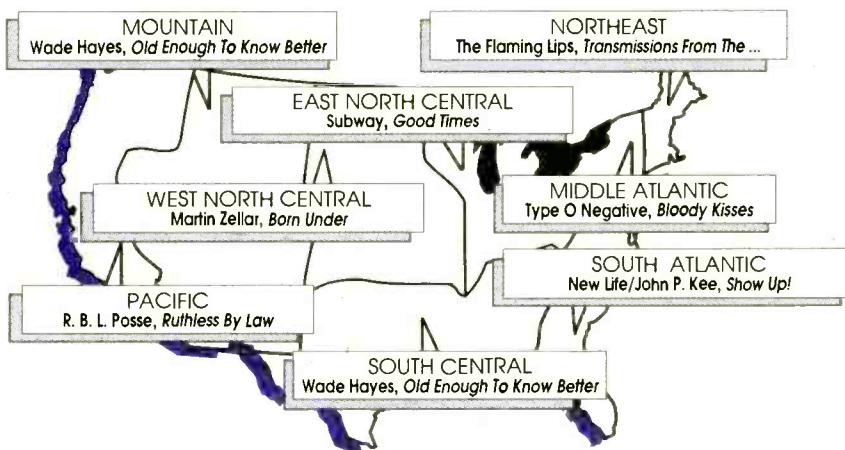
The group is in the midst of a West Coast radio and retail promotion tour. So far, top 40/rhythm KMEL San Francisco has aired the title track and "Brousin." However, the label is waiting for more of a response from radio before it chooses a single.

HERE, KITTY KITTY: One



Finnish Fun. Finnish folk group Värttinä is back with its third U.S. album, "Aitara," on Green Linnet/Xenophile. A tour begins Feb. 22 in Durham, N.C., and wraps up March 12 in Chicago. On Feb. 25, the group performs at N.Y.'s Merkin Concert Hall.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. R.B.L. Posse, <i>Ruthless By Law</i>	1. Wade Hayes, <i>Old Enough To Know Better</i>
2. Rancid, <i>Let's Go</i>	2. Subway, <i>Good Times</i>
3. Dru Down, <i>Explicit Game</i>	3. Lari White, <i>Wishes</i>
4. Oasis, <i>Definitely Maybe</i>	4. New Life Community Choir, <i>Show Up!</i>
5. Sponge, <i>Rotting Pinata</i>	5. Shenandoah, <i>In The Vicinity Of The Heart</i>
6. Massive Attack, <i>Protection</i>	6. La Diferenzia, <i>La Diferenzia</i>
7. The Flaming Lips, <i>Transmissions From...</i>	7. Type O Negative, <i>Bloody Kisses</i>
8. The Roots, <i>Do You Want More?!?!?!?</i>	8. Ken Mellons, <i>Ken Mellons</i>
9. Deion Sanders, <i>Prime Time</i>	9. The Flaming Lips, <i>Transmissions From...</i>
10. 4 P.M., <i>Now's The Time</i>	10. Selena, <i>Amor Prohibido</i>

new alternative band to certainly check out at the Gavin Seminar in New Orleans on Thursday (16) is Zero Hour Records' female-lead foursome

Kittywinder.

The band has racked up great reviews and features in several alternative papers for its November-released 7-inch single

"Wishing Well." Its forthcoming EP, "Scream Of The Weak," is due March 7.

Features are secured in such 'zines as Paper and Net, while reviews are set to run in CD Review, In Fashion, and Alternative Press.

"Wishing Well" will be the first track for modern rock radio after college radio gets serviced with the album March 1.

As if the music isn't intriguing enough, the album artwork of a woman getting mauled by a cat, drawn by the hip cartoonist Dame Darcy, is quite eye-opening.

Fiona Bloom, who handles publicity and marketing for Zero Hour, says, "Because the group is so animated and young, plans for a video will be low-fi. We're looking for a N.Y. Film School student with a twist."

To help promote themselves, Kittywinder hand-painted 50 one-of-a-kind posters for the label to send to DJs who supported the 7-inch single. In addition, a three-month tour beginning in April is in the works.

LIVE WIRE: With a red-hot single, a rave endorsement from rapper KRS-ONE, and an album full of hypnotic songs, "Station Identification," the debut from Capitol's new rap duo Channel Live, is primed to put the label back in the minds of

the rap community. The album is due March 21 (see story, page 20).

"This is the first [rap] release under [president/CEO Gary Gersh] and his new team, and a lot of credit has to be given to him for enabling this record to be presented in its truest form, from a musical standpoint, not just marketing," says Ruth Carson, VP/creative marketing at Capitol.



Carrying On. Bandleader Henry Threadgill makes his major-label debut with Columbia's "Carry The Day," released Feb. 7. Bill Laswell, who produced his 1993 Axiom release "Too Much Sugar For A Dime," produced the set. Threadgill and his Very Very Circus Plus group play New York's Sweet Basil March 7-12.

This week, the first single, "Mad Izm," continues to climb the Hot 100 Singles chart (64-60) and the Hot R&B Singles & Tracks chart (45-37), remains at No. 4 with a bullet on the Hot Rap Singles chart, and moves down the Hot Dance Music/Maxi-Singles Sales chart (14-18).

San Francisco) and only in select stores in Los Angeles, San Diego, and Seattle.

The label, staffed by partners Chris Graham and Jo Treggiari, has been selling direct to

R&B Extremes Flare In The '80s Rap, Hip-Hop Exacerbate Generation Gap

Throughout February, *Billboard* is commemorating Black History Month with a series of articles on the evolution of black songwriting in America. This third installment covers the '80s.

BY HAVELock NELSON

NEW YORK—Black pop in the '80s had a dual persona. Romantic warmth in the beginning of the decade later gave way to rebellious discontent.



JACKSON

Early on, the decade belonged to clean, conservative R&B performers like Lionel Richie, Freddie Jackson, Lillo Thomas, Luther Vandross, Meli'sa Morgan, Whitney Houston, and Michael Jackson. Their songs were breezy, conformist, and non-threatening.

For the most part, they reflected the tastes of a growing black middle class enjoying hard-won fruits of the civil-rights struggle.

Over very polished electronic tracks that showed little raw emotion, lyricists let love rule.

Says Kashif, a leading producer/

writer in the '80s, "Our whole thing was about bringing people together. We were romantics. So that's where our lyrical thrust came from."

In 1985, Kashif produced Houston's first pop single, "You Give Good Love," which went to No. 1 on the Hot Black Singles chart.

He regularly collaborated with Paul Laurence and created hits like "Love Come Down" by RCA's Evelyn "Champaigne" King, which reached No. 1 on the Black Singles chart in 1982.

On his own, Laurence penned and produced Freddie Jackson's "Rock Me Tonight (For Old Times Sake)," which went No. 1 on the Hot Black Singles chart in 1985.

Songwriter/producer James Mtume



RUN-DMC.

Channel Live Signals For Audience Capitol Sees Street Buzz For Debut

NEW YORK—Using a long setup time between single and album releases, combined with grass-roots marketing, Capitol Records is hoping to provide its debut rap act Channel Live with the ratings needed to avoid cancellation.

The group's first single, "Mad Izm," was released at retail in November. It debuted on the Hot Rap Singles chart

The track's title was scribbled on the label graffiti-style with a magic marker. "Because of Capitol's reputation with crossover rap acts [like Hammer], we didn't want anyone to know where the single came from," says Self. "The idea was to let the music speak for itself."

The label also issued four-track sampler tapes. Self says, "They were manufactured on Maxell tape, so they looked like dubs. I gave a box of, like, a hundred to individuals I had known from different scenes in Atlanta, Chicago, Detroit, and Miami."

Capitol also distributed hand-stenciled flyers telling recipients to "Get Izmized!" The label used that command in ads in grass-roots rap publications that ran in late September/early October.

"By the time November came around, the buzz about the record was outta control," says Self. "'Mad Izm' was starting to become an underground anthem, and radio and retail were calling inquiring about it."

Channel Live is the union of dread-headed MCs Tuffy and Hakeem. Its concept has nothing to do with charged particles dancing under vacuum-tight glass.

"We're not a TV group," says Hakeem, "but like [a multichannel tuner] we represent many views of reality."

Adds Tuffy, "What we're channeling is life music, We're about positivity. [The word] 'live' also brings to mind live

(Continued on page 22)



CHANNEL LIVE

a month later. The single was the chart's Greatest Gainer for the week ending Feb. 11, moving No. 10-No. 4.

The momentum sets the stage for "Station Identification," Channel Live's debut album, due out March 21.

Although "Mad Izm" did not hit retail until last fall, it had been blowing around the underground since June. That's when Capitol director of marketing LO-7 Self sent white-label vinyl copies of the track to "between 1,500 and 1,700" key tapemasters, street jocks, and college mixers.

says lyrics during the '80s were greatly influenced by the advent of MTV, which debuted in August 1981.

"When it first started airing, [black artists] weren't even allowed," he says. "So people started adjusting their music to fit the format." All of a sudden, he says, executives "at record labels started telling writers this or that's too black."

The result of these philosophies further pushed R&B into a pop-leaning direction.

The '80s climate of timidity and lyrical wholesomeness was opposed by the likes of Madonna and Prince, two artists who intruded on R&B's conservative confines.

Prince's 1980 Warner Bros. album "Dirty Mind" contained libidinous lyrics about incest ("Sister"), provocative sex-

(Continued on next page)



Chipper Trio. Canadian act Bass Is Base inks with Island-distributed Loose Cannon Records for U.S. release of its debut album, which is due this fall and will be issued in Canada by A&M Records Canada. Bass Is Base fuses classic funk and R&B with hip-hop grooves. The trio recently completed a sold-out Canadian tour and is currently opening for Crash Test Dummies in the U.S. and Canada. Standing, from left, are A&M Canada VP of A&R Allan Reid, A&M Canada president Joe Summers, and Loose Cannon president Lisa Cortes. Seated, from left, are Bass Is Base members Ivana, Chin, and Mystic.

Boyz II Men Are Top Soul Train Nominees; BET Special Spotlights Pioneer Publicist

ALL ABOARD: Motown's Boyz II Men lead all artists with four nominations for the ninth annual Soul Train Music Awards. Winners will be announced during the live telecast at the Los Angeles Shrine Auditorium March 13.

Earning three nominations each are veterans Elektra Entertainment's Anita Baker and A&M's Barry White and debut artists Atlantic's Brandy and Rip It's 69 Boyz.

Scoring two nominations each are Silas/MCA artist Aaron Hall, Jive's R. Kelly, and Interscope's Blackstreet.

Motown scored a coup with its artists Diana Ross and Queen Latifah, who will receive special awards.

Ross will be presented with the Heritage Award for career achievement, while Latifah will receive the Sammy Davis Jr. Award as entertainer of the year.

The evening will be co-hosted by Baker, Patti LaBelle, and Kenny "Babyface" Edmonds.

Here is a complete list of nominees:

R&B/soul single—female: Anita Baker "Body & Soul," Brandy "I Wanna Be Down," Toni Braxton "You Mean The World To Me," Janet Jackson "Any Time Any Place."

R&B/soul single—male: Babyface "When Can I See You," Aaron Hall "I Miss You," R. Kelly "Bump 'N Grind," Barry White "Practice What You Preach."

R&B/soul single—group, band or duo: 69 Boyz "Tootsee Roll," Blackstreet "Before I Let You Go," Bossman & Blakjak "Much Love," Boyz II Men "I'll Make Love To You."

R&B/soul music video: Anita Baker "Body & Soul," Boyz II Men "Let It Snow," Coolio "Fantastic Voyage," Aaron Hall "I Miss You,"

R&B/soul album—female: Aaliyah "Age Ain't Nothing But A Number," Anita Baker "Rhythm Of Love," Brandy "Brandy," Me'shell Ndege'Ocello "Plantation Lullabies."

R&B/soul album—male: Gerald Levert "Groove On," Keith Sweat "Get Up On It," Luther Vandross "Songs," Barry White "The Icon Is Love."

R&B/soul album—group: Blackstreet "Blackstreet," Boyz II Men "II," Jodeci "Diary Of A Mad Band," Zhané "Pronounced Jah-Nay."

Rap album: Bone Thugs N Harmony "Creepin On Ah

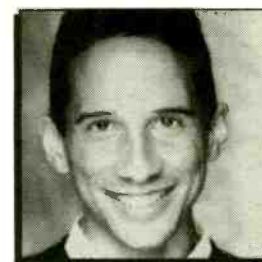
Come Up," Scarface "The Diary," Snoop Doggy Dogg "Doggystyle," Warren G "Regulate... G Funk Era."

R&B/soul—song: 69 Boyz "Tootsee Roll," Boyz II Men "I'll Make Love To You," R. Kelly "Bump 'N Grind," Barry White "Practice What You Preach."

R&B/soul—new artist: 69 Boyz "Tootsee Roll," Aaliyah "Back And Forth," Tanya Blount "Through The Rain," Brandy "I Wanna Be Down."

Jazz album: Gerald Albright "Smooth," Norman Brown "After The Storm," Hancock/Shorter/Carter/Roney/Williams "A Tribute To Miles Davis," Joshua Redman Quartet, "Mood Swing."

Gospel album: Helen Baylor "The Live Experience," Sounds Of Blackness "Africa To America: The Journey Of The Drum," Hezekiah Walker/Fellow-



by J. R. Reynolds

ship Crusade Choir "Live In Atlanta At Morehouse College," BeBe & CeCe Winans "Relationships."

HISTORIC PERSPECTIVE: MJJ Productions VP Bob Jones, believed to be the first black publicist in the record business, is the focus of a BET Black History Month special that airs Feb. 28.

"Bob Jones: Godfather Of Black Hollywood" is a half-hour program highlighting his pioneering career.

The show includes interviews of industry executives and personalities, including Clarence Avant, Michael Jackson, and Warren Cowan, who hired Jones as the first black publicist for Rogers & Cowan in 1968.

Says Jones, "At the time, there were no black publicists working at labels, and it was unheard of for them to use black photographers. There just were none [being hired]."

"A.S. 'Doc' Young was the first black publicist in Hollywood and worked as a unit publicist on [the films] 'Kings Go Forth' and 'The Defiant Ones.' Then Warner Bros. studios had Vincent Tubbs. But that was it."

From Rogers & Cowan, Jones moved to Motown, where he ran the label's publicity department for 17 years before signing on with MJJ Productions eight years ago.

Says Belma Johnson, who produced the special, "[BET] made a commitment to bring notable figures in the African-American community to light."





STEALING CANDY FROM A BABY: "Candy Rain" by Soul For Real (Uptown) takes another step closer to the top this week on the Hot R&B Singles chart. It is questionable how long "Baby" by Brandy (Atlantic) can hold on to the No. 1 slot. Last week's sales numbers were so huge that it might take a couple of weeks for sales to level out again. In the meantime, if "Candy Rain" continues to grow at its current rate it can make it to No. 1 as early as next week. "If You Love Me" by Brownstone (M.J.) should not be counted out either. This week it goes to No. 1 on the Hot R&B Airplay chart and has a major increase in sales.

UP AND COMING: "This Lil' Game We Play" by Subway (Biv 10/Motown) has the largest increase in total points on the entire chart and makes a healthy move of 15-7. It is No. 1 at WEAS Savannah, Ga., and top five at eight others, including KKDA Dallas, WGCI Chicago, and WPEG Charlotte, N.C. "Big Poppa/Warning" by the Notorious B.I.G. (Bad Boy/Arista) busted into the top 10 this week. "Big Poppa" is No. 1 at WEJM Chicago and top five at WJMI Jackson, Miss., and KGBT Los Angeles.

ROCK STEADY: "Can I Stay With You" by Karyn White (Warner Bros.) continues to build at a steady pace. This week it gets a solid boost in sales. "Can I" is No. 1 at WHUR Washington, D.C., and top five at seven others, including KMJQ Houston, WFXE Columbus, Ga., and KJMS Memphis. "Constantly" by Immature (MCA) also seems to be moving along steadily. This week it ranks top 10 at seven stations, including WBLX Mobile, Ala., WZAK Cleveland, and WAMO Pittsburgh.

HOT STUFF: If it seems the flow of new releases has been a little slow lately, you're not imagining things. Things will pick up next week because of all the releases set for Valentine's Day. However, new releases like "Freak Like Me" by Adina Howard (Mecca Don/EastWest) continue to heat upward. It is top five at WXYV Baltimore, WOLF Syracuse, N.Y., WQQK Nashville, KIPR Little Rock, Ark., and KMJJ Shreveport, La.

HOT SHOT DEBUT: "If You Think You're Lonely Now" by K-Ci Hailey of Jodeci (Mercury) debuts at No. 21. This Bobby Womack-remake comes from the "Jason's Lyric" soundtrack and has been a popular track at radio since the beginning of November. "U Will Know" by B.M.U. (Black Men United) (Mercury), also from "Jason's Lyric," re-bullets in its 21st week. It had a great week in sales most likely due to B.M.U.'s outstanding performance on the American Music Awards.

RECORDS TO WATCH: "Think Of You" by Usher (LaFace/Arista) continues to strengthen its sales base. This is the second week that it just missed winning the Greatest Gainer/Sales award. "Think Of You" is No. 3 at WOWI and top 10 at WMYK Norfolk, Va. Usher's self-titled album wins the Pacesetter award on the Top R&B Albums chart. "This Is How We Do It" by Montell Jordan (PMP/RAL) explodes on the scene—and guess what, y'all, it's not a rap song. It is this week's Greatest Gainer/Airplay and is top 10 at WXYX Baltimore, WGCI Chicago, WJHM Orlando, and WMYK Norfolk, Va. This week's Greatest Gainer/Sales award goes to "Take A Bow" by Madonna (Maverick).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	WHEN U CRY I CRY	JESSE (CAPITOL)
2	3	7	GET IT RIGHT	LSO (UTOPIA/BELLMARK)
3	2	3	SEX ON THE BEACH	WHITEHEAD BROS. (MOTOWN)
4	1	12	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
5	—	1	CAN'T WAIT	REDMAN (RAL/ISLAND)
6	12	4	SHADOW OF A G	STR8-G (A&M/PERSPECTIVE)
7	—	1	RELEASE YO' DELF	METHOD MAN (DEF JAM/RAL/ISLAND)
8	5	7	STRANGE	BOOGIEMONSTERS (PENDULUM/EMI)
9	6	3	I'M GOIN' DOWN	Y'N-VEE (PMP/RAL/ISLAND)
10	—	1	WE GOTTA RUN	CASSERINE (WARNER BROS.)
11	—	1	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.I. (WRAP/ICHIBAN)
12	—	1	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
13	4	7	PRETTY (BEFORE I GO TO BED)	RAYVON (VP)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	SEX WIT YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)
15	7	2	CRADLE TO THE GRAVE	THUG LIFE (OUT DA GUTTA/INTERSCOPE)
16	—	1	DIAL A JAM	COOLIO & THE 40 THEVZ (ATLANTIC)
17	9	19	RUNNING AWAY	NICOLE (AVENUE)
18	8	2	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)
19	—	3	MOVE IT LIKE THIS	K7 (TOMMY BOY)
20	—	1	GET ON IT DOG GONE IT	D.J. MAGIC MIKE (MAGIC)
21	17	4	WHY DO WE MAKE LOVE?	MICHAEL KYLE (WEB)
22	—	1	ROCK ON	FUNKDOOBIEST (IMMORTAL/EPIC)
23	—	1	BECAUSE OF YOU	CINDY MIZELLE (EASTWEST/EEG)
24	—	1	DIPS	THE WASCALS (DELICIOUS VINYL/PRIORITY)
25	13	13	SCALP DEM	SUPER CAT (COLUMBIA)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

R&B EXTREMES FLARE

(Continued from preceding page)

ual practices ("Do It All Night" and "Head"), and the anything-goes orgy single "Uptown," which peaked at No. 5 on the Hot Soul Singles chart.

Originally viewed as a black artist, Madonna established herself as a racy, raucous singer with "Holiday," "Everybody," and "Like A Virgin," which reached No. 9 on the Hot Black Singles chart in 1984.

"Prince definitely opened up a lot of doors," says author/critic Nelson George, who was Billboard's R&B music editor during the '80s.

"For the first part of the decade, he was the most shocking and most influential black musician around." Despite his directness, Prince's attitude was still considered to be tongue in cheek.

The '80s also witnessed the arrival of a new social class—rebellious black teenagers—that felt stifled creatively by R&B's climate of "safe" music.

Says StepSun president Bill Stephney, an executive at Def Jam during the mid-'80s, "The black teenager who was wearing shell-top Adidases, Lee jeans, and baseball caps wasn't being let into [upscale] clubs like Bentley's in New York and Paradise 24 in Los Angeles. [They] wanted to create their own culture to counteract what was going on around them."

That emerging culture would later be called hip-hop, which in turn spawned rap music.

Initially, rap lyrics were fun, with occasional enlightening sensibilities. Songs like Grandmaster Flash & the Furious Five's 1982 "The Message" on Sugar Hill and Run-D.M.C.'s 1984 "Hard Times" on Profile were favorites among the new teen breed.

But a harder edge began emerging after the release of Run-D.M.C.'s seminal "Sucker MCs," which was the flip side to the 1983 single "It's Like That."

"The staccato drum notes that opened that track was almost like a call to arms," says Stephney. "KISS FM in New York put it in heavy rotation, which represented a thorough cultural change."

As rap developed, it relied less and less on R&B's historic roots.

George says, "Kids who came of age in the '80s were raised after the civil-rights struggle. They had a different sense of expectation and about what was right and wrong. They saw and still see the world through the prism of the world they live in now."

As rap entered the mainstream, some performers started posing. "Rather than being a real mirror of the culture, music started to become very fashionable," says Stephney. "It was almost style for style's sake."

A notable exception was Def Jam's Public Enemy, whose music fused style and attitude and also featured socially relevant lyrics.

Another result of rap's increased popularity was a wider generation gap among black music listeners. For the first time since the advent of modern black pop in the '60s, the tastes of young and old black record buyers were drastically different.

Then came the rise of new-jack swing—producer/writer Teddy Riley's revolutionary concept that fused hip-hop with gospel and funk.

Fueled by songs such as the Riley co-penned/co-produced Elektra hit "I Want Her" by Keith Sweat—which reached No. 1 on the Hot Black Singles

(Continued on next page)

Billboard®

FOR WEEK ENDING FEBRUARY 18, 1995

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	5	★★★ NO. 1/GREATEST GAINER ★★★ BIG POPPA/WARNING (C) (D) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G. 4 week at No. 1
2	2	2	8	GET DOWN (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
3	3	5	11	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	◆ NINE
4	4	10	9	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
5	5	4	38	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
6	7	6	14	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
7	10	8	15	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
8	6	3	6	COCKTALES (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
9	8	11	4	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
10	9	12	13	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
11	11	7	15	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
12	20	16	5	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
13	12	9	28	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
14	15	13	10	RECORD JOCK (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
15	16	25	10	THA BUTTERFLY (C) (D) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
16	13	19	8	PROCEED! (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
17	17	14	27	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
18	18	18	15	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
19	14	22	3	OH YEAH! (C) (D) (T) LLLTOWN/MAD SOUNDS 860 260/MOTOWN	◆ ROTTIN RAZKALS
20	21	17	16	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
21	24	27	15	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
22	26	24	17	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
23	NEW ▶	1	1	NO HOOK (C) (T) (X) JIVE 42284	◆ SHAQUILLE O'NEAL/RZA/METHOD MAN
24	22	15	18	THE MOST BEAUTIFULLEST THING IN... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
25	19	30	8	SUPA STAR (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
26	37	—	2	SHADOW OF A G (C) (M) (T) TUFF BREAK 580 880/A&M	◆ STR8-G
27	32	28	23	PARTY (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
28	NEW ▶	1	1	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
29	25	20	12	DAAM! (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
30	NEW ▶	1	1	GET LIFTED (C) (T) JIVE 42282	◆ KEITH MURRAY
31	30	32	19	BREAKDOWN (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
32	27	23	14	VOCAB (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
33	28	21	23	PLAYAZ CLUB (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
34	23	26	6	NUTTIN BUT FLAVOR (C) (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX/GHETTO CELEBS
35	41	35	11	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
36	29	31	33	TAKE IT EASY (C) (M) (T) WEEED 20126/NERVOUS	◆ MAD LION
37	31	29	14	ROCKAFELLA (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
38	35	36	11	TAKE YOU THERE (C) (T) ELEKTRA 64496/EEG	◆ PETE ROCK & C.L. SMOOTH
39	NEW ▶	1	1	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 95291/ICHIBAN	D.J. SMURF
40	34	—	2	BROOKLYN ZOO (C) (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
41	36	34	18	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
42	33	33	19	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/WORK 77594/COLUMBIA	◆ DA BRAT
43	NEW ▶	1	1	ROCK ON (C) (T) IMMORTAL/EPIC STREET 77799/EPIC	◆ FUNKDOOBIEST
44	NEW ▶	1	1	DIPS (C) (D) (T) DELICIOUS VINYL 53172/PRIORITY	◆ THE WASCALS
45	NEW ▶	1	1	GET ON IT DOG GON' IT (C) (D) (T) MAGIC 9518/CDG	◆ D.J. MAGIC MIKE
46	39	—	2	CRADLE TO THE GRAVE (C) (M) (T) (X) OUT DA GUTTA/INTERSCOPE 98174/AG	◆ THUG LIFE
47	44	42	29	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
48	40	39	13	SCALP DEM (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
49	48	—	2	DIP BABY DIP (C) (T) (X) SCOTTI BROS. 78026	BREAKDOWN
50	49	—	2	MAMA I'M IN LOVE (C) TOMMY BOY 7651	◆ COOLIO

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING FEB. 18, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	—	2	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98) 2 weeks at No. 1	COCKTAILS	1
2	2	1	10	MARY J. BLIGE ▲ UPTOWN 11156/MCA (10.98/15.98)	MY LIFE	1
3	3	2	12	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
GREATEST GAINER						
4	4	3	23	BOYZ II MEN ▲ ² MOTOWN 0323 (10.98/16.98)	II	1
5	6	7	21	THE NOTORIOUS B.I.G. ● BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	3
6	5	4	4	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
7	7	6	19	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	8	8	18	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
9	10	9	11	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
HEATSEEKER IMPACT						
10	14	15	9	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	10
11	12	13	12	METHOD MAN ● DEF JAM/RAL 523839/ISLAND (10.98/16.98)	TICAL	1
12	9	11	4	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
13	13	10	16	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
14	15	12	16	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
15	18	14	19	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
16	22	21	17	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
17	21	19	33	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
18	16	17	21	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
19	17	16	33	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
20	19	20	22	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
21	11	5	4	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
22	20	18	13	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
23	25	23	12	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	2
24	24	22	3	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!	22
25	23	24	11	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
26	28	—	2	SUBWAY BIN 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	26
27	29	27	36	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
28	26	26	20	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
29	27	25	21	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
30	30	28	12	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
31	34	29	4	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
32	38	37	12	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	32
33	32	32	13	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD	5
34	33	—	2	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
35	39	44	19	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
36	43	35	27	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
37	51	42	13	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
38	40	39	11	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
39	31	31	20	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
40	42	38	24	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
41	50	51	82	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
42	44	47	24	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
43	47	36	14	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
44	45	34	14	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS. GAS OR CASH (NO ONE RIDES FOR FREE)	33
45	46	41	19	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
46	35	40	106	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
47	37	46	14	VICHOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multi-platinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

48	41	30	13	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
49	49	43	32	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
50	53	48	19	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
51	36	33	9	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
52	52	65	10	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
PACESSETTER						
53	72	74	22	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
54	48	45	116	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
55	54	58	63	SNOOP DOGGY DOGG ▲ ² DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
56	61	55	65	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
57	56	49	13	PETE ROCK & C.L. SMOOTH ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT	9
58	66	62	77	BABYFACE ▲ ² EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
59	67	56	32	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
60	69	79	6	HAVOC & PRODEJE G.W.K./PUMP 6718*/WARLOCK (9.98/15.98)	KICKIN' GAME	60
61	59	64	90	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
62	71	53	37	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
63	55	67	5	VARIOUS ARTISTS LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P.	55
64	57	52	16	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
65	68	66	11	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
66	65	73	41	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
67	58	63	14	BRAND NUBIAN ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
68	RE-ENTRY	38		ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
69	60	60	23	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
70	64	54	32	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
71	74	86	37	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
72	73	57	35	WARREN G ▲ ⁴ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
73	63	70	20	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
HOT SHOT DEBUT						
74	NEW ▶		1	VARIOUS ARTISTS THUMP 4710 (10.98/16.98)	OLD SCHOOL LOVE SONGS	74
75	76	50	9	SOUNDTRACK PRIORITY 53948 (10.98/16.98)	STREET FIGHTER	34
76	75	71	75	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
77	62	59	15	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
78	70	75	14	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
79	80	93	42	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
80	99	—	59	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
81	82	76	13	SHAQUILLE O'NEAL ● JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
82	98	85	55	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
83	77	69	71	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
84	81	72	11	GOLDY DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
85	90	92	4	DEION SANDERS BUST IT 2421 (10.98/16.98) HS	PRIME TIME	85
86	85	87	31	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
87	NEW ▶		1	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	87
88	88	82	28	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
89	83	84	18	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
90	93	80	69	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
91	97	77	11	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
92	91	88	20	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
93	RE-ENTRY	9		PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
94	86	94	35	PATTI LABELLE ● MCA 10870 (10.98/15.98)	GEMS	7
95	78	61	11	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
96	87	78	18	DRU DOWN RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
97	RE-ENTRY	4		D.J. KOOL CLR 7201 (9.98/14.98)	20 MINUTE WORK OUT	92
98	94	—	23	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
99	84	81	115	SOUNDTRACK ▲ ¹³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
100	RE-ENTRY	55		EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40

CHANNEL LIVE SIGNALS FOR ITS AUDIENCE

(Continued from page 20)

shows. You can do or say whatever in a studio, but on stage it's all about mike skills. You've got to represent."

Over minimalist tracks layered by producers Salaam Remi, Reggie Burrell, and KRS-ONE, the rappers filter various worldwides through agile, metaphorical rhymes.

Says Hakeem, "We communicate consciousness, discussing the use of the words 'bitch' and 'nigga.' We touch on sex, and we speak about anger and aggression. In 'Mad Izm,' we banged out a comparison between weed and lyrical skills." KRS-ONE delivers that song's

opening verse.

Because of its marijuana references—"izm" is weed in New York street parlance—some radio stations refused to put "Mad Izm" on their playlists, while others, like WQHT New York, did.

Says Self, "If we had gone straight to radio, we would've probably had fewer stations on it."

Capitol hopes a remix of "Mad Izm" by producer Buckwild—complete with new lyrics—will encourage additional airplay. It was serviced to underground DJs, college mixers, and tapemasters in

early January.

For the week ending Feb. 5, Broadcast Data Systems detected 111 plays of "Mad Izm," up from 79 detections the previous week.

Although the video for "Mad Izm," which shipped in November, has been widely added to local shows, getting national video play has been challenging.

"BET refused to air it, even after I met with its president," says Self. "And The Box resisted at first—until the week before Christmas, when I showed them the [BDS] numbers."

HAVELOCK NELSON

R&B EXTREMES FLARE IN THE '80S

(Continued from preceding page)

chart in 1987—hip-hop became intertwined with the R&B mainstream.

George says, "The sensibilities of the R&B composers who became prominent were formed as much by hip-hop as they were by the gospel church. The previous generations were formed primarily by church music."

As hip-hop attitudes continued filtering into black pop, lyrics from younger R&B artists became more overtly sexual.

"When we were around, we weren't allowed to get seriously explicit," says Laurence. "I remember when I put out

the first single, 'She's Not A Sleaze,' from my album in 1985; some programmers thought I said, 'loose pussy' in a lyric when I really said, 'loose Lucy.' They wouldn't play it."

Through the '80s, graphic violence and sex in songs became increasingly prevalent.

Kashif says, "One person pushes it to the edge, which encourages the next person to get racier. It's easier to sell this stuff to kids, and the record companies don't want to make the effort to popularize the more sophisticated songs."

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ NO. 1 ★		38	36	11	WHY YOU WANNA PLAY ME OUT?	TRISHA COVINGTON (COLUMBIA)
1	2	16	IF YOU LOVE ME	BRANDY (ATLANTIC)	39	46	5	LET'S GET IT ON	SHABBA RANKS (EPIC)
2	1	17	CREEP	TLC (LAFACE/ARISTA)	40	30	26	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
3	3	11	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	41	33	12	DON'T SAY GOODBYE GIRL	TEVIN CAMPBELL (GWEST/WARNER BROS.)
4	7	10	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	42	—	1	I CAN CALL YOU	PORTRAIT (CAPITOL)
5	4	23	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	43	43	16	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
6	5	22	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	44	54	4	THINK OF YOU	USHER (LAFACE/ARISTA)
7	8	16	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)	45	40	16	SHAME	ZHANE (HOLLYWOOD)
8	14	8	BABY	BRANDY (ATLANTIC)	46	48	3	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RC)
9	6	24	I WANNA BE DOWN	BRANDY (ATLANTIC)	47	37	16	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)
10	9	19	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	48	50	3	LOVE OF MY LIFE	BEBE & CECE WINANS (CAPITOL)
11	12	10	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	49	41	16	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST/EEG)
12	10	14	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	50	44	6	WHAT CAN I DO?	ICE CUBE (PRIORITY)
13	16	10	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	51	35	15	ALWAYS AND FOREVER	LUTHER VANDROSS (LV/EPIC)
14	11	22	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	52	53	5	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
15	13	19	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)	53	—	1	SOUL SEARCHIN'	ME'SHELL NDEGEOCELLO (550 MUSIC)
16	17	14	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)	54	51	5	I'M GOING ALL THE WAY	SOUNDS OF BLACKNESS (PERSPECTIVE)
17	15	17	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	55	63	3	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
18	20	10	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	56	58	3	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
19	19	10	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)	57	49	28	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
20	21	13	CONSTANTLY	IMMATURE (MCA)	58	—	1	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
21	28	3	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	59	—	1	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
22	31	3	ASK OF YOU	RAPHAEL SAADIQ (EPIC)	60	59	8	RODEO STYLE	JAMECIA (MERCURY)
23	27	9	I MISS YOU	N II U (ARISTA)	61	55	15	THE MOST BEAUTIFULLEST . . .	KEITH MURRAY (JIVE)
24	26	9	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)	62	70	2	SO FINE	MINT CONDITION (PERSPECTIVE)
25	25	22	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	63	60	20	YOU WANT THIS	JANET JACKSON (VIRGIN)
26	24	10	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)	64	56	8	SLIDE	EL DEBARGE (REPRISE)
27	18	23	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	65	61	7	WITH OPEN ARMS	RACHELLE FERRELL (MANHATTAN/CAPITOL)
28	23	13	EVERY DAY OF THE WEEK	JADE (GIANT)	66	64	5	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZZ/ATLANTIC)
29	22	10	WOMAN TO WOMAN	JEWELL (DEATH ROW/INTERSCOPE)	67	—	10	FOR YOU	R. KELLY (JIVE)
30	52	2	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	68	68	7	BRING THE PAIN (IS IT REAL)	METHOD MAN (DEF JAM/RAL/ISLAND)
31	32	4	DANCE 4 ME	CHRISTOPHER WILLIAMS (GIANT)	69	67	20	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)
32	45	2	THANK YOU	BOYZ II MEN (MOTOWN)	70	—	1	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)
33	—	1	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)	71	—	1	HOOK ME UP	JOHNNY "GUITAR" WATSON (WILMA)
34	34	8	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)	72	66	9	FOE THA LOVE OF \$	BONE THUGS N HARMONY (RUTHLESS)
35	29	17	OLD SCHOOL LOVIN'	CHANTE MOORE (SILAS/MCA)	73	69	5	KITTY KITTY	69 BOYZ (RIP-IT)
36	38	9	WHY WE SING	KIRK FRANKLIN & FAMILY (GOSPO-CENTRIC)	74	57	13	70'S LOVE GROOVE	JANET JACKSON (VIRGIN)
37	39	8	MARY JANE	MARY J. BLIGE (UPTOWN/MCA)	75	—	5	NIKA	VICIOUS (EPIC STREET/EPIC)

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	—	1	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	14	16	15	ALWAYS IN MY HEART	TEVIN CAMPBELL (GWEST/WARNER BROS.)
2	1	16	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	15	7	16	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
3	2	10	WHEN CAN I SEE YOU	BABYFACE (EPIC)	16	12	8	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
4	4	4	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)	17	17	35	NEVER KEEPING SECRETS	BABYFACE (EPIC)
5	—	1	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST/EEG)	18	10	20	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
6	3	15	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	19	21	19	I MISS YOU	AARON HALL (SILAS/MCA)
7	—	1	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	20	19	18	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
8	5	5	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	21	13	19	I'M NOT OVER YOU	CE CE PENITSON (A&M/PERSPECTIVE)
9	8	7	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST/EEG)	22	—	39	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
10	6	6	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)	23	—	62	THIS'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
11	11	22	ANYTHING	SWV (RCA)	24	25	44	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
12	9	18	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)	25	24	22	THE MOST BEAUTIFUL GIRL . . .	PRICE (INFG/BELLMARK)
13	15	9	NEVER LIE	IMMATURE (MCA)					

Recipients are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

62	AGE AIN'T NOTHING BUT A NUMBER (Zomba, BMI/R. Kelly, BMI) WBM
43	ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
1	BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP)
88	BACK SEAT (WIT NO SHEETS) (Bishstick, BMI/Pac Jam, BMI)
5	BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
14	BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
9	BIG POPPA/WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
54	BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
50	BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
72	BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Trouman, BMI) WBM
35	BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
2	CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
11	CAN I STAY WITH YOU (Eca, BMI/Sony, BMI)
47	CANT HELP MYSELF (Troyce, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM
73	CAN WE START ALL OVER AGAIN (Zomba, ASCAP/Jo Skin, ASCAP/WB, ASCAP/Heritage Hill, ASCAP)
57	COCKTALES (Zomba, BMI/Srand, BMI/Zomba, ASCAP) WBM
12	CONSTANTLY (EMI April, ASCAP/Millihill, BMI/Jesse Powell, BMI/Teron Beat, BMI) HL
3	CREEP (D.A.R.P., ASCAP) HL
90	DAAAM! (Alley, BMI/Trio, BMI/Norfolk, BMI)
25	DANCE 4 ME (Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI)
34	DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude Sky, ASCAP/FeatBach, ASCAP) WBM
70	DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI, ASCAP/EMI April, ASCAP/Jazzie B, ASCAP/EMI Virgin, ASCAP) WBM
24	EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Orisha, ASCAP/Stone Jam, ASCAP) WBM
98	FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
63	FOE THA LOVE OF \$ (Dollarz-N-Sense, BMI/DJ.Yella, BMI)
17	FOOLIN' AROUND (Zomba, BMI) WBM
84	FORGET I WAS A G (Warner-Tamerlane, BMI) WBM
18	FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP)
19	GET DOWN (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
87	GET LIFTED (Zomba, ASCAP/Illiote, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI)
59	GET UP ON IT (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
28	HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/3 Sounds, BMI) WBM
93	HOLD ON (K-Jack Top 10, ASCAP/Neroses, ASCAP)
48	HOOK ME UP (Booty Ooty, BMI)
8	I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
10	I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
69	I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
56	IF ONLY YOU KNEW (Warner-Tamerlane, BMI)
4	IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
21	IF YOU THINK YOU'RE LONELY NOW (FROM JASON'S LYRIC) (Abkco, BMI/Morell, BMI)
77	I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI)
16	I'M GOING ALL THE WAY (New Perspective, ASCAP/EMI April, ASCAP)
16	I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
30	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
68	I NEVER STOPPED LOVING YOU (Whole Nine Yards, ASCAP/Avid One, ASCAP/Fingerprints, BMI/Alma, BMI/MCA, BMI)
15	I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
78	I WISH (New Perspective, ASCAP)
65	JUST ROLL (Little Los, BMI)
36	KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
38	LET'S GET IT ON (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP)
40	LOVE OF MY LIFE (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
75	LOVE THANG (Nikke Duz It, ASCAP/MCA, ASCAP/Antonio, ASCAP/EMI April, ASCAP/III Kid, ASCAP)
37	MAD IZM (Channel Live, ASCAP/American, ASCAP)
67	MAMA SAID (MCA, ASCAP/BMG, ASCAP)
55	THE MOST BEAUTIFULLEST THING IN THIS WORLD (Zomba, ASCAP/Illiote, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
39	NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
91	NO HOOK (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Razor Sharp, ASCAP/Wu-Tang, ASCAP)
83	NOT ENOUGH HOURS IN THE NIGHT (Realsongs, ASCAP) WBM
95	NUTTIN BUT FLAVOR (Dope On Plastic, ASCAP/Misam, ASCAP)
85	OH YEAH! (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP/Jobete, ASCAP/Cambria, ASCAP/Librian, ASCAP)
33	OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
6	ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
60	PIMP OF THE YEAR (Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/O Itself, BMI/August Moon, BMI)
13	PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
79	PROCEED I (Grand Negaz, BMI/ScottyKatt, ASCAP)
27	RECORD JOCK (Tickle Your Fancy, ASCAP/Cats On The Prowl, ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Olydia, ASCAP/Two Sides, BMI/WB, ASCAP/Mavenick, ASCAP)
58	RODEO (Downlow Quad, BMI/Drop Science, ASCAP)
42	SHAME (FROM A LOW DOWN DIRTY SHAME)

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ NO. 1 ★		38	37	26	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
1	1	3	BABY	BRANDY (ATLANTIC)	39	38	13	PIMP OF THE YEAR	DRU DOWN (RELATIVITY)
2	2	9	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	40	59	5	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
3	3	14	CREEP	TLC (LAFACE/ARISTA)	41	41	19	GET UP ON IT	KEITH SWEAT (ELEKTRA/EEG)
4	5	13	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	42	52	15	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
5	4	5	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	43	57	3	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZZ/ATLANTIC)
6	9	9	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	44	48	14	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST/EEG)
7	6	20	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	45	33	3	OH YEAH!	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
8	8	8	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)	46	—	1	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
9	7	13	CONSTANTLY	IMMATURE (MCA)	47	44	16	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
10	19	9	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)	48	39	11	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
11	13	14	I MISS YOU	N II U (ARISTA)	49	54	10	EVERY DAY OF THE WEEK	JADE (GIANT)
12	11	10	WHUTCHA WANT?	NINE (PROFILE)	50	49	7	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
13	12	13	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	51	—	1	BACK SEAT (WIT NO SHEETS)	H-TOWN (LUKE)
14	10	22	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	52	51	17	TIC TOC	LORDS OF THE UNDERGROUND (PENDULUM)
15	14	7	MAD IZM						

Judy Cheeks To Debut EMI's New Brilliant! Label

A BRILLIANT MOVE: EMI Records is building upon the ongoing sales success and critical cachet of its year-old "Brilliant!" compilation series by introducing a club-gear imprint of the same name.

According to EMI marketing director **Vincent Vero**, who will oversee the creative direction of the imprint, Brilliant! has a twofold purpose. It will explore the idea of spinning hit singles from dance compilations, which is often the opposite direction of promotion and A&R with albums of this ilk. The imprint also will provide a stateside 12-inch forum for the active flow of dance singles coming from EMI's U.K. arm.

"There are so many great records released over there that never get a chance in the States," he says. "The way singles are paced in relation to album releases in the U.K. is often different from the U.S. For example, an artist like **Judy Cheeks** has had three singles on EMI-U.K. over the past two years without the benefit of an album. That would not normally happen here."

Cheeks, who previously has scored two international club hits with "So In Love" and "Reach," will christen Brilliant! on March 7 with the gospel-spiced house anthem "Respect." Currently earning widespread dancefloor action overseas, the track features smokin' postproduction by **Roger Sanchez**, the **Dream Team**, and **Bottom Dollar**, and will be worked exclusively to clubs and radio mix-shows by EMI club promotion manager **Anthony Sanfilippo**. At this point, Vero says pop and urban radio campaigns for Brilliant! projects will be decided on a case-by-case basis.

"Although a lot of the material we'll be picking up will be intentionally viable in the pop market, I think it's important that this entire venture have a chance to get established and respected in the club community before we try to cross every record onto the radio," Vero says. "Everything has to be carefully timed."

Among other Brilliant! singles planned for imminent release is "Better Days Ahead" by **Tyrell Corporation**, which features interpretations by **Satoshi Tomeii**. Like Cheeks' "Respect," this cut is also featured on the fifth "Brilliant!" compilation, which went to retail Feb. 7.

Vero estimates that Brilliant! will offer 10 singles in 1995, and that they will be available in CD-5 and 12-inch formats.

Although albums beyond the compilation series are still to be determined, a collection of **Blondie** tunes reconstructed for clubs is on the agenda for May 9. Still in production, "Blondie: Remixed, Remade, Remodeled" likely will include a **Marc "MK" Kinchen** take on "Heart Of Glass," a **Utah Saints** mix of "Dreaming," and **Eric "E-Smoove" Miller's** interpretation of "Call Me."



by Larry Flick

TURN THE BEAT AROUND: Leave it to **Madonna** to bravely issue a dark and trippy trance/house anthem to top 40 radio. Although the **Bjork/Nellee Hooper**-penned "Bedtime Story" is among the strongest and more club-friendly cuts on her current album, it is a highly unlikely pop single—which we hope ultimately will render it irresistible to the many who constantly complain about the boring, formulaic state of top 40. Club DJs are served a plethora of mind-bending mixes by **Junior Vasquez** and **Orbital** that craftily dissect and expand upon the song's melody while adding an intensely rhythmic illustration of its subversively affecting lyrics. Some may not initially grasp the true meaning of the phrase "let's get unconscious," but its world-weary, almost painful subtlety is perfectly fleshed out in the grooves—particularly in Vasquez's Wet mix. An essential experience for both the body and mind.

Once again, those brilliant **Love To Infinity** lads are pulling the postproduction strings behind the scenes of yet another sure-fire multiformat smash. "Let's Get Started" by cute'n'charismatic West London female trio **All Saints 1.9.7.5.** overflows with all the ingredients required to trigger worldwide success à la **Eternal's** 1993 domination of dancefloors and radio airwaves. Originally produced by **John Douglas** (who last helmed **Gabrielle's** "I Wish"), the simple but infectious midtempo tune now comes in two vastly different forms. The first version swirls with recognizable disco energy, replete with sweeping strings and an urgent house/NRG beat—right in the stylistic pocket of recent hits by **Corona** and **Real McCoy**, but far more creatively satisfying. LTI momentarily sidesteps its patented sound for several mixes, which travel down a rugged pop/hip-hop path that clearly illustrates the track's stateside viability. "Let's Get Started" is making the underground rounds on white-label with an early March commercial release scheduled by the folks at **ZTT/Zance Records**. The label is still fielding offers from U.S. outlets.

Given the sharp eye that an increasing number of stateside A&R execs now cast on the Swedish music scene, the likelihood of engaging young turk **Eric Gadd** landing a deal here looks fairly strong. His ClubVision debut, "Do You Believe In Gadd," chugs with an armload of catchy pop/R&B nuggets that are accessible to several radio and club formats. The

first single, "Wish I," has been tweaked to rhythmic delight by **Stonebridge**, **Chris & James**, and **Red Jerry**, showcasing Gadd's litting, soulful falsetto to fine effect. C&J's Mean & Moody mix is particularly potent, with its atmospheric house foundation and ear-grabbing synth loops. Enjoy.

New York's Freeze Records has evolved into one of the more durable indies in town over the past couple of years, issuing one high quality single after the next—and with minimal grandstanding. The label is on quite a roll right now, with a pair of hotties that demand immediate turntable time. "Show Me" by **Divine Circle Featuring Annette Taylor** is a distinctive kicker, flying on the surprisingly mature production prowess of newcomer **Mitch Moses** and the vocal flash of Taylor. **Todd Terry's** postproductions are mighty appealing, though we are inclined to stick with Moses' Sensible mix.

When you are in the mood for Terry's unique style, you are better off hanging with his own new single, issued on Freeze under his revered **House Of Gypsies** moniker. "Another Worry" features the vocals of **Al Wise**, as well as the dogpile studio musings of Terry with buddies **Roger Sanchez**, **Benji Candelario**, **Danny Morales**, **Kenny Gonzalez**, **Tony Humphries**, and the mysteriously credited **My Boy Echo**. Words cannot describe the drama or catharsis of this jam—dive in and feel it for yourself.

COOL WITH FEVER: As Britain's enduring Cooltempo Records continues to strengthen its image as a dance music outfit with formidable pop savvy, it makes sense that the label would choose to reaffirm its commitment to the underground scene with a hard-edged subsidiary. The newly formed Fe-



Joei On Point. After Dark recording artist **Joei Mae** recently performed during a live broadcast of KISS-FM's "Club KISS" program at the Roxbury in Los Angeles. Mae is touring the U.S. in support of her single "He's My Baby," which has begun to expanding beyond its solid, freestyle club base onto top 40 and rhythm-crossover radio. Hanging after the show with Mae, second from left, are, from left, KISS staffers **Chester The Arrester**, **Lori Free**, and **DJ Jimmy Kim**.

ver Pitch Records will be helmed by Cooltempo managing director **Ken Grunbaum** and A&R guru **Trevor Nelson**, and will wisely focus on a variety of club idioms, ranging from dubby house to Euro-trance. Look for a cover of **Jean-Michel Jarre's** "Oxygene" by **Frequency**, as well as an intriguing new **Todd Terry** creation, "Dreadstock," to begin circulating shortly.

In other Cooltempo activities, new albums by **Kenny Thomas**, **Monie Love**, and one-time **Jellybean Benitez** protégé **Steven Dante** are in various stages of completion. Can't wait. Even more exciting is the news that the brilliant (and sorely underappreciated) **Mica Paris** has joined the label's roster and has cut the U2 chestnut "One" for imminent single release. No word on when (or if) any of these enticing treats will see the light of domestic release. Continue to haunt your favorite import shop until further notice.

ON-LINE: The indomitable production team of **Pete Heller** and **Terry Farley** have just put the finishing touches on its latest—and long-awaited—**Fire Island** jam, which is an interpretation of the **Blaze** 1987 garage classic "If You Should Need A Friend." **Incognito** warbler **Mark Anthoni** is the featured vocalist on the track, which will be issued abroad sporting appropriately deep postproductions by the genius **Roc & Kato** (whose dark'n'trippy musings have been getting bigger props overseas than in their own New York back yard—go figure) and **Junior Vasquez**... The members of the late, great **Ten City** continue to pop up with interesting new projects. As **Byron Stingily** readies his first solo single for **Nervous Records**, ex-partner **Byron "B-Rude" Burke** reaffirms his chops as a writer and producer with "It Doesn't Matter," a juicy jam fronted by ever-vigilant Chicago diva **Shay Jones**. The song issues a familiar "how do you sleep at

night" reading of the riot act to a tired lover, tightly sewn together with a sing-along chorus and a subtle-but-insinuating groove. Believe it or not, this track is still unsigned. A&R reps should start dialing immediately... Ex-**Electric Blue** 101 siren **Billie Ray Martin** recently visited New York to pen tunes for her first solo album on **Sire/Elektra**, which is tentatively slated for release this summer. Still riding on the success of the mouth-watering single "Your Loving Arms," she is currently working with a variety of clubland heavyweights, including **Eric Kupper**, **Arthur Baker**, and **Junior Vasquez**... The folks at **Hi-Bias Records** in Toronto have been keeping our turntable happily spinning lately with jams that are several notches above the rest. Among the indie label's better singles circulating at the moment are "And Then," a roaming houser by **Red Light Featuring Tyler Watson**, and "Take Me Up," a hearty anthem by **Love Drop** (aka promising Los Angeles up-and-comer **Erik Wikman** and fierce DJ **Marcus Wyatt**). **Diva Davina** brings bounce and energy to this winner, which is heating up along the West Coast underground. We have said it before, and it stands truer than ever: **Hi-Bias** is perhaps one of the most reliable house labels in its region. If you have not yet given it a shot, you are missing out on some serious jams... More fun from the Canadian border: Newcomer (and potential teen idol) **Steve Best** exudes an earnest, boyish quality well-suited to the bright hi-NRG rhythms that fuel his debut EP, "Let's Come Together." Available on the Vancouver-based **Adam Records**, the six-cut set also carries an armload of cute pop hooks that inspires repeated spins. Although the midtempo "Why Not" has begun to get play on **Z95.3-FM**, a pop radio station in Vancouver, we are a bit more partial to the jumpier "Don't Leave Me Now" and a cover of **the Farm's** "All Together Now."

Billboard. Dance Breakouts
FOR WEEK ENDING FEB 18, 1995
CLUB PLAY

1. SATURDAY NIGHT WHIGFIELD CURB
2. GUCCI DANCE SAM "THE BEAST" RELATIVITY
3. ATOMIC BLONDIE CHRYSALIS
4. KEY OF LIFE MICHELLE WILSON WAAK
5. I SHOW YOU SECRETS PHARAO COLUMBIA

MAXI-SINGLES SALES

1. SOUR TIMES (NOBODY LOVES ME) PORTISHEAD GO! DISCS/LONDON
2. BOXERS MORRISSEY SIRE
3. WHEN DO I GET TO SING MY WAY SPARKS LOGIC
4. REMEMBER WE DA BUSH BABEES REPRISÉ
5. I FEEL LOVE MESSIAH WHITE LABELS/AMERICAN

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

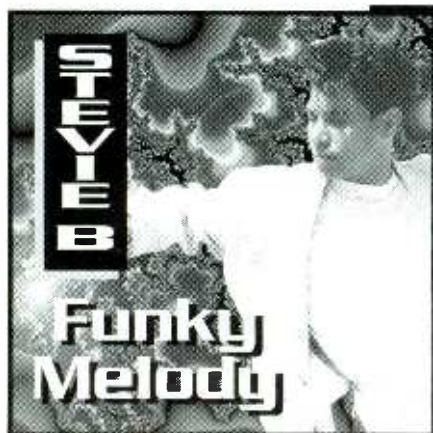
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	5	10	DON'T BRING ME DOWN MCA 54968 2 weeks at No. 1	◆ SPIRITS
2	2	4	10	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
3	4	7	10	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
4	11	16	4	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
5	7	10	7	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
6	5	6	11	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
7	6	2	10	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
8	10	11	10	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
9	13	14	5	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
10	3	1	10	CALL ME ELEKTRA 66172/EEG	DEEE-LITE
11	16	27	4	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
12	12	13	9	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
13	9	3	12	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
14	8	8	10	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
15	19	34	5	COLOR OF MY SKIN CUTTING 317	SWING 52
16	29	43	3	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	◆ CE CE PENISTON
17	17	28	6	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
18	25	36	4	HANDS UP LOGIC 59006	CLUBZONE
19	14	9	13	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	◆ SEAL
20	15	15	7	I FEEL LOVE WHITE LABELS/AMERICAN 41827/WARNER BROS.	◆ MESSIAH
21	20	19	9	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
22	22	26	6	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
23	23	35	5	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
24	24	29	5	LICK IT S.O.S. 1008	ROULA
*** Power Pick ***					
25	44	—	2	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
26	33	42	4	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
27	40	47	3	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
28	34	45	3	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
29	21	24	9	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
30	39	—	2	WHITE LINES CAPITOL PROMO	DURAN DURAN
31	43	—	2	PROMISE ME NOTHING WARNER BROS. PROMO	REPERCUSSIONS
32	35	39	4	GIVE IT TO ME HARD BEAT 9401	STICKS & STONES
33	27	25	11	CHANGE MAXI 2019	DAPHNE
*** Hot Shot Debut ***					
34	NEW	1	1	YOUR LOVING ARMS SIRE PROMO/EEG	BILLIE RAY MARTIN
35	37	41	4	SIDIKI MANGO PROMO/ISLAND	BAABA MAAL
36	18	12	15	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	◆ DONNA SUMMER
37	46	—	2	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
38	26	21	12	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
39	NEW	1	1	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
40	45	48	3	JUST CAN'T TAKE IT E.LEGAL 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
41	30	18	13	THE RHYTHM OF THE NIGHT EASTWEST 95808/EEG	CORONA
42	28	17	9	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
43	NEW	1	1	I LIKE MOTOWN PROMO	SHANICE
44	48	—	2	BOTTOM HEAVY TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
45	NEW	1	1	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PR. NIGHTMAN
46	NEW	1	1	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
47	50	50	3	FAT BOY S.O.S. 1006	MAX-A-MILLION
48	32	31	9	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILGY
49	NEW	1	1	NEVER GET ENOUGH KINETIC/SIRE 41879/WARNER BROS.	WATERLILLIES
50	38	22	13	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	47	3	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
*** GREATEST GAINER ***					
2	4	3	9	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
3	2	2	12	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
*** Hot Shot Debut ***					
4	NEW	1	1	GET LIFTED (T) JIVE 42281	◆ KEITH MURRAY
5	3	1	5	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
6	NEW	1	1	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
7	5	—	2	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
8	12	11	11	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
9	7	5	4	TOUR (T) SIGNET 162/RAL	CAPLETON
10	10	4	30	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
11	6	6	8	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
12	8	7	14	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
13	9	9	7	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
14	13	8	9	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
15	11	—	2	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
16	15	17	18	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
17	NEW	1	1	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
18	14	12	10	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
19	16	10	5	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
20	20	20	11	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
21	26	18	11	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
22	17	13	5	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
23	RE-ENTRY	8	8	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
24	18	36	9	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
25	27	22	12	I BELONG TO YOU/HOW MANY WAYS (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
26	RE-ENTRY	2	2	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
27	21	14	16	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
28	19	—	2	MAD PROPS (T) (X) EASTWEST 66174/EEG	◆ DA YOUNGSTA'S
29	NEW	1	1	NO HOOK (T) (X) JIVE 42278	◆ SHAQUILLE O'NEAL/PRINCE RAKEEM THE RZA AND METHOD MAN
30	37	15	15	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
31	NEW	1	1	ROCK ON (T) IMMORTAL/EPIC STREET 77800/EPIC	◆ FUNKDOOBIE
32	47	28	15	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
33	NEW	1	1	HOLD ON (T) (X) ELEKTRA 66168/EEG	◆ BRAND NUBIAN
34	25	25	5	PROCEED I (T) DGC 19380/GEFFEN	◆ THE ROOTS
35	39	19	3	CALL ME (T) (X) ELEKTRA 66172/EEG	DEEE-LITE
36	29	—	2	1-800-SUICIDE (M) (T) GEE STREET 854 223/ISLAND	◆ GRAVEDIGGAZ
37	33	41	33	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
38	41	42	19	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
39	NEW	1	1	SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
40	22	16	7	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
41	34	—	4	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
42	44	—	4	PIMP OF THE YEAR (T) RELATIVITY 1223	◆ DRU DOWN
43	NEW	1	1	I LOVE SATURDAY (T) (X) MUTE/ELEKTRA 66171/EEG	◆ ERASURE
44	36	33	25	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	◆ 20 FINGERS FEATURING GILLETTE
45	NEW	1	1	COME BACK (T) RADIOACTIVE 54957/MCA	LONDONBEAT
46	RE-ENTRY	22	22	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
47	28	—	2	HOW I LOVE HIM (M) (T) TIMBER! 656/TOMMY BOY	CYNTHIA
48	32	26	28	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
49	NEW	1	1	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
50	NEW	1	1	NEVER GET ENOUGH (T) (X) KINETIC/SIRE 41879/WARNER BROS.	WATERLILLIES

○ Titles with the greatest sales or club play increases this week ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.



Rockin' to the rhythm!

"Funky Melody"
"Running Back"
"4 U"
"Dream About You"
"Girl I Love Ya"

"Call My Name"
"If You Still Love Me"
"Waiting For Your Love"
"Crying Out"
"If You Still Love Me"
(Bonus Ballad)
"Dream About You"

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Bearing 'Witness' To Country/Gospel Sony Compilation, Vid Offer Moving Tributes

BY DEBORAH EVANS PRICE

NASHVILLE—Ricky Skaggs, Tammy Wynette, Marty Stuart, the Gatlin Brothers, Shenandoah's Marty Raybon, Glen Campbell, Johnny Cash, and Sawyer Brown's Mark Miller and Greg "Hobie" Hubbard are among the country artists participating in a new album and video called "Silent Witness: A Tribute to Country's Gospel Legacy Volume I." Produced and directed by Rainmaker Films President Stan Strickland, the video features country artists in various settings talking about their faith and performing gospel songs.

Strickland and Skaggs serve as executive producers of the 96-minute video. Skaggs also hosts the video and co-produced the album with Mac McAnally. The album is scheduled for a March release on Columbia. The video is currently available via direct marketing for \$29.95, and Strickland says they don't plan to release it to retail until midsummer. Sony will handle its release in the country market with the Benson Music Group handling distribution to the Christian marketplace.

Since the video aired as a special on the Trinity Broadcasting Network Dec. 28, Strickland says they've received more than 200,000 orders. TBN and the Inspiration Network have asked Strickland to develop ongoing TV shows, and numerous other artists have come forth wanting to be part of the second "Silent Witness" video, which will be filmed in March. Strickland also has been asked to do a "Silent Witness" video for the sports community featuring athletes.

According to Strickland, they will begin their major marketing campaign for the project during the National Religious Broadcasters convention in Nashville Feb. 11-14. "We think this is going to drive more people through the CBA [Christian Bookseller's Association] market than any product in recent history," he says.

Strickland, formerly with Triad Artists, started Rainmaker Films in 1991 and has produced clips for numerous artists, including Lyle Lovett, Willie Nelson, Patty Loveless, and Doug Stone. A minister's son who wanted to create a project where country artists could talk about their faith, Strickland developed the idea for "Silent Witness" and says it has surpassed his expectations.

"It has shocked me how fast this has taken off," Strickland says. "The thing we were trying to do was give some of these people a chance to speak out... My goal was for people to say, 'This is real.' The show is not scripted. We didn't even ask them to go back and repeat things. That was the deal with the artists when they were giving their testimonies, and the stories behind the songs was that we were not going to stop."

As a result Strickland captured some very emotional moments on film. In an extremely powerful segment, Marty Raybon talks about his mother dying of cancer. In fact, Strickland says that was the only time they turned the cameras off and that was because everyone there, including the camera crew, was crying and couldn't continue doing their jobs.

Mark Miller discusses becoming a Christian at a youth camp when he

was 13. Miller also relays how after his pastor saw him perform with Sawyer Brown, he commented on Miller's Pentecostal roots coming out in his performance. The Reverend Howard Finster, an acclaimed folk artist who has done album covers for R.E.M. and the Talking Heads did the cover art for the project and also is featured in the video in a stark, moving monologue.

When TBN aired "Silent Witness," it promoted the show as an evening of country and gospel music. No one expected the response it would receive. According to Strickland

(Continued on page 30)



Celebration. Members of Step One Records' Western Flyer meet with Dr. Martin Luther King Jr.'s widow and son following the group's performance of "Cherokee Highway" at a gathering to celebrate King's birthday. Pictured, from left, are Chris Marion, AristoMedia publicist Kathy Stevens, Bruce Gust, Coretta Scott King, Roger Helton, T. J. Klav, Danny Myrick, Steve Charles, and Dexter King.

2nd Fanfest Draws 14 Top Acts, 100 New Artists To L.A.

BY EDWARD MORRIS

NASHVILLE—Fourteen major country acts are among those scheduled to perform at the second annual Fanfest, May 5-7, at the Los Angeles Country Fair & Exposition Complex (Jan. 15). Additional acts are being confirmed.

Among those confirmed so far by festival planners are John Anderson, Boy Howdy, Confederate Railroad, Diamond Rio, Toby Keith, Tracy Lawrence, Little Texas, Martina McBride, Neal McCoy, John Michael Montgomery, Buck Owens, Sawyer Brown, Doug Supernaw, and Rick Trevino.

Other elements planned for the event include a series of new-artist showcases that will feature 100 to 125 acts; 500 spaces for exhibits by record companies, artists, fan clubs, and vendors; displays of Western fashions and furnishings; a chili cook-off; a custom-auto show; a karaoke stage; and a songwriting con-

test.

Beginning March 1, 350 Warehouse record stores will act as official Fanfest ticket and merchandise outlets.

Advance tickets, which go on sale that day, are \$40 each for all three days or \$15 per day. After that, prices increase to \$50 and \$20.

The Academy Of Country Music sanctions Fanfest and receives a portion of its proceeds. Another beneficiary is the fund for the yet-to-be-established retirement home for country artists. Last year's Fanfest contributed more than \$70,000 to this charity.

Bob Alexander is Fanfest president. Others involved are Zachary Taylor, chairman of the board; Herb Gronauer, senior VP; Jim Grant, VP of marketing; Donna Beck, director of exhibits and vendor sales; Bo Roberts, musical director; and Lionel Schaen, director of television development and advertising manager.

CMT Asks: To Be Or Not To Be In Canada? Int'l Country Music Fan Fair Sells Out For 5th Time

YO, CANADA! In our last episode of "Bluster On The Border," another Canadian official had told CMT that it was out of the country for good. Adios. End of discussion. The Country Music Assn. had responded immediately by canceling a scheduled board meeting in Toronto. As the curtain rises on this week's segment, let's listen in as U.S. Trade Representative Mickey Kantor hurls his merciless barbs at the intransigent Northerners: "We consider the action taken against CMT to be a very serious matter... [and] we are firm in our resolve to ensure that this issue is addressed, either through an agreed settlement of the matter or, should that prove impossible, through other appropriate action, commensurate with the full extent of the harm to U.S. interests inflicted by this policy."

Kantor, who released his statement Feb. 6, says his office will continue to investigate CMT's complaint against Canadian authorities and invites public comment on the matter through March 6.

MAKING THE rounds: The International Country Music Fan Fair, set for June 5-10 at the Tennessee State Fairgrounds in Nashville, has sold out in advance for the fifth consecutive year. The event is sponsored jointly by the Country Music Assn. and the Grand Ole Opry. Capacity attendance is around 24,000...

George Strait has endorsed a line of animal foods and animal care products. Manufactured by South Texas Pet Products, San Antonio, Texas, the brands include "Strait Nutrition," "Country Legend," and "Strait Country"... **Burrito Brothers' John Beland** and **Brian Cadd** are now in Canton, China, producing a country album—in Chinese—for singer **Zoe**. The album will contain covers of songs by **Vince Gill**, **Tanya Tucker**, **Reba McEntire**, and the **Burritos** and will be distributed in Southeast Asia. Beland says Zoe's management called the Burritos and made the production offer after hearing the act's most recent album. Beland and Cadd also will play most of the instruments on the album. On their way back to the U.S., the two will stop in Melbourne, Australia, to do four concerts.

Nashville's **RedDog Productions** recently journeyed to South America for film segments with **Shenandoah**, **Charlie Major**, and **Charley Pride** for TNN's "American Skyline"... Veteran country singer **Tommy Overstreet** is producing an album for Canadian **Ken Polanksky** on the DD&M label of Beaverton, Ore.... Polydor Records' **Clinton Gregory** is recovering from a minor ear accident that occurred Jan. 21 near his hometown of Martinsville, Va.... The Country Music Assn. has promoted **Jeff Green** to the

post of senior director of strategic marketing. He was director of the association's international department. In related promotion, **Pam Frazier** moves up from international coordinator to manager of the international department.

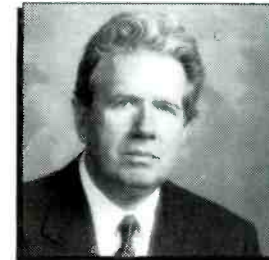
Lorrie Hoppers Lytle, former director of publicity at MCA Records/Nashville, has set up her own shop, Rocket Science Media, in Irving, Texas. Her first client is the **Mavericks**... **Travis Tritt** and his song "No Vacation From The Blues" are featured in a music video created for "Sports Illustrated Swimsuit Special: Class Of '95." It will premiere on an hour-long TV program Feb. 14 to draw attention to the magazine's special issue... The **Renfro Valley (Ky.) Entertainment Center**, home of the historic Renfro Valley Barn Dance, has hired **Jordan Chiles** of Lexington, Ky., as its advertising agency.

Our whippet-quick reader from Santa Fe, N.M., **Jim Terr**, writes to point out that country songs are becoming more sweeping in their allusions: Instead of limiting their references to home, farm, factory, and "little darlin'," he says today's lyrics allude to **Aretha Franklin** (in "XXX's And OOO's"), **Martin Luther King Jr.** and **Cosmo** ("My Kind Of Girl"), and **Bob Dylan** ("Gone Country"). We should point out that **Bob McDill**, who wrote "Gone Country," is a past

master of allusion, our favorite one being, "And those Williams boys still mean a lot to me/Hank and Tennessee" (in "Good Ole Boys Like Me"). The same song also works in references to **Uncle Remus**, **Stonewall Jackson**, **Thomas Wolfe**, and to famed DJs **John R** and **Wolfman**. It's like a grad student gone mad. Terr leaves us with this thought, which he styles "Terr's Law Of Yuppie Equilibrium": "The safety advantage of owning a Volvo is offset by the hazard of operating a cellular phone while driving it."

MARK YOUR CALENDAR: **Jim Rushing** will moderate ASCAP's 14th annual Country Songwriters Workshop set for March 29 at the society's Nashville offices. Those interested in attending may contact ASCAP for additional details... The **City Of Hope Celebrity Softball Challenge** is set for June 4 at Greer Stadium in Nashville. Tickets for the event went on sale through Ticketmaster Feb. 1... The **Charlie Louvin Bluegrass Festival** will be held Aug. 3-6 at the Tamarack Music, Crafts & Nature Park near Henderson, Tenn. Headliners are Louvin and his fellow Grand Ole Opry stars, **Jim & Jesse**.

SIGNINGS: Singer **Lisa Stewart** to **Kelly Junkerman** of Krage & Co. for management.



by Edward Morris

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	8	GARTH BROOKS LIBERTY 29689 (10.98/15.98) 8 weeks at No. 1	THE HITS	1
2	2	2	46	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	25	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
4	4	4	56	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	4
*** Greatest Gainer ***						
5	11	—	2	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
6	5	5	32	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	9	11	19	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
8	8	7	13	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
9	10	9	41	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
10	7	8	18	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
*** Pacesetter ***						
11	16	—	2	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	11
12	6	6	19	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
13	12	10	28	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
14	13	12	19	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
15	14	—	2	HANK WILLIAMS, JR. CURB MCG 77690/CURB (9.98/15.98)	HOG WILD	14
16	15	13	35	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
17	21	22	53	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
18	17	17	41	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
19	18	16	48	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
20	20	15	34	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
21	19	14	54	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
22	25	24	5	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	22
23	22	19	35	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
24	26	30	33	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
25	23	18	20	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
26	24	20	71	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
27	28	27	65	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
28	27	25	53	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
29	33	28	125	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
30	30	29	24	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
31	32	31	13	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
32	36	35	75	GARTH BROOKS ▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
33	37	36	29	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
34	39	33	18	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
35	35	32	19	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
36	34	26	13	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
37	38	34	19	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	50	53	69	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
39	31	21	13	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
40	40	37	122	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
41	42	44	5	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	41
42	29	23	17	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
43	41	39	136	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
44	43	41	102	BROOKS & DUNN ▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
45	45	46	182	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
46	46	42	73	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
47	53	49	24	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
48	48	48	33	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
49	44	38	21	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
50	57	59	16	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	50
51	54	50	39	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
52	52	47	50	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
53	55	51	54	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
54	60	54	127	VINCE GILL ▲ ⁵ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
55	64	58	62	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
56	49	43	15	VARIOUS ARTISTS ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
57	56	52	52	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
58	51	45	29	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
59	59	55	91	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
60	47	40	14	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
61	63	62	3	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	61
62	66	63	79	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
63	62	60	98	DWIGHT YOAKAM ▲ ⁷ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
64	71	65	3	JEFF FOXWORTHY LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	64
65	68	72	46	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
66	72	69	94	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
67	70	68	14	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
68	58	56	230	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
69	69	64	117	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
70	65	57	21	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
71	75	73	16	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
72	74	67	41	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
73	67	61	15	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
74	RE-ENTRY	134	BILLY RAY CYRUS ▲ ⁸ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
75	RE-ENTRY	194	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

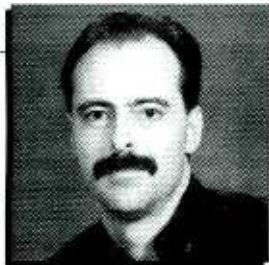
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING FEBRUARY 18, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 166 weeks at No. 1	GREATEST HITS	196
2	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	194
3	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	10
4	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	196
5	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	196
6	—	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	1
7	—	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	1
8	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	181
9	8	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	194
10	9	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	2
11	7	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	72
12	14	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	48
13	10	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	39

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	20
15	18	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	30
16	17	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	6
17	20	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	67
18	23	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	188
19	16	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	22
20	12	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	128
21	19	VINCE GILL ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	183
22	13	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	76
23	15	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	133
24	24	THE BELLAMY BROTHERS CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	19
25	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	38

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

WHAT'S NOT TO LOVE? Known primarily for his sentimental ballad singing, Epic's **Collin Raye** takes the top spot on the Hot Country Singles & Tracks chart with the hard-hitting "My Kind Of Girl." Epic's national promotion director, **Rob Dalton**, says the release has been Raye's fastest-moving single to date. Meanwhile, Raye's recording of "Let it Be" will be included in the upcoming Beatles tribute album on Liberty Records. "What the Beatles did with their arrangements brought a lot of country elements to pop music," says Raye.

GOALS IN THE FIRE: The current single from **BlackHawk's** self-titled debut album (Arista) is the lone Airpower winner this week. "Down In Flames" takes a four-notch jump (26-22) and handily surpasses the 2,500 detections required for the award. Another release making a substantial gain on the Hot Country Singles & Tracks chart is **George Strait's** "You Can't Make A Heart Love Somebody" (14-6), from the MCA album "Lead On." **Justin Case**, PD at WDSY Pittsburgh, says Strait's latest ballad has spurred unusual listener response. Meanwhile, Giant's **Clay Walker** is among the hottest movers of the week with "This Woman And This Man." On our chart just six weeks, Walker moves 15-10 and has the youngest release in the top 10. **Trisha Yearwood's** "Thinkin' About You" moves 24-17 as her similarly titled MCA album heads to retail for its Feb. 14 (Valentine's Day) release. Based upon the strength of the current single, and that of lead single "XXXX's & OOOO's," Yearwood's new album should make strong debuts on The Billboard 200 and Top Country Albums. **Vince Gill**, also on the MCA imprint, takes a whopping 10-place move (38-28) with "Which Bridge To Cross," while BNA's **Doug Supernaw** (31-24), Epic's **Joe Diffie** (43-36), Warner Bros.' **Randy Travis** (59-47), Liberty's **Tanya Tucker** (72-59), and Arista's **Diamond Rio** (49-41) and **Alan Jackson** (73-56) each post sizable gains with new releases.

BIG GAME: The promo staff at MCA brings home the Hot Shot Debut with **Reba McEntire's** "The Heart Is A Lonely Hunter," which checks in at No. 58 on Hot Country Singles & Tracks. McEntire's latest release comes from the album "Read My Mind," which moves 10-9 on Billboard's Top Country Albums chart. McEntire's prior single, "Till You Love Me," is still in rotation at radio.

STRAY BULLET: Casual chart-watchers may need to be reminded that any titles showing an increase in detections over the previous week are awarded bullets on the Hot Country Singles & Tracks chart regardless of chart movement. This week, "When Love Finds You" by **Vince Gill** shows a bullet because of a small increase, despite its downward move of 39-43.

GENERAL DELIVERY: While **Garth Brooks'** official address is somewhere in Goodlettsville, Tenn., his home has been at the top of the Top Country Albums chart for the past eight weeks. "The Hits," on Liberty, continues to sell steadily amid industry speculation regarding a successor for label head **Jimmy Bowen**, who resigned earlier this month due to health concerns (Billboard, Feb. 11). The Greatest Gainer Award on the album chart goes to Curb Records' **Sawyer Brown** for "Greatest Hits 1990-1995," which posts a gain in excess of 5,000 units and moves 11-5. Billboard's Pacesetter Award goes to Atlantic's **Neal McCoy** for his "You Gotta Love That" (16-11), which has a sales increase of 48% over the previous week, according to SoundScan.

SONY COLLECTION BEARS 'WITNESS' TO COUNTRY/GOSPEL

(Continued from page 28)

land, he was told the channel's capacity for incoming calls is 500 per hour. It received over 600 calls per hour from people wanting to order or request more information about "Silent Witness." People continued to call for days afterward, and those who couldn't get through on the phone wrote letters.

Strickland says that they had intended the evening to be a test and that it far exceeded their expectations. "It was not even a true sales attempt," he says of the TBN launch. "We never held up the product. We never ran a commercial. We only mentioned the price one time. We thought a few people would call out of curiosity. We expected a few hundred phone calls. We logged over 7,000 phone calls."

Strickland says they spent \$400,000 producing a high-quality video, and thus far it doesn't look like they'll have any trouble recouping their investment. The video can currently be ordered via 1-800-669-3398. Strickland says the Ray Stevens video is a prime example of how television and mail order can enhance instead of hamper retail sales, and they don't plan to have the "Silent Witness" video in stores until summer. However, consumers already are asking retailers for the video, and Strickland says they've had retailers calling, wanting to buy copies now. One chain offered \$4 above its asking price if they would ship 3,000 copies now, he says.

The buzz over the video is creating a great climate for release of the album, slated for late March or early April. Skaggs says the project is already complete and features Glen Campbell's "No More Night," Tammy Wynette's "Precious Memories," featuring the Master's Five, Marty Stuart with Jerry and Tammy Sullivan singing "Let Me Be A Witness," Marty Raybon's "Beulahland," the Gatlin Brothers' "Help Me," Sawyer Brown's "A Carpenter's Son," Ricky Skaggs' "Somebody's Prayin'" and "The Mind of Christ," Jerry and Tammy Sullivan's "At the Feet of Heaven," and Johnny Cash performing "Were You There When They Crucified My Lord?" and "Redemption."

"We took an old Johnny Cash cut

of 'Were You There When They Crucified My Lord?' It's Johnny Cash in the '60s in your face," Skaggs says. "And we edited that with one of the new songs from his album on the American label called 'Redemption.' We really wanted to honor him because Johnny Cash has been a steeple... [We] felt like there was something about his old sound that we wanted to bring and show his original concept, but to also show what he's doing right now speaking to a whole new generation."

Each of the songs recorded for the album is included on the video, along with the artist sharing their beliefs in their monologues. "When people see this, they see the excitement and the realism," Skaggs says. "These aren't scholarly people on this video tape. These aren't people who've gone to Bible college. These are common, everyday working peo-

'They're telling about something that means everything to them'

ple who happen to be musicians and singers. They're telling about something that means everything to them, and they are not ashamed of it."

The fact that country artists are openly speaking out about their faith makes "Silent Witness" something of a landmark project. Until recently, it wasn't considered a good career move to talk about religion. Skaggs knows that from first-hand experience. During his heyday on CBS, Skaggs says the label asked him to be less outspoken about his faith so as not to offend potential record buyers who might not agree with his beliefs.

"I definitely feel I was penalized," he says. "When I took the stand that I did, I had to pay for it, but I'm not bitter. I'm not angry. I don't hold anything against Sony. They did a great job with me, and I don't have any bitterness toward them whatsoever. I think any time we take a

stand in this world, we're going to have to pay a price."

Skaggs acknowledges his approach in those days to combining his musical and spiritual lives wasn't always palatable to country consumers, but says these days he's changed. "I've matured. I'm a much wiser, much more mature Ricky Skaggs, and that's what I'm bringing to Atlantic," he says of his new record deal.

Though some might think it ironic that Columbia is releasing the "Silent Witness" project, Skaggs points out that many of the people there who were voicing opposition to his outspokenness are no longer at the label. Also now that Charlie Daniels has released a Christian album and Marty Raybon plans to release one this year, the connection between country and gospel music is coming to the forefront again and artists no longer feel they have to keep their religious beliefs in the closet for fear of losing their record deal or looking too unhip to their fans.

"There's safety in numbers," Skaggs says. "There's an alliance now. People know they are not the only ones who are standing out on their faith. There was a time when everybody was so afraid they'd lose their record deal or their career, they wouldn't talk about it."

Like Skaggs, Strickland sees that climate changing and people in the industry becoming more excited about projects like "Silent Witness." He says before they had even shopped the project anywhere, they offered it to Sony because of the Sony artists involved. He says the response was immediate and extremely enthusiastic from senior VP Scott Siman and executive VP/GM Allen Butler. "They just flipped over it," he says.

In light of the success of the first volume of "Silent Witness," Strickland already has plans to shoot the next volume in March. The second project will once again feature country artists, but, in the future, Strickland says they are not only considering shooting a "Silent Witness" video featuring athletes, but also volumes featuring R&B artists, pop acts, and other celebrities from other genres of music.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
19 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	
64 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM	
71 ANYWAY THE WIND BLOWS (Audigram, BMI)	
13 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL	
57 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI) HL	
7 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	
18 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	
59 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
49 THE BIG ONE (Housenotes, BMI)	
47 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnnetonka, BMI) WBM	
41 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI)	
66 DEJA BLUE (Almo, ASCAP/Daddy Rabbit, ASCAP/DreamCatcher, ASCAP/Micropterus, ASCAP)	
37 DOCTOR TIME (W B M, SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	
22 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	
5 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM	
12 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL	
50 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry BMI)	
29 GOIN' THROUGH THE BIG O (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM	
11 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	
58 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark O, ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI)	
62 HEART TROUBLE (Irving, BMI/Little March, BMI) WBM	
4 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM	
42 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL	
44 I CAN BRING HER BACK (Cupit, BMI/Cupit Memares, ASCAP)	
51 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM	
31 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM	
45 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul	

Maio, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL	3 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL	2 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
67 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	33 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	10 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
25 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM	53 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM	23 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
34 LITTLE BY LITTLE (A H Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL	68 SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL	72 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP) WBM
9 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM	36 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	30 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
70 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI)	69 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP)	52 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingquap, BMI/Nubois, ASCAP) WBM
65 LOLA'S LOVE (EMI Blackwood, BMI) HL	20 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL	61 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Hoffkne, ASCAP) HL
35 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	56 SONG FOR THE LIFE (Tessa, BMI)	15 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
63 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrx Janus, ASCAP/Heart Of A Child, ASCAP) WBM	27 SOUTHBOUND (Beginner, ASCAP) WBM	24 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL
32 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	60 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Freshadow, BMI) WBM	43 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
46 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM	74 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)	14 WHEREVER YOU GO (Benefit, BMI/Irving, BMI) WBM
55 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP) HL	54 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM	28 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI)
75 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM	8 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM	48 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shama Twain, BMI/Zomba, ASCAP) WBM
16 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM	39 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) WBM	73 WORKIN' MAN BLUES (Sony Tree, BMI) HL
1 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	17 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	21 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
38 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Lrnde Manor, BMI/Right Key, BMI) HL	40 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM	6 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
26 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi, Bob,		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** No. 1 ***	
1	3	9	12	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
2	2	5	14	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
3	9	14	14	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
4	6	10	15	HERE I AM E. GORDY, JR. (T. ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
5	5	11	14	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
6	14	16	9	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
7	13	15	11	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (V) BNA 64260
8	12	12	11	TENDER WHEN I WANT TO BE J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
9	8	7	17	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
10	15	23	6	THIS WOMAN AND THIS MAN J. STROUD (J. PENNING, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
11	7	3	26	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON (C) (V) ARISTA 1-2778
12	17	18	10	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
13	16	21	8	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
14	19	24	8	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64267
15	20	20	12	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
16	1	1	14	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
17	24	28	6	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
18	18	19	13	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
19	23	26	9	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
20	21	22	12	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
21	4	4	19	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
				*** AIRPOWER ***	
22	26	30	10	DOWN IN FLAMES M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	BLACKHAWK (V) ARISTA 1-2769
23	10	2	16	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
24	31	36	6	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
25	32	40	11	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
26	22	8	17	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
27	28	34	12	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
28	38	61	3	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	VINCE GILL (C) (V) MCA 54976
29	25	13	17	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
30	34	38	11	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	◆ BOY HOWDY (C) CURB 76934
31	11	6	15	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
32	35	41	6	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
33	27	27	18	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
34	37	42	13	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
35	36	43	9	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
36	43	59	3	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
37	30	25	20	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
38	29	17	18	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
39	41	48	5	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	33	29	18	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
41	49	58	3	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
42	45	47	5	I BRAKE FOR BRUNETTES M. WRIGHT (S. RAMOS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
43	39	39	19	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
44	42	45	10	I CAN BRING HER BACK J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	◆ KEN MELLONS (C) (V) EPIC 77764
45	47	51	4	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
46	46	46	12	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
47	59	—	2	THE BOX K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
48	50	54	6	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
49	44	44	20	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
50	56	—	2	GIVE ME ONE MORE SHOT G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
51	40	31	20	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
52	51	50	8	TRYIN' TO GET TO NEW ORLEANS S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	◆ THE TRACTORS (V) ARISTA 1-2784
53	52	49	13	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
54	53	52	13	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
55	54	60	6	LOVE IS NOT A THING R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	◆ RUSS TAFF (C) (V) REPRISE 18029/WARNER BROS.
56	73	—	2	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
57	55	68	3	BAD DOG, NO BISCUIT R. LANDIS, J. CARLTON (W. KITCHENS, R. FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
				*** Hot Shot Debut ***	
58	NEW		1	THE HEART IS A LONELY HUNTER T. BROWN, R. MCENTIRE (M. D. SANDERS, E. HILL, K. WILLIAMS)	REBA MCENTIRE (V) MCA 54987
59	72	—	2	BETWEEN THE TWO OF THEM J. CRUTCHFIELD (M. CATES)	TANYA TUCKER LIBERTY ALBUM CUT
60	69	—	2	STAY FOREVER A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) CURB MCG 76929
61	58	63	4	TYLER H. SHEDD, D. DANIEL (D. DANIEL, L. ROGGE)	◆ DAVIS DANIEL (C) (V) POLYDOR 851 398
62	48	32	18	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (V) RCA 62961
63	65	—	2	LOOKING FOR THE LIGHT S. BUCKINGHAM, B. CHANCEY (L. HENGBER, T. MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
64	57	56	14	ANGELS AMONG US J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
65	62	66	4	LOLA'S LOVE B. CHANCEY, P. WORLEY (D. LINDE)	RICKY VAN SHELTON (C) (V) COLUMBIA 77792
66	66	75	3	DEJA BLUE J. SCAIFE, J. COTTON (C. WISEMAN, D. LOWERY)	◆ BILLY RAY CYRUS (C) (V) MERCURY 856 482
67	64	67	5	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD MCA ALBUM CUT
68	70	72	3	SEA OF COWBOY HATS B. BECKETT, H. SHEDD (C. WRIGHT, D. DODSON, J. MELTON)	◆ CHELY WRIGHT (C) (V) POLYDOR 851 430
69	NEW		1	SOMEBODY WILL J. LEO (W. ALDRIDGE, B. CRISLER, S. D. JONES)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54986
70	NEW		1	LITTLE MISS HONKY TONK S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
71	NEW		1	ANYWAY THE WIND BLOWS R. L. PHELPS, D. PHELPS, K. LEHNING (J. J. CALE)	◆ BROTHOR PHELPS (C) (V) ASYLUM 64461
72	71	70	5	TOUGHER THAN THE REST G. BROWN, J. BOWEN (B. SPRINGSTEEN)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
73	61	55	11	WORKIN' MAN BLUES B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
74	68	65	18	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
75	63	57	15	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
2	3	—	2	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
3	2	—	2	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER GIANT
4	4	1	5	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE RCA
5	5	2	5	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
6	10	8	13	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STANSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
7	11	10	12	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE EPIC
8	8	5	6	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
9	13	7	6	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA
10	6	6	20	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
11	14	11	12	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
12	7	3	4	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE ATLANTIC
13	12	12	6	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW MERCURY

14	9	9	6	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS ARISTA
15	15	4	4	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL WARNER BROS.
16	17	15	13	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL MCA
17	19	20	17	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER GIANT
18	18	14	10	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH POLYDOR
19	21	19	24	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
20	—	21	18	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO ARISTA
21	20	18	4	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA
22	16	16	10	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS ERIC
23	—	25	8	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS ARISTA
24	—	—	38	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
25	22	23	9	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY ATLANTIC

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Latin Notas



by John Lannert

SAMBA POPPIN': When pop-flavored samba sounds emerged from São Paulo in the early '90s, industryites viewed the music as little more than a musical fad they eventually dubbed "new samba" or "samba paulista." But when *Raça Negra's* eponymous RGE album, containing samba-pop covers of *sertaneja* hits, ended up selling 750,000 units in 1992, industry ears began to perk and bands were signed.

Now every major label has a strong roster of samba-pop acts, among them, BMG (*Grupo Raça, Só Pra Contrariar, and Os Morenos*), PolyGram (*Ginga Pura and Grupo Pir- raça*), EMI (*Razão Brasileira, Negritude Jr, and Só Preto Sem Preconceito*), Continental (*Cravo E Canella, Banda Brasil, Cristina Monteiro, and Grupo Molejo*), and Sony (*Grupo Tempero and Adriana Ribeiro*).

The new samba acts are led by young musicians who compose easy swinging, catchy songs that Brazilian radio has heartily embraced. *Jorge Cardoso*, a noted, longtime samba musician and producer, says that samba-pop has gained acceptance from erstwhile rock fans put off by the aloof, cryptic compositions of Brazilian and non-Brazilian rock acts.

"When I was a teenager, I used to listen to the Beatles and Rolling Stones," says Cardoso. "But suddenly, rock'n'roll musicians began to speak [only] to themselves. So the young crowd began looking for something different."

The new samba current began as a dance craze in São

Paulo's suburban dance halls, where a light and simple swing is preferred over thunderous, complex grooves popular in Rio de Janeiro and Salvador. "Traditional samba composers, such as *Zaca Pagodinho* or *Almir Guineto* are too sophisticated," says Cardoso, adding that the only goal of the new crop of samba artists is to please the audience.

"Besides, they have a healthy image—they don't drink, [they] stay away from drugs, and are very professional." Not surprisingly, Cardoso opines that samba pop has come to Brazil to stay.

GETTING CAUGHT UP: Opening acts for the Rolling Stones' final South American show Feb. 19 in Santiago, Chile, are Sony Argentina's *Ratones Paranoicos* and EMI Chile's *Los Barracos*.

CHART NOTES: Bronco's "Qué No Me Olvide" (Fonovisa) strengthens its chart-topping grip on the Hot Latin Tracks this week by building a 557-point lead over Selena's "Fotos Y Recuerdos" (EMI Latin), which vaults 12-2. Also showing a strong chart burst this week is Luis Miguel's "Todo Y Nada" (WEA Latina), up 13-4.

For the 23rd-straight week, Luis Miguel's "Segundo Romance" (WEA Latina) remains comfortably atop the Billboard Latin 50, outselling Selena's No. 2 entry "Amor Prohibido" (EMI Latin) by nearly 2-1. Elsewhere in the top 10, there is very little movement, save Emilio's "Soundlife" (EMI Latin), which returns (moving 17-8) after a four-week absence. One last item: Who would have thought that India's "Dicen Que Soy" (Soho Latino/Sony) would be the highest charting salsa album of the year? The set's huge hit "Ese Hombre" helped propel the album to No. 5 last week, the highest chart position ever for a female salsa artist. This week "Dicen Que Soy" eases to No. 7.

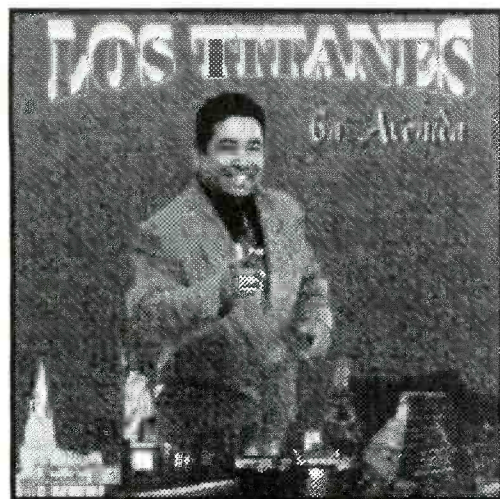
THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	24	LUIS MIGUEL ●	WEA LATINA 97234	23 weeks at No. 1 SEGUNDO ROMANCE
2	4	46	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
3	3	85	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
4	2	40	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
5	7	34	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
6	6	21	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
7	5	19	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
★ ★ ★ GREATEST GAINER ★ ★ ★					
8	17	10	EMILIO	EMI LATIN 29116	SOUNDLIFE
9	8	85	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
10	9	65	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
11	11	85	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
12	12	85	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
13	13	13	BANDA MACHOS	FONOVISA 6022	GRACIAS MUJER
14	14	8	MANA	WEA LATINA 98722	EN VIVO
15	15	5	LIBERACION	FONOVISA 6027	PARA ESTAR CONTIGO
16	21	9	LA TROPA F	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
17	19	38	LOS TIGRES DEL NORTE	FONOVISA 6017	LOS DOS PLEBES
18	10	21	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
19	28	2	RAUL DI BLASIO	EMI LATIN 32109	GREATEST HITS
20	16	6	FRANKIE RUIZ	RODVEN 3154	MIRANDOTE
21	31	16	JAIME Y LOS CHAMACOS	FREDDIE x	COMO TE LLAMAS PALOMA?
22	22	85	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
23	25	13	FAMA	SONY 81546	ENAMORATE
24	24	85	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
25	18	14	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
26	27	85	JULIO IGLESIAS ▲	SONY 38640	JULIO
27	26	22	ANA GABRIEL	SONY 81401	AYER Y HOY
28	29	9	LOS REHENES	FONOVISA 6021	NI EL PRIMERO, NI EL ULTIMO
29	37	44	LA MAFIA	SONY 81215	VIDA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
30	NEW ▶		WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
31	42	50	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
32	30	32	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
33	35	5	EZEQUIEL PENA	FONOVISA 6024	YO VENDO UNOS OJOS VERDES
34	41	85	GIPSY KINGS	ELEKTRA 61390/EEG	LIVE!
35	32	85	GIPSY KINGS	ELEKTRA 60892/EEG	MOSAIQUE
36	20	16	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
37	44	7	LOS TEMERARIOS	AFG SIGMA 3007	EN CONCIERTO VOL. 1
38	RE-ENTRY		VIKKI CARR	GLOBO 81393/SONY	RECUERDO A JAVIER SOLIS
39	RE-ENTRY		LOS FUGITIVOS	RODVEN 3112	TE CONQUISTARE
40	33	29	JUAN LUIS GUERRA 440	KAREN 21110/BMG	FOGARATE
41	45	17	CHAYANNE	SONY 81366	INFLUENCIAS
42	39	4	BANDA MACHOS	FONOVISA 6028	16 HITS
43	RE-ENTRY		LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
44	38	75	M. A. SOLIS Y LOS BUKIS ●	FONOVISA 6002	INALCANZABLE
45	36	9	LUIS MIGUEL	EMI LATIN 31642	ROMANTICO DESDE SIEMPRE
46	RE-ENTRY		LOS FUGITIVOS	RODVEN 3051	VANIDOSA
47	40	29	VICENTE FERNANDEZ	SONY 81321	RECORDANDO A LOS PANCHOS
48	34	3	LOS CAMINANTES	LUNA 4035/FONOVISA	LAGRIMAS AL RECORDAR
49	RE-ENTRY		CRISTIAN	MELODY 0503/FONOVISA	CAMINO DEL ALMA
50	47	13	SELENA	EMI LATIN 30907	12 SUPER EXITOS

LOS TITANES

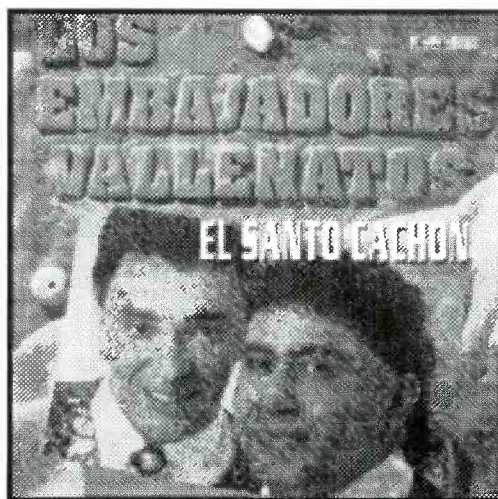
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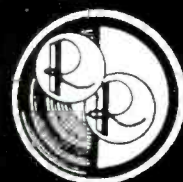
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○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Soaring CD Sales Spur Brazilian Market

BY ENOR PAIANO

SAO PAULO, Brazil—Propelled in part by a dramatic increase in CD sales, Brazil's 1994 record market swelled by 79% since 1993, reaching \$588 million. A downturn in piracy

and the government's "Real" economic policy are credited with aiding in its spurt.

Unit sales hit 63.1 million, with CD sales accounting for 40 million units—a stunning 91% increase over the 21 million sold in 1993. Unit sales of vi-

nyl—a persistently popular format in Brazil—eased from 16.4 million to 14.4 million. Cassette sales accounted for only 8.7 million units.

The market's sales tallies were compiled by Brazilian trade group Associação Brasileira dos Produtores de Disco (ABPD). ABPD president Manoel Camero points out that the domestic market's latest results could "make Brazil the ninth-largest world market." Brazil ranked 13th in 1993, according to the IFPI.

The domestic market's unit sales nearly doubled over the 34.5 million units sold just two years ago, when the country was mired in an economic slump. Sales improved to 44.2 million units in 1993. Record executives were expecting 1994 sales to approach 60 million units, but a strong holiday season helped the industry exceed that number. The small, but expanding, domestic video market also posted an impressive 25% sales increase to 156,000 units.

Sony and PolyGram battled for market leadership over 1994, with Sony closing the year on top at 11.3 million units sold—one million more than PolyGram. Camero credits Sony's triumph to a robust holiday season bolstered by sales of Roberto Carlos' self-titled album, which he releases every Christmas. Camero says the 1994 edition sold a "landmark" 1.5 million units.

The crackdown on pirate activity also is helping to boost the domestic market's sales. "The amount of cassette tapes coming in from Paraguay is lower, and the police actions against illegal tape producers and retailers are increasing," Camero says.

In 1994, Brazilian police confiscated \$1 million worth of duplicating machines and tapes, double 1994's amount. Nonetheless, there is ample room for improvement. Camero estimates that 20 million counterfeit tapes were sold last year.

The positive impact of the Real anti-inflation initiative that sparked a spurt in consumer spending last year has yet to be fully realized, says Camero. Therefore, he reckons that Brazil's record market will increase by 10% in 1995. "The effects of the Real began to be felt only after July," says Camero. "So there's still room to grow."

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
*** No. 1 ***					
1	1	8	3	BRONCO FONOVISA	QUE NO ME OLVIDE 2 weeks at No. 1
2	12	29	3	SELENA EMI LATIN	FOTOS Y RECUERDOS
3	2	2	17	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO
4	13	—	2	LUIS MIGUEL WEA LATINA	TODO Y NADA
5	5	9	11	CRISTIAN MELODY/FONOVISA	CON TU AMOR
6	9	10	13	LOS MIER FONOVISA	TE AMO
7	10	7	10	LIBERACION FONOVISA	VUELVE MI AMOR
8	3	1	15	SELENA EMI LATIN	◆ NO ME QUEDA MAS
9	6	4	13	LUCERO MELODY/FONOVISA	SIEMPRE CONTIGO
10	4	6	10	FITO OLIVARES FONOVISA	EL COLESTEROL
11	18	28	3	LOS REHENES FONOVISA	PREGUNTAME A MI
12	8	5	6	MARCO ANTONIO SOLIS FONOVISA	POPURRI
13	11	3	16	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA
14	14	12	5	LOS TIRANOS DEL NORTE FONOVISA	NO VOLVERE
15	7	11	11	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
16	15	13	13	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR
*** AIRPOWER ***					
17	25	—	2	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE
18	16	20	3	BANDA PACHUCO LUNA/FONOVISA	MITAD TU, MITAD YO
*** AIRPOWER ***					
19	22	23	3	EDNITA NAZARIO EMI LATIN	COMO ANTES
*** AIRPOWER ***					
20	23	—	2	OLGA TANON WEA LATINA	◆ ENTRE LA NOCHE Y EL DIA
21	19	15	12	LA DIFERENZIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
22	17	14	14	FAMA SONY	◆ QUIERO VOLVERTE A VER
23	21	17	5	FRANKIE RUIZ RODVEN	MIRANDOTE
24	NEW ▶	1	1	LOS MIER FONOVISA	BORDADA A MANO
25	26	30	3	EMILIO EMI LATIN	DONDE ANDARA
26	35	38	3	PAQUITO HECHAVARRIA SONY	PIANO
27	28	22	17	SPARX FONOVISA	◆ TE AMO, TE AMO, TE AMO
28	30	24	5	ANNA ROMAN SONY	CARTA DE AMOR
29	20	16	9	EZEQUIEL PENA FONOVISA	PREFIERO PARTIR
30	NEW ▶	1	1	ANA GABRIEL SONY	COMO AGUA PARA CHOCOLATE
31	24	32	3	CHAYANNE SONY	GAVILAN O PALOMA
32	31	21	5	LOS FUGITIVOS RODVEN	LA NOVIA
33	37	—	2	BANDA MACHOS FONOVISA	MI OTRA MITAD
34	NEW ▶	1	1	SPARX FONOVISA	QUE DEBO HACER
35	NEW ▶	1	1	LOS TRAILEROS DEL NORTE FONOVISA	DECIR AMANTE
36	36	—	3	DIVINO FONOVISA	LLORARAS
37	NEW ▶	1	1	LA TROPA F MANNYWEA LATINA	LAGRIMAS
38	NEW ▶	1	1	RICARDO ARJONA SONY	REALMENTE NO ESTOY TAN SOLO
39	38	33	9	BANDA MACHOS FONOVISA	LAS HABAS
40	NEW ▶	1	1	GRUPO TENTACION LUNA/FONOVISA	VIDA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 LUIS MIGUEL WEA LATINA TODO Y NADA	1 FRANKIE RUIZ RODVEN MIRANDOTE	1 BRONCO FONOVISA QUE NO ME OLVIDE
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 PAQUITO HECHAVARRIA SONY PIANO	2 SELENA EMI LATIN FOTOS Y RECUERDOS
3 LUCERO MELODY/FONOVISA SIEMPRE CONTIGO	3 GILBERTO SANTA ROSA SONY MAL HERIDO	3 LA MAFIA SONY ME DUELE ESTAR SOLO
4 EDNITA NAZARIO EMI LATIN COMO ANTES	4 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	4 LOS MIER FONOVISA TE AMO
5 CRISTIAN MELODY/FONOVISA CON TU AMOR	5 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	5 LIBERACION FONOVISA VUELVE MI AMOR
6 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	6 TITO ROJAS M.P. TAMBIEN NOS DUELE	6 FITO OLIVARES FONOVISA EL COLESTEROL
7 CHAYANNE SONY GAVILAN O PALOMA	7 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	7 LOS REHENES FONOVISA PREGUNTAME A MI
8 RICARDO ARJONA SONY REALMENTE NO ESTOY...	8 ALEX D'CASTRO RODVEN SUENO DESPIERTO	8 TIRANOS DEL NORTE FONOVISA NO VOLVERE
9 EMMANUEL SONY QUIERO UN BESO	9 LUIS MIGUEL WEA LATINA TODO Y NADA	9 MARCO ANTONIO SOLIS FONOVISA POPURRI
10 BRAULIO SONY SOLOS TU Y YO	10 VICTOR MANUELLE SONY POR EJEMPLO	10 SELENA EMI LATIN NO ME QUEDA MAS
11 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...	11 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	11 BANDA PACHUCO LUNA/FONOVISA MITAD TU...
12 JUAN GABRIEL AROLA/BMG MURIENDO DE AMOR	12 EDNITA NAZARIO EMI LATIN COMO ANTES	12 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
13 CHARLIE MASSO SONY AUN ME GUSTAS TU	13 GIRO SDI/SONY SIEMPRE	13 LA DIFERENZIA ARISTA- TEXAS/BMG LINDA...
14 MANA WEA LATINA PERDIDO EN UN BARCO	14 RIKARENA J&N/EMI LATIN NUNCA TE MENTI	14 FAMA SONY QUIERO VOLVERTE A VER
15 JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	15 ROBERTO ROENA M.P. LOS CAMINOS DE MI GENTE	15 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

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Heart, Soul & A Manager. EMI-Brazil president Jo Govaerts, left, presents a gold record to Jon Secada's manager, Emilio Estefan, for Secada's "Heart, Soul & A Voice" album, which sold more than 150,000 units. Gold records in Brazil are awarded to albums selling more than 100,000 units.

Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	3	23	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
2	1	29	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
3	10	5	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
4	4	13	SANDI PATTI WORD 9443 HS	FIND IT ON THE WINGS
5	6	11	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
6	2	27	NEWSBOYS STARSONG 8814	GOING PUBLIC
7	9	21	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
8	8	11	MICHAEL CARD SPARROW 1421/CHORDANT	POIEMA
9	7	17	4 HIM BENSON 4046	THE RIDE
10	5	115	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
11	12	69	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
12	11	69	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
13	14	57	TWILA PARIS STARSONG 8805	BEYOND A DREAM
14	16	3	CHARLIE PEACOCK SPARROW 1371/CHORDANT	EVERYTHING THAT'S ON MY MIND
15	13	19	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
16	17	43	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
17	15	11	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
18	22	3	NEW SONG BENSON 2261	PEOPLE GET READY
19	20	3	CRYSTAL LEWIS METRO ONE 0138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
20	25	143	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
21	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
22	33	49	MICHAEL CARD SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
23	35	25	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
24	40	53	POINT OF GRACE WORD 26014	POINT OF GRACE
25	24	3	ACAPPELLA COMPANY WORD 6056	HEAR IT IN OUR VOICE: VOL. 2
26	19	109	NEWSBOYS STARSONG 8251	NOT ASHAMED
27	NEW▶		THE KRY FREEDOM 9851/MALACO	YOU
28	NEW▶		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 4301/OVERITY HS	SHOW UP!
29	RE-ENTRY		CARMAN SPARROW 1339/CHORDANT	ABSOLUTE BEST
30	21	59	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/CHORDANT	EVOLUTION
31	RE-ENTRY		RON KENOLY INTEGRITY 055/CHORDANT	GOD IS ABLE
32	18	9	ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
33	27	17	CARMAN EVERLAND 9475/WORD	YO KIDS 2
34	NEW▶		ALVIN SLAUGHTER HOSANNA 061/INTEGRITY	REVIVE US AGAIN
35	NEW▶		GAITHER VOCAL BAND CHAPEL HILL 3315/CHORDANT	TESTIFY
36	RE-ENTRY		SIERRA STARSONG 1003	SIERRA
37	RE-ENTRY		CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
38	31	87	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
39	32	15	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG
40	23	37	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE

● 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. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

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In the SPIRIT



by Lisa Collins

BREAKING UP IS Hard To Do: That's according to **Fred Hammond**, lead singer and co-founder of **Commissioned**. Hammond still hasn't made official his departure from the group, but that announcement is imminent, as he retired from the Grammy-nominated sextet in December. Since then, rumors of the group's demise have been rampant.

Not true, says Hammond. "I am retiring, but it's not really a breakup. The group is going to continue on."

Unlike past publicized tensions surrounding the departure of former members **Keith Staten** (now on Glorious Records) and **Michael Brooks** (the innovative force behind **Witness**, CGI Records' Stellar-winning top female vocal group), Hammond's split from the group is amicable. "Nobody wanted this to happen," Hammond says, "but I think everybody's ready to move on, and we want to keep it positive and upbeat. Ain't no mudslinging going on."

After 12 years and nine albums, it was a difficult decision for the 34-year-old performer/producer, long credited as the group's driving force. "This whole last year was agonizing," he says. "I knew there was going to be some sort of change. I just didn't know who, what, where, when, and how. The agonizing part was that I didn't want to go. Commissioned was my comfort zone."

"But"—he pauses for a moment—"I just felt like we had peaked. The record company was behind us and pushing us, but it seemed we'd leveled off. And vision-wise, we were growing apart. It was like six people driving a car with only one steering wheel."

Today, Hammond—who also holds the distinction of being one of gospel's hottest producers—is much more confident about the decision. "I am moving on with **RFC** [his choir], and I'm going to do more producing," he says. "Also, last year, I became a psalmist for my church here in Detroit, Great Faith Ministries, so a lot of my attention now is going from just evangelism to exhortation of the saints. I'm going to be doing more church-oriented functions across the nation."

For the moment, his attention has shifted to "The Inner Court," his third Benson release as a solo artist. Thus far, it is getting a great deal of airplay. Hammond hopes that will translate into big sales. "I have a good feeling about this project. It's a new direction for me, but just like people said I was crazy when I stopped working with the **Winans** to form **Commissioned**, this, too, is a step. For me, it's the next step."

BRIEFLY: Congratulations to **GospoCentric** founder **Vicki Mack-Lataillade** on what appears to be her first gold record. She's been notified by Sparrow Distribution that sales of **Kirk Franklin & the Family's** self-titled debut have crossed the 500,000 mark. The Recording Industry Assn. of America has been called in to do an official count . . . **Savoy Records** officially kicked off the **Anointed Pace Sisters'** second release with a party in Atlanta . . . Feb. 27 was set as the date for **Douglass Miller's** next live project for CGI Records. The session—originally set for last month—had to be rescheduled due to the passing of his mother . . . And **Bobby Jones'** biannual **Gospel Explosion** and annual **Vision Awards** get under way Feb. 23-25 in Miami.

Gospel LECTERN



by Deborah Evans Price

WORTH THE WAIT: Nearly 700 relatives, friends, and fans of the **Waiting** celebrated the band's new **Anastasia Records** project, "Blue Belly Sky," at an album release party at the Strand in Marietta, Ga. It was an evening of great music that began with **Third Day**, a popular local band that is close to inking a deal. **Anastasia** signees **Villanelle** followed with an enjoyable set, showcasing tunes from the just released "Pinwheels And Orange Peels," which, like the **Waiting's** disc, is being distributed by **R.E.X.**

Though the two opening acts were good, it was the **Waiting's** night. Guitarist **Todd Olsen**, drummer **Brandon Thompson**, bassist **Clark Leake**, and lead vocalist **Brad Olsen** performed an incredible set. Originally known as **Begin Again**, the **Waiting** was formed in 1988 and has become one of Christian music's best alternative bands. **Leake**, **Todd Olsen**, and **Thompson** are all excellent musicians, and front man **Brad Olsen** is mesmerizing. A consummate entertainer, **Olsen** is equally at home performing one of the band's originals, leading the crowd in a medley of classic hymns, or reviving a '70s chestnut like the **Jackson Five's** "I Want You Back"—all of which he did during the **Waiting's** set—not to mention the fact that he enthusiastically dove into the audience more than once.

Mixing secular hits like **Paul Simon's** "Loves Me Like A Rock" and **Lynyrd Skynyrd's** "Sweet Home Alabama" with original songs like "Truly Amazing" and "Mercy Seat"—then adding a few hymns and tossing in an **Elvis Presley** tune—might seem like an odd or overly ambitious mix, but for the **Waiting** it works. Their versatility makes them a great live band—a quality that was not lost on the enthusiastic crowd, which spent most of the evening mosh-

ing to the music. I have to admit it was my first experience with moshing, and while standing on the fringe of the mosh pit I got knocked over a chair by a couple of overly enthusiastic fans. (Hey, who said covering Christian music was easy?) I really had a great time. And I want to thank **R.E.X.'s Jay Swartzendruber** and the **Syndicate's Chris Well** for expanding my knowledge of the Christian alternative scene during the trip.

PATTY CANCELS: **Sandi Patty** has canceled her upcoming spring tour with **4 Him**. "She simply wasn't ready to go back on the road. That's the basis for her decision," manager **Matt Baugher** says. "Sandi takes her position seriously . . . and right now she didn't feel that she was currently at the spot to go out and perform in front of hundreds of thousands of people." **Baugher** says **Patty** will continue to perform concerts with symphonies around the country and the **Find It On The Wings** tour will be rescheduled.

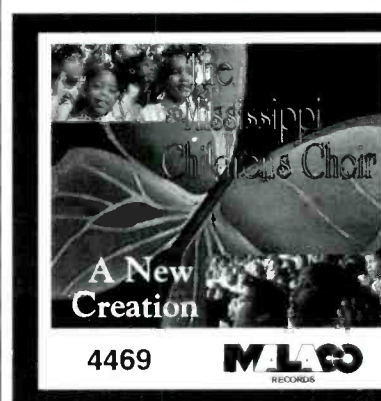
ALOHA JIMMY: Citing his recent bout with cancer, **Jimmy Bowen** has resigned his post as co-chairman of **EMI Christian Music Group** and is retiring to Hawaii (**Billboard**, Feb. 11). **EMI Music** president/CEO **Jim Fife** will assume **Bowen's** responsibilities along with co-chairman **Billy Ray Hearn**. **Bowen** was the first mainstream music mogul to become involved in the Christian field through **EMI's** purchase of **Sparrow** in 1992. His belief in the industry's potential drew more mainstream attention and gave the genre a boost in terms of exposure and credibility. His involvement will be missed. We wish him all the best.

NAMES IN THE NEWS: **Paul Overstreet** has signed with **Integrity Music** . . . **The Cathedrals** recently celebrated their 30th anniversary at **Opryland's Aeff Theater** in Nashville. Congratulations on 30 years of great music! . . . **Olanda Draper** has signed with **Warner Alliance** . . . **Myrrh** recording artist **Bryan Duncan** performed for the **San Francisco 49ers** pregame chapel service before the **Super Bowl**—then watched the game from a special section reserved for **49ers** guests.

Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	23	HELEN BAYLOR WORD 66443/EPIC HS	17 weeks at No. 1 THE LIVE EXPERIENCE
2	2	27	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
3	5	83	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119 HS ●	KIRK FRANKLIN AND THE FAMILY
4	4	87	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
5	3	35	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
6	6	13	TRAMAINE HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
7	7	17	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
8	9	39	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
9	8	39	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT IT'S OUR TIME	
10	13	23	VICKI WINANS INTERSOUND 9127	VICKI WINANS
11	17	15	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
12	10	19	STEPHANIE MILLS GOSPO-CENTRIC 72123	PERSONAL INSPIRATIONS
13	12	29	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
14	14	91	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	15	29	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
16	11	15	ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
17	NEW		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010/VERITY HS	SHOW UP!
18	22	7	THE MISSISSIPPI MASS CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
19	16	15	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
20	19	9	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 51443/SPARROW	WAIT ON THE LORD
21	RE-ENTRY		BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
22	23	33	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
23	18	19	ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
24	31	11	DALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
25	21	49	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
26	34	15	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J	THE FAMILY
27	20	27	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
28	30	5	FLORIDA MASS CHOIR INTERSOUND 9133	HOLY
29	24	5	SECOND CHAPTER DDS 001/JAMM	FEEL THE SPIRIT
30	33	3	PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
31	29	11	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116	I SEE A MIRACLE
32	25	65	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
33	36	3	DANIEL WINANS GLORIOUS 504/INTEGRITY	NOT IN MY HOUSE
34	32	7	KIM STRATTON GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE
35	NEW		THE KURT CARR SINGERS GOSPO-CENTRIC 2126	SERIOUS
36	26	15	CHICAGO MASS CHOIR CGI 1122	I'M SO GRATEFUL
37	27	13	O'LANDA DRAPER WORD 9488/EPIC	LIVE - A CELEBRATION OF PRAISE
38	NEW		FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
39	38	9	JAMES BIGNON & DELIVERANCE ATLANTA INT'L 10201	HEAVEN BELONGS TO YOU
40	RE-ENTRY		WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE

● 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. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.



The Mississippi Children's Choir can float like a butterfly and sing unto Thee . . . new from M&L RECORDS

REPRISE'S WILCO READY IN 'A.M.'

(Continued from page 13)

nal Uncle Tupelo drummer Mike Heidorn—which is to have an album on a Warner imprint in the summer.

Besides Tweedy, Wilco also includes former Tupes John Stirratt, Ken Coomer, and Max Johnston. On the record, Wilco used Brian Henneman, leader of the Bottle Rockets, on guitar. By the time Wilco was ready to play a string of East Coast and Midwestern dates in December and January, Jay Bennett (formerly of Titanic Love Affair) had filled the lead guitar position.

Things have started for Wilco right where Uncle Tupelo left off, says Tweedy. "Over half the shows were sellouts. We played in some places that were smaller than where Uncle Tupelo played, but generally we played markets that were better for Uncle Tupelo and that helped us."

Peter Standish, product manager at Reprise, says, "The main thing to emphasize with Wilco is that this is an [act] of great depth and integrity. I think Wilco will continue to gradually build on the base that they've developed with Uncle Tupelo, but I think they will build beyond that."

The sound is that indefinable yet immediately recognizable blend of country-roots and rock with alternative values that should make Wilco, like Uncle Tupelo, a critics' favorite. For Standish, Wilco's unique approach creates opportunities.

"Who out there sounds like Wilco? To me, they're like a cross between Creedence Clearwater meets Dinosaur Jr."

Standish says.

"Areas we'll emphasize the most," he adds, "will continue to be press, which has been a tremendously successful area for Uncle Tupelo. Of major importance will be alternative/college and Triple A radio. The first emphasis track is going to be 'Box Full Of Letters,' for which they'll make a video."

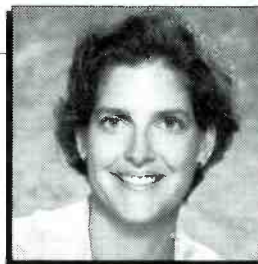
Jim McGuinn, PD at modern rock KPNT St. Louis, which has played "Long Cut" and "Gun" by Uncle Tupelo in medium rotation, admits the sound is a hard sell. "It's tough for bands in the rootsier country rock vein at modern rock. They'll do better at Triple A and possible AOR. Tupelo was not a radio band; the fact that they get played here, which is considered their hometown, was more the exception than the rule."

Nevertheless, "Passenger Side" from "A.M." was included on the station's recent limited-edition CD of local music, "Pointessential Vol. One." McGuinn says response to the track was strong, and he's looking forward to a stronger single like "Box Full Of Letters."

Standish says, "I think what [Wilco is] doing doesn't exactly fit in the pocket of what those formats are looking for. In my experience, that's the strength of this band."

Tweedy says Wilco will work more closely with the record company in its promotional efforts than the Uncle Tupelo musicians did. "I imagine they'll try to do a lot of the same things, with a little more cooperation, probably."

Classical KEEPING SCORE



by Heidi Waleson

VALentine's DAY: The Advocate is hosting "coming out" parties in New York and San Francisco for Teldec's new "Sensual Classics, Too," billed as the first romantic title created by a record company for the gay market. The CD, whose cover photo shows two men embracing, is a compilation of orchestral excerpts and continues the company's "Sensual Classics" line. The album is being advertised in the gay press, including the Advocate and Out, as well as mainstream outlets, and billboards with the art will go up in San Francisco and Los Angeles.

Atlantic Records' marketing division, which oversees Teldec, came up with the plan. Says Kevin Copps, who heads the division, "As four of us in the office are gay, it was only natural that the idea for an alternate version [to Sensual Classics I and II] would surface." The label also cites national advertising trends (such as ads for the Ikea retail stores) that openly address gay consumers.

It's a good season for gay awareness elsewhere in the music world too: The new opera "Harvey Milk," about the gay San Francisco activist, is playing to enthusiastic houses at the Houston Grand Opera and comes to the New York City Opera in April.

ALso selling romance is Harmonia Mundi USA, which is giving Anonymous 4's "Love's Illusion" a little extra push for Valentine's Day. Store displays feature blowups of the album's pretty Unicorn Tapestry cover (red, of course), plus red cutout hearts that suggest "Give your Valentine the Music of Romance." A ribboned chocolate heart with a Cupid on it goes with the

promotion.

NEW FACES ON THE PODIUM: Youth is the story over at the venerable Boston Pops: Its new conductor, succeeding John Williams, is 35-year-old Keith Lockhart. (Arthur Fiedler, whose name is still synonymous with that band, was also 35 when he started his Pops tenure, back in 1930: that relationship lasted half a century.) Lockhart will also direct the Boston Symphony's Youth Concerts. Born in Poughkeepsie, N.Y., Lockhart has been associate conductor for the Cincinnati Symphony and the Cincinnati Pops, as well as music director for the Cincinnati Chamber Orchestra, since 1992. In addition to his orchestral duties, he has recorded with Mel Tormé and toured as conductor for vocalist Mandy Patinkin. Sony Classical will continue recording the Pops, working with both Lockhart and Williams, who becomes laureate conductor of the orchestra.

ALso breaking new ground is the Saint Louis Symphony, where the New York conductor Marin Alsop has been named to a newly created post, creative conductor chair, beginning with the 1996-97 season. Alsop, 38, will artistically oversee many of the numerous community outreach activities undertaken by the orchestra, including its merger with a community music school, and a number of partnership programs made possible by the orchestra's new, unusually flexible musicians' contract. She will also be experimenting with new concert formats.

Experimentation is Alsop's milieu: She founded the New York-based Concordia Orchestra to combine classical repertoire with 20th-century American works and jazz (recorded on Angel and Musicmasters), and String Fever, a 14-piece all-string swing band. She is also music director of the Colorado Symphony, the Long Island Philharmonic, and the Eugene Symphony. She will relinquish the two latter posts in 1996.

Music helps us through our hard times.
Don't you think it's time we helped
musicians through theirs?

SWEET RELIEF MUSICIANS FUND

a non-profit organization dedicated to
helping musicians in medical crisis



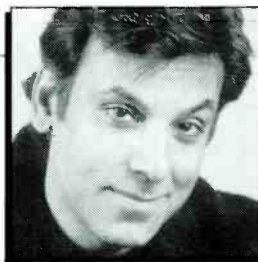
Sweet Relief's goal is to help musicians who have medical bills they are unable to pay. In this era when health care is a major national issue, the music community needs to support its own who are in need. All policies have been established by a musicians committee comprised of Peter Dink, T Bone Burnett, Michael Penn, Victoria Williams and Don Was. The organization is supported by some of the most prominent artists and bands in contemporary music, and its patrons include Sony Music, Grateful Dead, Atlantic Records, RCA Records, MCA Records, Warner Bros. Records, this publication and many others.



To request assistance or make a tax-deductible contribution, please call (310) 312-3120 or write to 11301 West Olympic Blvd. Box 494, West Los Angeles, CA 90064

Photo: Lindsay Brice • Model: Daisy Wilson, spiritual singer • Design: Lisa Sutton

Jazz BLUE NOTES



by Jeff Levenson

STRINGS ATTACHED: Dr. Billy Taylor, who has made as big a name for himself outside the world of jazz performance as he has inside (he's notched 15 years on "CBS Sunday Morning," been named a jazz consultant to the Kennedy Center in Washington, D.C., and is slated to host a series on National Public Radio), has turned to the Turtle Island String Quartet for assistance (if not collaborative inspiration). His upcoming album on GRP, "Homage," features the stringful foursome helping Taylor remember his influences: Stuff Smith, Eddie Jones, Oscar Pettiford, Slam Stewart, Jo Jones, Sid Catlett, and Art Tatum.

JAZZ, NOT JAZZ: Telarc, which made its reputation by issuing titles from jazz giants Ahmad Jamal, Dave Brubeck, Ray Brown, George Shearing, Oscar Peterson, and others, is adding to its riches this spring with a line of titles that celebrates the blues and blues-based directions. Expect works from Junior Wells (with Bonnie Raitt and Carlos Santana in tow), the Memphis Horns with Robert Cray, Etta James, Bobby Womack, and Mavis Staples.

HOISTING SAIL: Count the Newport Jazz Festival among the most exportable of jazz concepts. Its 40th anniversary tour opens March 22 and ends April 9 (actually, "40th Anniversary" refers to the groundbreaking festival itself, commandeered way back when by George Wein in Rhode Island). The 16-city tour, which features Jon Faddis, Lew Tabackin, Harry "Sweets"

Edison, Warren Vache, Urbie Green, and Red Holloway, among others, follows the Mid- to Southwest trail, with stops in Wisconsin, Illinois, Iowa, Missouri, Oklahoma, Texas, New Mexico, Arizona, Nevada, and California.

GOOD VIBES, ITALIAN-STYLE: If anyone needs further proof that jazz is an egalitarian music, check this out. This year's Lionel Hampton Jazz Festival (scheduled for Feb. 22-25), the annual get-together held at the University Of Idaho, features a most, eh, unusual attraction in the form of Romano Mussolini, the piano-playing youngest son of Il Duce himself. Romano, known around Europe, though hardly a household jazz name here, is now 67 and has been playing since the early '50s. (The joke, of course, is that the Mussolini family continues to feel great shame and embarrassment, years after the war—Romano is still a jazz musician!)

Adding to the festival's international flavor are Cuban trumpeter Arturo Sandoval, Brazilian trumpeter Claudio Roditi, Japanese pianist Keiko Matsui, and Canadian vocalist Dee Daniels. Hampton, by now, is beyond geographical affiliation.

HOT (ENOUGH): Art Pepper, a cottage industry of personal angst and suffering, is the subject of a nine-CD box from Fantasy, "The Complete Village Vanguard Sessions." The set compiles material drawn from the altoist's searing club debut in 1977 (which resulted in four separate titles over the years). Pepper lost, then found himself numerous times.

Though the compilation does not showcase him at his absolute best (for that, you'll need "Meets The Rhythm Section," "Gettin' Together," and "Plus Eleven," all on Contemporary), it does focus attention on how great he could have been in his later years, had he managed to wrestle free from his assorted inner demons. It also underscores the verity that Pepper with six cylinders was better than most horn players with 12.

Music Video

ARTISTS & MUSIC

Atlanta Home To Ace Vid Director Westside Stories Reels Hip-Hop/R&B Acts

BY DEBORAH RUSSELL

In music video circles, the city of Atlanta is rarely listed as a bustling production hub. The city is a haven, however, for New York expatriate and video director Keith Ward. He incorporated his own production company, Westside Stories, in 1992 and has been busy producing clips ever since.

"I started doing videos purely by accident," says Ward, whose early work comprised short films in dire need of financing. "It was a necessity in order to keep paying my bills. I'd been making short films using my own money and decided music video was the best way to create short films using someone else's money."

Ward first garnered major industry attention outside his home base of Atlanta when he directed the comic clip "No Nose Job" for Tommy Boy's off-beat hip-hopers Digital Underground. Clips for TLC, Jeremy Jordan, and Arrested Development followed, and Ward realized he could maintain a steady stream of work without relocating to New York or Los Angeles.

"At first my area code worked to my disadvantage," says the director, whose recent credits include Lords Of The Underground's "Tic Toc," Immature's "Never Lie," and Brandy's "I Wanna Be Down."

"But now, more musicians and labels are establishing themselves here, which gives me a little validation," Ward says. "It's always been a struggle and it still is, but there's so much work and so many ways to get the work that it's OK [to be based in Atlanta]."

As an entrepreneur with his own company and an eye toward lensing films, Ward says he finds the creative climate in Atlanta actually ideal for nurturing his own professional development.

"I may have fared better in New York or L.A., but I appreciate the distinction of being here now," he says. "It doesn't give you the same amount of stress, but there's still a lot of activity

regarding production. If you're trying to start your own company and build it up, this is the easiest way to do it."

Ward's latest music video output includes Jamecia's "Rodeo Style," Pete Rock & C.L. Smooth's "Take You There," and Pure Soul's "We Must Be In Love."

Of the approximately 100 clips Ward has reeled, he estimates the majority fall into the R&B/hip-hop realm, with a small percentage comprising pop and rock videos. The director says he is seeking a representative to pitch him to rock labels, as he feels experimentation is more readily expected and encouraged from directors working in that genre.

Ward, like most directors, notes he often is frustrated by the lack of vision he encounters on the part of label executives. But he is reconciled to the fact that he often will be forced to produce a director's cut for his own reel, and a label cut for distribution on TV.

"I've learned that certain things go and certain things don't go," says Ward. "And you can't take it personally."

Ward is most "comfortable" shooting clips in the \$125,000 range, but says he often goes below that budget. Most of his early shoots were lensed in Atlanta to save money, but the director now aggressively seeks location shoots, and re-

turns to his home base to conduct post production.

Ward says shooting on 35mm film is his most effective method to upgrade an artist's image and create an expensive-looking clip on a limited budget.

"With 35mm film I can immediately put the artist into a whole new, competitive realm," Ward says.

He cites such colleagues as Mark Romanek, Josh Taft, Dominic Sena, Michael Bay, and Jake Scott as role models, and his favorite filmmakers include the Coen Brothers, Jim Jarmusch, and Martin Scorsese.

His own film, "Endless Pages," is set to go into production this spring and is inspired by the multidirector trilogy "New York Stories." The film will feature a series of shorts to be directed by Ward and his local colleagues.

A number of Ward's colleagues also are directing music videos under the Westside Stories banner these days. Kwame Nyanning joined the roster after meeting Ward on a New York-based shoot, while Matthew Jones is based on the West Coast. The company's Jonathan Roper and Aki Spicer are Atlanta-based filmmakers. Ward's longtime collaborator and cinematographer Thomas Burns recently started his own production company.

PRODUCTION NOTES

LOS ANGELES

• Squeak Pictures director **Carlos Grasso** is the eye behind a new Timbuk 3 video called "Just Wanna Funk With Your Mind." **Mark Leemkuil** produced the High Street Records shoot.

• Ex-Journey front man **Steve Perry** is the star of his own solo video, "Missing You," directed by Picture Vision's **Ken Ross**. **Louise Barlow** produced; **David Wunsch** executive-produced.

In addition, Picture Vision director **Michael Salomon** recently wrapped

his 10th clip for **Sawyer Brown**. "I Don't Believe In Goodbyes" was shot by **Daryn Okada**. **Tima Surmelioglu** produced.

• The A+R Group's **David Dobkin** directed and produced **Swell's** American Recordings video "Get High" with director of photography **Jeff Venditti**.

• Power Films director **Okuwah** shot **Men At Large's** EastWest video "Holiday." **Gary Rapp** produced the clip; **Bernard Auroux** directed photography.

NEW YORK

• **Sophie B. Hawkins'** new Columbia video, "As I Lay Me Down," is an Automatic Films production directed by **Ernie Fritz**. **Ellen Kuras** directed photography and **Mike Alfieri** produced.

• Director **Darren Lavett** recently reeled Biohazard's video "Five Blocks To The Subway." **David Thorne** produced for Squeak Pictures.

• **Roger M. Bobb** directed and produced **Lori Gold's** Cutting Records video "I Likes It." **Mick Cribben** directed photography.

OTHER CITIES

• Director **Alex Winter** shot **Bomb The Bass'** new Island video, "One To One Religion," on location in Morocco. **Joe DeSalvo** directed photography on the exotic shoot.

• **God Lives Underwater** recently wrapped "No More Love," their debut video on Onion/American Recordings. Zeitgeist director **Clark Eddy** lensed the clip on location in Pennsylvania. **Kim Christensen** produced.



Chips Ahoy. The members of Bad Religion flank former "CHiPs" star Erik Estrada, who appears in the group's latest Atlantic video, "Infected." Squeak Pictures director Darren Lavett and producer David Thorne are seated, from left, on the ground in front of the car.

Eek! The '80s Hijack VH1 With Nostalgia Weekend

EYE BEG TO DIFFER: For the first time in a long time, the Eye had a chance to mellow out on a Saturday afternoon and catch an extended run of the "new" VH1. We were eager to gauge the current regime's progress in targeting the active, adult music consumer, and we were curious to see just which videos that active, adult music consumer would see on VH1.

Imagine our dismay when our window of viewing opportunity happened to coincide with VH1's "Big '80s Weekend." Horror of horrors: It seemed the new VH1 had become the old MTV. The word "currents," chanted like a mantra in most conversations with network executives, had disappeared from the VH1 vocabulary for the moment.

Sick fascination compelled us to hold on during **Kajagoogoo's** "Too Shy" (1983) and **Nena's** "99 Luftballons" (1983), but it wasn't until we witnessed **Taco's** "Puttin' On The Ritz" (1983) and **Loverboy's** "Working For The Weekend" (1981) that something snapped. Audibly.

Grabbing a notebook, we furiously began scribbling the things we planned to say to the powers-that-be at VH1: "This must stop!" "Take it off!" "What the hell are you thinking!" (Well, you get the picture.)

When we had a chance to confront **Andy Schuon**, senior VP of music and programming at the network, he described us as an "anti-pop culturalist" and said this 32-year-old writer did not fit the VH1 demographic, i.e., those viewers who are rabid for such nostalgic programming and prove it with high ratings. People don't want to work their brains and learn about new music on the weekends, Schuon says. They want to see something familiar.

More power to 'em, is all we can say. And what's that expression they use in TV-land? If you don't like the programming, you can always change the channel. Please pass the remote.

SPEAKING OF POP CULTURE: The ever-flexible **Gumby** and his band, the **Clayboys**, trip the light fandango in a new music video, "O'h Gumby O'h," culled from the closing scene in the forthcoming full-length feature, "Gumby: The Movie," starring the little, green pop icon. Original **Gumby** creator **Art Clokey** and his wife/collaborator **Gloria Clokey** directed and produced the film, set for release in May.

"O'h Gumby O'h" won't be picking up any song-of-the-year Grammys, but the animation is a dizzying and delightful visual exercise in drug-free psychedelia. **Art Clokey** takes the clichés running rampant in music videos and stretches, pulls, smashes, and reshapes them into a malleable kaleidoscope of colors and shapes.

This is not **Art Clokey's** first music

video production. As a film student in the early '50s, he produced an abstract film study, "Gumbasia," to jazz music, using colorful clay figures to visualize the notes and beats.

An executive at 20th Century Fox was intrigued by the film and asked **Art Clokey** if he was interested in producing a pilot for children that would use colorful clay animation. The **Gumby** design was practical and functional and easy to duplicate and manipulate. The character quickly enraptured audiences of all ages.

Gumby may now make it to the music video airwaves with the help of guitarist **Craig Chaquico**, who contributes behind-the-scenes licks for the enduring clay-man.



by Deborah Russell

IN MORE POP CULTURE NEWS: **Brian Wilson** lovers should groove to the forthcoming documentary "I Just Wasn't Made For These Times," directed by **Don Was** for **Palomar Pictures**. The best music video we've seen in months comes from a scene in this black-and-white film in which **Wilson** performs a joyous version of the **Beach Boys'** hit "Do It Again" in the recording studio. Backing vocalists **Sweet Pea Atkinson** and other members of **Was (Not Was)** blend their angelic harmonies with those of **Wilson's** own beaming daughters, **Carnie** and **Wendy Wilson**.

A FINAL POP CULTURE ITEM: The music of composers **Tommy Boyce** and **Bobby Hart** is the subject of a new documentary in development by **Levinson/Grey Productions**. **Hart** and the late **Boyce** were the writers behind a catalog of **Monkees'** hits, which this certified "anti-pop culturalist" still enjoys to this day.

REEL NEWS: Director **John Bruce** has signed to L.A.'s **Moxie Music**. . . **James Bolosh** is now special projects producer at **Nashville's Scene Three Inc.** . . . **Danielle Caganaan** is now executive producer at L.A.'s **Satellite Films**.

Behind the scenes in network-land: **Marcia Mule** is now director of news production at VH1, and **Ron Barnett** is supervising producer at the network . . . **Ivano Leoncavallo** is now news director at **MTV Latino**.

QUICK CUTS: **Travis Tritt** debuts his new **Warner Bros.** video, "No Vacation From The Blues," during the "Sports Illustrated Swimsuit Edition" TV show, which airs Feb. 14 on **NBC**. **Tritt** hosts the special, and a number of the swimsuit models appear in the clip . . . Feb. 14 also sees the retail release of **Jeff Foxworthy's** comic video, "You Might Be A Redneck If . . ." The **Warner/Reprise** clip, directed by "Weird Al" **Yankovic**, is priced at \$7.98.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

- 1 Heavy D & The Boyz, Sex Wit You
- 2 Brandy, I Wanna Be Down
- 3 Craig Mack, Get Down
- 4 Jade, Every Day Of The Week
- 5 Portrait, I Can Call You
- 6 Soul For Real, Candy Rain
- 7 Brownstone, If You Love Me
- 8 Missjones, Where I Wanna Be Boy
- 9 Boyz II Men, Thank You
- 10 The Notorious B.I.G., Big Poppa
- 11 Vicious, Nika
- 12 TLC, Creep
- 13 Mary J. Blige, Be Happy
- 14 Patrice Rushen, I Do
- 15 N II U, I Miss You
- 16 Brandy, Baby
- 17 Zhane, You're Sorry Now
- 18 Subway, This Lil' Game We Play
- 19 Usher, Think Of You
- 20 Howard Hewett, This Love Is Forever
- 21 Nine, Whutcha Want
- 22 Immature, Constantly
- 23 Jewell, Woman To Woman
- 24 Show & Tell, I Found You
- 25 K-Ci Hailey Of Jodeci, If You Think...
- 26 Donna Summer, Melody Of Love
- 27 Christopher Williams, Dance 4 Me
- 28 Full Force, Can I Get Your Number
- 29 Show & Tell, Kiss And Say Goodbye
- 30 Roots, Proceed

★★ NEW ADDS ★★

Stevie Wonder, For Your Love
Barry White, Come On
Christopher Williams, Dance 4 Me
2nd Nature, Life Every Voice & Sing



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alan Jackson, Gone Country
- 2 Shenandoah/Alison Krauss, Somewhere In...
- 3 Collin Raye, My Kind Of Girl
- 4 Ty Herndon, What Mattered Most
- 5 Garth Brooks, Ain't Going Down
- 6 Wade Hayes, Old Enough To Know Better
- 7 Sawyer Brown, This Time
- 8 Mary Chapin Carpenter, Tender When I...
- 9 Little Texas, Amy's Back In Austin
- 10 John Berry, You And Only You
- 11 Doug Stone, Little Houses
- 12 Pam Tillis, Mi Vida Loca
- 13 Neal McCoy, For A Change
- 14 Joe Diffie, So Help Me Girl

- 15 Patty Loveless, Here I Am
- 16 Toby Keith, Upstairs Downtown
- 17 Reba McEntire, Till You Love Me
- 18 Hal Ketchum, Stay Forever
- 19 Tracy Lawrence, As Any Fool Can See
- 20 The Tractors, Tryin' To Get To New Orleans
- 21 Billy Ray Cyrus, Deja Blue
- 22 Brother Phelps, Anyway The Wind Blows
- 23 Trisha Yearwood, Thinkin' About You
- 24 The Mavericks, I Should Have Been True
- 25 Rick Trevino, Looking For The Light
- 26 Asleep At The Wheel, Bring It On Down...
- 27 Randy Travis, The Box
- 28 Donna Norwood, Bad Dog, No Biscuit
- 29 Suzy Bogguss & Chet Atkins, One More For...
- 30 Diamond Rio, Bubba Hyde
- 31 Lisa Brokop, Take That
- 32 Larry Stewart, Losing Your Love
- 33 Lari White, That's How You Know
- 34 Sammy Kershaw, Southbound
- 35 Boy Howdy, True To His Word
- 36 Clay Walker, This Woman And This Man
- 37 Shania Twain, Whose Bed Have Your Boots
- 38 David Ball, Look What Followed Me Home
- 39 Marilyn Martin, Through His Eyes
- 40 Chris LeDoux, Tougher Than The Rest
- 41 Noah Gordon, The Blue Pages
- 42 George Ducas, Lipstick Promises
- 43 Bryan White, Look At Me Now
- 44 Chely Wright, Sea Of Cowboy Hats
- 45 Wesley Dennis, I Don't Know It
- 46 Russ Taff, Love Is Not A Thing
- 47 James House, Little By Little
- 48 Ken Mellons, I Can Brng Her Back
- 49 Davis Daniel, Tyler
- 50 Aaron Tippin, She Feels Like A Brand...

† Indicates Hot Shots

★★ NEW ADDS ★★

Jeff Carson, Yeah Buddy
Tanya Tucker, Between The Two Of Them
Waylon Jennings, The Wild Ones
Wylie & The Wild West, Hey Maria



Continuous programming
1515 Broadway, NY, NY 10036

- 1 TLC, Creep
- 2 Green Day, When I Come Around
- 3 Nirvana, The Man Who Sold The World
- 4 Live, Lightning Crashes *
- 5 Tom Petty, You Wreck Me
- 6 Tom Petty, You Don't Know How It Feels
- 7 Soundgarden, Fell On Black Days
- 8 Weezer, Buddy Holly
- 9 Offspring, Gotta Get Away
- 10 Madonna, Take A Bow
- 11 Van Halen, Don't Tell Me
- 12 Des'ree, You Gotta Be
- 13 Blackstreet, Before I Let You Go
- 14 Brownstone, If You Love Me
- 15 Brandy, I Wanna Be Down
- 16 K-Ci Hailey Of Jodeci, If You Think...
- 17 Sheryl Crow, Strong Enough
- 18 Rancid, Salvation
- 19 4 P.M., Sukiyaki

- 20 Oasis, Live Forever *
- 21 R.E.M., Bang And Blame
- 22 The Black Crowes, High Head Blues
- 23 The Cranberries, Ode To My Family
- 24 The Flaming Lips, She Don't Use Jelly *
- 25 Aerosmith, Walk On Water
- 26 Bush, Everything Zen *
- 27 Hootie & The Blowfish, Hold My Hand
- 28 Dionne Ferris, I Know *
- 29 The Notorious B.I.G., Big Poppa
- 30 Boyz II Men, Thank You
- 31 Dr. Dre & Ice Cube, Natural Born Killers
- 32 Portishead, Sour Times
- 33 Ini Kamoze, Here Comes The Hotstepper
- 34 Bone Thugs-N-Harmony, Thuggish Ruggish...
- 35 Soul For Real, Candy Rain
- 36 Danzig, Can't Speak
- 37 Queensryche, Bridge
- 38 Red Hot Chili Peppers, Soul To Squeeze
- 39 Stone Temple Pilots, Interstate Love Song
- 40 Dave Matthews Band, What Would You Say
- 41 Green Day, Basket Case
- 42 Offspring, Self Esteem
- 43 Sponge, Plowed
- 44 The Cranberries, Zombie
- 45 Boyz II Men, On Bended Knee
- 46 Stone Temple Pilots, Plush
- 47 Lenny Kravitz, Are You Gonna Go My Way
- 48 Boyz II Men, I'll Make Love To You
- 49 Eagles, Hotel California
- 50 Coolio, Mama, I'm In Love With A...

** Indicates MTV Exclusive
* Indicates Buzz Bin

★★ NEW ADDS ★★

TLC, Red Light Special
Jamie Walters, Hold On
Milla, Gentleman Who Fell
The Stone Roses, Love Spreads
Belly, Now They'll Sleep
Simple Minds, She's A River
Bad Religion, Infected



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Billy Ray Cyrus, Storm In The Heartland
- 2 Suzy Bogguss & Chet Atkins, One More For...
- 3 Garth Brooks, The Red Strokes
- 4 Alan Jackson, Gone Country
- 5 Doug Stone, Little Houses
- 6 Reba McEntire, Till You Love Me
- 7 Wade Hayes, Old Enough To Know Better
- 8 Sawyer Brown, This Time
- 10 Pam Tillis, Mi Vida Loca
- 11 Collin Raye, My Kind Of Girl
- 12 Mary Chapin Carpenter, Tender When I...
- 13 Neal McCoy, For A Change
- 14 John Berry, You And Only You
- 15 Toby Keith, Upstairs Downtown
- 16 Sammy Kershaw, Southbound
- 17 Shenandoah/Alison Krauss, Somewhere...
- 18 Tracy Lawrence, As Any Fool Can See

- 19 Bryan White, Look At Me Now
- 20 Billy Ray Cyrus, Deja Blue
- 21 Little Texas, Amy's Back In Austin
- 22 Bellamy Brothers, Rip Off The Knob
- 23 Garth Brooks, Ain't Going Down
- 24 Lari White, That's How You Know
- 25 Marty Stuart, Don't Be Cruel
- 26 Clay Walker, This Woman And This Man
- 27 The Tractors, Tryin' To Get To New Orleans
- 28 David Ball, Look What Followed Me Home
- 29 Trisha Yearwood, Thinkin' About You
- 30 The Mavericks, I Should Have Been True

★★ NEW ADDS ★★

Brother Phelps, Anyway The Wind Blow
Tracy Byrd, The Keeper Of The Stars
Clinton Gregory, You Didn't Miss A Thing
Ty Herndon, What Mattered Most
Hal Ketchum, Stay Forever
Alison Krauss & Union Station, When You ...
Aaron Tippin, She Feels Like A Brand ...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Hold My Hand
- 2 Bon Jovi, Always
- 3 Des'ree, You Gotta Be
- 4 Tom Petty, You Wreck Me
- 5 Eagles, Hotel California
- 6 Madonna, Take A Bow
- 7 R.E.M., Bang And Blame
- 8 Boyz II Men, On Bended Knee
- 9 Sheryl Crow, Strong Enough
- 10 Bonnie Raitt, You Got It
- 11 Gin Blossoms, Allison Road
- 12 Tom Petty, You Don't Know How It Feels
- 13 Melissa Etheridge, I'm The Only One
- 14 Dionne Ferris, I Know
- 15 Bob Seger, Night Mov
- 16 Vanessa Williams, The Sweetest Days
- 17 Gloria Estefan, Everlasting Love
- 18 Aimee Mann, That's Just What You Are
- 19 Melissa Etheridge, Come To My Window
- 20 Sheryl Crow, All I Wanna Do
- 21 Andru Donalds, Mishale
- 22 Gloria Estefan, Turn The Beat Around
- 23 John Mellencamp, Wild Night
- 24 Amy Grant/Vince Gill, House Of Love
- 25 Sting, When We Dance
- 26 Freddy Johnston, Bad Reputation
- 27 Boyz II Men, I'll Make Love To You
- 28 Madonna, Secret
- 29 Jon Secada, Mental Picture
- 30 Gin Blossoms, Until I Fall Away

★★ NEW ADDS ★★

Annie Lennox, No More I Love You's
Eagles, Love Will Keep Us Alive
Jeff Buckley, Grace
Karyn White, Can I Stay With You
Liz Phair, Whup Smart

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 11, 1995.



Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

TLC, Creep

BOX TOPS

- Bone Thugs N Harmony, For The Love Of \$
- Too Short, C**kales
- N II U, I Miss You
- Deion Sanders, Must Be The Money
- Adina Howard, Freak Like Me
- Craig Mack, Get Down
- Method Man, Release Yo' Delf
- Jewell, Woman To Woman
- Havoc And Prodeje, G's On The Move
- The Notorious B.I.G., Big Poppa
- E-40, I Love
- Thuglife, Cradle To The Grave
- Shaquille O'Neal, No Hook
- Coolio, Mama I'm In Love
- Blackstreet, Before I Let You Go
- Wascals, Dips
- Changing Faces, Foolin' Around
- Ice Cube, What Can I Do
- Brandy, I Wanna Be Down

ADDS

- Adam Ant, Wonderful
- Brandy, Baby
- Corrosion Of Conformity, Clean My Wounds
- Crash Test Dummies, Ballad Of Peter...
- Goldy, The Game Is Sold Not Told
- Jesse Campbell, When U Cry I Cry
- Massive Attack, Protection
- Oasis, Live Forever
- Offspring, Gotta Get Away
- Portrait, I Can Call You
- Rancid, Salvation
- Rappin' 4-Tay, I'll Be Around
- RBL Posse, Bounce To This
- Ruffnex Sound System, Luv Bump
- Sick Of It All, Scratch The Surface
- Simple Minds, She's A River

- Spice 1, Face Of A Desperate Man
- Wu Tang Clan, Wu Tang Clan Ain't Nuthin'...



Continuous programming
11500 9th St N
St Petersburg, FL 33716

- Shenandoah/Alison Krauss, Somewhere In The...
- Sarah McLachlan, Hold On
- Wade Hayes, Old Enough To Know Better
- DIBlasio, Hasta Que Te Conozc
- Rolling Stones, Out Of Tears
- John Berry, You And Only You
- Reba McEntire, 'Til You Love Me
- Three Tenors, My Way
- Boyz II Men, On Bended Knee
- Julio Iglesias/Sting, Fragile
- Elton John, Circle Of Life
- Kashlin, Akua Tula
- Collin Raye, My Kind Of Girl
- Barbra Streisand, Evergreen
- Jamie Walters, Hold On
- 4 P.M., Sukiyaki
- Steve Perry, Missing You
- Alan Silvestri, I'm Forrest Gump
- Santana, Luz Amor Y Vida
- Bob Seger, Night Moves



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Stacey Piersa, Not One More Time(ADD)
- Slash's Snakepit, Beggars. (ADD)
- The Jayhawks, Blue(ADD)
- Bon Jovi, Someday I'll Be...(ADD)
- Dionne Ferris, I Know(ADD)
- Rymes With Orange, She Forgot...(ADD)
- The Cult, Star(ADD)
- Urban Species, Brother(ADD)
- Raggadeath, One Life(ADD)
- Portishead, Sour Times
- Green Day, When I Come Around
- Andru Donalds, Mishale
- R.E.M., Bang & Blame

- Weezer, Buddy Holly
- Van Halen, Don't Tell Me
- 4 P.M., Sukiyaki
- Jann Arden, Insensitive
- Sheryl Crow, Strong Enough
- Offspring, Self Esteem
- TLC, Creep



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Ini Kamoze, Here Comes The Hotstepper
- Presuntos Implicados, Tu Tierra Y Mi Semillas
- Madonna, Take A Bow
- Fito Paez, Mariposa Technicolor
- Veruca Salt, Seether
- Green Day, When I Come Around
- R.E.M., Bang & Blame
- Aerosmith, Blind Man
- Tom Jones, If I Only Knew
- 20 Fingers, Short Short Man
- Jon Secada, Mental Picture
- The Stone Roses, Love Spreads
- Los Pericos, Mucha Experiencia
- Page/Plant, Thank You
- Nirvana, The Man Who Sold The World
- Soundgarden, Fell On Black Days
- The Cranberries, Ode To My Family
- Los Babasonicos, Montanas De Agua
- Rosario, Estoy Aqu
- Simple Minds, She's A River



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Margaret Becker, Deep Calling Deep
- Randy Stonehill, In Jesus' Name
- Out Of The Grey, All We Need
- Christofori, Listening
- Carman, Holy Ghost Hop
- Boyz II Men, Thank You
- Doc, Wrapped Up
- Kathy Troccoli, Mission Of Love

- M. W. Smith, Color Blind
- Sophie B. Hawkins, As I Lay Me Down
- Out Of Eden, Lovely Day
- Christofori, Listening
- Set Your Mind, Grits



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Black Crowes, High Head Blues
- Dave Stewart, Jealousy
- Andru Donalds, Mishale (Live)
- Simple Minds, She's A River
- Belly, Now They'll Sleep
- Oasis, Live Forever
- The Stone Roses, Love Spreads
- Marilyn Manson, Lunchbox
- Sponge, Plowed
- Jamie Walters, Hold On
- Portishead, Sour Times
- Jeff Buckley, Grace
- Down By Law, 500 Miles
- Stra-8-G, Shadow
- Sister Carol, Call Mi Sister Carol
- Thirty Ought Six, Huck
- Willi One Blood, Whiney, Whiney
- Pizzicato Five, Baby Love Child
- The Ramones, Substtute
- Crash Test Dummies, Ballad Of Peter...



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mary J. Blige, Be Happy
- Soul For Real, Candy Rain
- Brandy, I Wanna Be Down
- TLC, Creep
- The Notorious B.I.G., Big Poppa
- K-Ci Of Jodeci, If You Think...
- Blackstreet, Before I Let You ...
- Missjones, Where I Wanna Be Boy
- Immature, Constantly
- E-40, I Love

Artists & Music

IN PRINT

THE ROUGH GUIDE TO CLASSICAL MUSIC ON CD

Edited by Jonathan Buckley
(Rough Guides/Penguin Books, \$19.95)



Unlike the popular "Penguin Guide To Compact Discs," this new offering does not provide ratings for an exhaustive list of classical CDs. Nor does it pontificate at length about historical periods or attempt to educate laymen about musical theory. What "The Rough Guide" does is combine a bit of all those approaches as it surveys the history of Western art music.

"The Rough Guide" digests more than 150 composers from the Middle Ages to the present day and recommends approximately 1,000 CDs. The book also provides a directory of artists, and although it is not as inclusive as it could be—it makes no mention of performing ensembles such as the Kronos Quartet nor does it differentiate among major orchestras—it does list a few top recital discs for each of the entries. Also worthwhile is the book's short glossary of musical terms, which covers words from the basic (fugue) to the obscure (Gesamtkunstwerk).

Written by British music journalists and broadcasters and well edited to read as one voice, the entries provide summaries of the composers' art along with sufficient biographical detail. Entries vary from more than 15 pages for Beethoven to less than a page for James MacMillan and many others. Material on contemporary composers like MacMillan tends to be the most helpful.

The generous entry on Alfred Schnittke is a highlight, while Wagner and Brahms, Stravinsky and Schoenberg, are profiled engagingly. Even though obscure composers such as Iannis Xenakis are included, there are occasional omissions: For example, notable French composer Marin Marais is strangely absent.

Refreshingly, "The Rough Guide" is not afraid to make an off-beat recommendation, such as highlighting John Tavener's opera "Mary Of Egypt" rather than his most popular work, "The Protecting Veil."

Known as U.K. publishers of travel handbooks, the Rough Guide series has provided a welcome beacon for those adrift among the aisles of classical CDs.

BRADLEY BAMBARGER

THE ROUGH GUIDE TO WORLD MUSIC

Edited by Simon Broughton, Mark Ellingham, David Muddyman, and Richard Trillo
(Rough Guides/Penguin Books, \$19.95)

Should an intergalactic music lover ever touch down on planet Earth in search of our best tunes, "The Rough Guide To World Music" would be a wise investment. Earthlings themselves may feel a bit like alien tourists when they see our wide world—with its abundance of musics and cultures—

stuffed between two covers. The Rough Guides, whose quirky style changed travel writing, now turn their gaze to what is called world music.

The "what is called" of the sentence above outlines a dilemma. Some consider world music to be any traditional or folk style, such as the Gnaoua music of Marrakesh. To others, these styles *become* world music when they interact with one another, such as African soukous' debt to the Cuban rumba. For completeness' sake, "The Rough Guide" includes folk *and* international styles.

"The Rough Guide" breaks the globe into 13 chapters, based on geographic areas and musical proximity, like Southern Africa or the Celtic World. Each chapter includes a glossary of musical terms, descriptions of indigenous instruments, information on music festivals, and discographies of significant releases for every genre or subgenre.

Departed legends are honored, like Argentine tango maestro Astor Piazzolla, as well as current figures like Filipino pop star Freddie Aguilar or South African producer West Nkosi. The book's 78 contributors write from a solid understanding of the music. Yet one senses they could have dug deeper if the globe-trotting pace of "The Rough Guide" would allow it. Its British pop-press style makes this volume seem more like a 700-page magazine dotted with photos, journalistic accounts, and interesting sidebars than it does a reference tome. Irreverent section headings include "Rai Sounds, Wry Methods," "Hawaiian Hula Baloo" and "The Long March Of Chinese Rock."

The wealth of information in "The Rough Guide" often makes one wish for more. The story of Australia's didgeridoo was good, but the reader is never told how the instrument's unique sound is actually produced. And why is there no mention of Deep Forest, the dance-mix reworking of Pygmy music that many world music critics found heretical? Isn't the lesson taught over and over again that world music usually offends tradition? Perhaps from the book's activist viewpoint, a good controversy is the highest compliment.

DREW WHEELER

France Uses MIDEM As Forum For Retail Issues

■ BY EMMANUEL LEGRAND

CANNES—The visit of French minister of culture Jacques Toubon to MIDEM was awaited with much interest by the French music industry but was read as “disappointing” by Patrick Zelnik, president of labels’ body SNEP.

Toubon gave no clear answers to producers’ concerns of the value-added tax, even though SNEP and independent producers’ organization UPFI were expecting his opinion on the matter; SNEP is lobbying for a cultural goods rate of 5.5 percent instead of 18.6 percent added to the retail price of records.

In addition, the question of a fund, partly financed by the industry to promote new talent—which

is supported by UPFI and the ministry of culture—has met with some resistance so far by SNEP members.

On VAT, Toubon said it was now a European issue and, therefore, he declined to take any stand on it. He said, however, that the “harmonization towards a lower European VAT rate on sound and visual carriers is vital.”

On retail price, Toubon acknowledged there was “a major discrepancy between hypermarkets, who receive important rebates, and specialized retailers, who offer a much larger choice, but without benefiting from the rebates they should be entitled to because of the service they offer to consumers.”

(Continued on page 44)

29th MIDEM Boasts A Record Year Over 10,000 Delegates Attend Int’l Confab

■ BY JEFF CLARK-MEADS and DOMINIC PRIDE

CANNES—MIDEM is getting bigger, and it’s doing so without the aid of two of the world’s biggest music publishers.

EMI Music Publishing Worldwide, which had a stand in the Palais Des Festival and mounted a high-profile gala concert last year, was notable this year by its absence from the trade-fair hall. Warner/Chappell has not had a stand for three years.

Nonetheless, by the close of business Feb. 2, there were 436 exhibitor stands in the Palais, compared with 404 in 1994. The number of companies represented with stands was 1,567, up from 1,397 last year.

The exhibitors came from 50 countries, with the U.K. being the biggest with 88 stands, followed by the U.S.

with 63, Germany with 60, France with 58, and the Netherlands with 56.

Including nonexhibiting participants, the total number of delegates at MIDEM this year was 10,644, compared with 9,470 last year.

Even though EMI Publishing had no MIDEM stand, its employees were in the Palais—as were those of Warner/Chappell—and EMI president/CEO Martin Bandier came into Cannes for two days after being in nearby Milan on other business.

Asked about EMI’s absence after such a high profile last year, Bandier says, “For many years, MIDEM has not been a place to do business for us.

“In an age where fax machines and satellite communications are used every day, then I don’t need to come here to talk to my colleagues.

“Last year we used MIDEM as the venue for one of our regular quarterly meetings. This year we’re having it in another venue where we can be more focused without the distractions that MIDEM provides.”

MIDEM Organisation chief executive Xavier Roy says he is “not at all disturbed” by the absence of EMI and Warner/Chappell.

However, he adds, “I do regret it. Obviously, I would prefer all major companies present and visible. I hope for our 30th anniversary next year they will all be participating.” His disappointment this year was offset by the 3,367 companies—including BMG Music Publishing International and PolyGram International Music Publishing—that were represented by stands and/or delegates in the Palais.

The size of MIDEM this year is particularly satisfying to Roy. “The number of companies was 24 percent more than last year, though I have to say that is in some way due to the changes we have made in our registration systems. But, apart from the Gulf War year, MIDEM has never decreased in size. It has grown since the first year.”

In its 30 years, MIDEM has seen its competition grow. Events such as the New Music Seminar in New York, SXSW in Austin, Texas, and the burgeoning, relatively nearby PopKomm in Cologne, Germany, were not even contemplated when MIDEM began, but are now well established.

Roy maintains that MIDEM is up to

the challenge. “I remember 10 years ago when NMS started, people said it was the end of MIDEM—but here we still are.”

He argues that economic recession in Europe and elsewhere has been actively good for MIDEM because, with tight budgets, companies opt to attend the one fair that is most effective for their business. In addition, he says, they need to attend MIDEM to make the deals that will help them ride out a recession.

“MIDEM remains relevant because we anticipate trends in the industry and respond to those trends,” says Roy. “Our main concern is to understand the industry’s needs and how they have changed and to be able to respond to them.

“The trend to reflect this year was the strength of the European and international music industries. We wanted to show that Europe represents a real international force,” says Roy. Manifestations of that were a series of panels analyzing the exportability of continental European dance-pop (Billboard, Feb. 11).

Roy believes the number of emerging markets represented for the first time at MIDEM this year is an indication of another trend—the increasing globalization of the music industry, and also of MIDEM’s determination to reflect that. Of the 79 countries represented by stands or delegates, those participating for the first time included Tunisia, Brunei, Cuba, Costa Rica, Iran, Malaysia, Nigeria, and the Republic of Belarus.

Enthusiasm for the concert and showcase schedule was high among participants. The flagship South African concert Jan. 30 (see Global Music Pulse, page 43) set the tone for the rest of the week, featuring 150-plus new and signed acts that trod the boards. Particularly attractive for Europe’s dance indies was the Feb. 2 “Midemotion” spectacular featuring Maxx, Capella, and Captain Hollywood Project.

Delegates also responded favorably to the streamlining of the conferences and panels, focusing on the key issues of European A&R, expanding Asian markets, and the practical impact of new technologies on artists and songwriters (Billboard, Feb. 4).

Lasseigne Tapped To Run BMG France Label Seeks To Improve On 1994’s Performance

PARIS—All the major music companies in France now have a president, following the Jan. 26 appointment of Herve Lasseigne as president of BMG France, filling a void open since last September when Bernard Carbonez resigned.

After Alfredo Gangotena at PolyGram, Lasseigne is the second top executive appointed in recent months who has no previous experience in the music business.

During the past 15 years, he has held various positions in marketing capacities in the consumer goods business, working at McKinsey, Generale Biscuit, and Bongrain. Since 1992, he was CEO of the Finon Group.

Lasseigne reports to Arnold Bahlmann, senior vice president, Central Europe, BMG International. In a written statement, Bahlmann says, “It has not been an easy task to find a president for BMG France.”

He adds, “We are very pleased that Herve has joined BMG. His vast experience in consumer products, his entrepreneurial skills, and his managerial approach is a perfect fit for BMG, its artists and producers, and is consistent with its strategy within the entertainment industry.”

Says Lasseigne, “BMG is the most exciting opportunity in the music and entertainment industry in France, and I am looking forward to working with its artists, producers, management, and employees.”

Lasseigne takes over a company in a weak position, as 1994 has not been a good year for BMG France. The company has suffered from a lack of hot releases, on both the local and international levels, and the new Patrick Bruel album, while quite successful, has not matched his previous sales records. Also, BMG’s no-return sales policy has been strongly questioned by retailers.

In addition, the absence of top management since mid-1994 (Bahlmann as-

sumed day-to-day operations after the departure of Carbonez), has probably contributed to weakening the company.

On a more positive note, two of the most successful upcoming acts of the past 16 months were nurtured at BMG—RCA’s Enzo Enzo and Ariola’s Native.

One of the questions Lasseigne will probably have to answer is whether it is valid to retain BMG France’s three different artistic structures: RCA, managed by Antoine Chouchani, with artists such as Patrick Bruel, Enzo Enzo, Lokua Kanza, and Dominique Dalcant; Ariola, managed by Fabrice

Nataf, whose roster includes Laurent Voulzy, Indochine, and Native; and Vogue, also managed by Nataf, with Marla Glenn, Malcom MacLaren, and Peter Kroner.

Sources believe one of Lasseigne’s tasks will be to reduce runover costs, restore efficiency, and control investments.

Lasseigne, 41, graduated from one of France’s top schools, Ecole Polytechnique, and holds a degree from the Institut Supérieur des Affaires and an MBA from Stanford Business School.

EMMANUEL LEGRAND

Warner Music Opens Polish Shop, Expands Eastern Europe Branches

LONDON—Warner Music is pushing eastward in Europe with the opening of an affiliate company in Poland.

Warner Music’s decision follows the expansion of its operations in the Hungarian market, where it also owns the Magneoton label (Billboard, Jan. 21).

Warner Music Poland will be a marketing company working on international repertoire from Warner Music International and will be headed by Miroslaw Grabiec, who is taking the position of marketing director. No managing director has been appointed to the company.

Polish-born Grabiec has worked in the film and video industry in the U.K. and Denmark. Since 1990, he has been working in Poland for the Scandinavian Publishing Group, last as managing director of Polish subsidiary Scandpol. The new company will take over

marketing functions from Polton Records, its former Polish licensee. Polton will continue to provide sales and distribution to Warner Music Poland.

Warner’s move comes as the Polish market is beginning to stabilize, with international piracy curtailed and the market for international repertoire maturing.

BMG was the first major label in Poland, opening an A&R and marketing office in 1992. Last year PolyGram bought a stake in Izabelin Records, and EMI named Pomaton its full licensee in 1993.

At Warner Music Hungary, Laszlo Pasztor has been named managing director (Billboard, Jan. 21) in a move that marks the coming of age of that local company. In 1993 Warner bought Magneoton, which has been operating as an affiliate of Warner Mu-

(Continued on next page)

Dobbis Heads P’Gram Continental Europe

LONDON—Rick Dobbis is the new president of PolyGram Continental Europe.

Formerly president of the PolyGram Label Group, he succeeds Allen Davis, who retired at the end of last year.

Dobbis’ appointment has just been announced, effective from the beginning of this year. He has been working with Davis and the European team at PolyGram International’s London offices since July to familiarize himself with the role.

Reporting to PolyGram president/CEO Alain Levy, Dobbis will oversee the activities of all PolyGram subsidiaries in continental Europe.

He says, “Europe is evolving in ways that will profoundly affect how entertainment companies will do business. Frontiers are changing rapidly, as globalization and technical innovation change the old order.”

Dobbis has also been appointed to PolyGram’s international management board.

JEFF CLARK-MEADS

Berlin Music Stores Close In Recession

■ BY PHILIPPE CROCCO

BERLIN—The closure of the FNAC store in Berlin is further evidence that the city is not the El Dorado of music retailing that it was originally thought to be—particularly for non-German investors.

Seven months after the closing of Berlin's Virgin Megastore, which had occupied a prime site on the busy Kurfurstendamm, the nearby FNAC store also has shut down.

FNAC president Pierre Blayau says the decision follows numerous attempts at reviving the shop—both

in terms of recouping the financial investment and the efforts of its staff—all of which fell short of projected goals.

The store opened in December 1991 on an investment of 40 million francs (approximately \$7.6 million), but within a few months, it faced Germany's recession and its profound effect on music retailing.

In November, the majority shareholder in FNAC, Pinault-Printemps, announced an overall 21% improvement in business compared with the previous year, but a loss of 38.4 million francs (\$7.3 million) in

Berlin on revenues of 123.4 million francs (\$23.5 million).

Pinault-Printemps says that its difficulties in Berlin will have no effect on other international development plans, particularly in light of the good results reported by FNAC stores in Madrid and Brussels and Belgian outlets in Antwerp and Ghent.

At its home base in France, where it operates 50 stores, FNAC denied rumors that it is about to open a store near the Virgin Megastore on the Champs Elysées in Paris.

Sun And Moon Rise Over Phonogram

■ BY STEVE McCLURE

TOKYO—Nippon Phonogram, one of PolyGram's two Japanese affiliates, is continuing to boost its profile here with the establishment of a new label called Sun And Moon Records.

The idea behind the label is to pool the talents of Japanese and non-Japanese artists and producers, says Nippon Phonogram president Alex Abramoff.

"There's no boundary now between domestic and foreign music in the minds of consumers and the people who make music," says Abramoff. "People buy what's good. For example, we as a Japanese record company can release music by an American artist recorded by a British producer in Paris or Brazil or wherever. This is the principle behind Sun And Moon Records."

The "sun" in the label's name refers to the Occident, and "moon" represents the Orient, according to

Abramoff.

Phonogram established Sun And Moon in cooperation with Tokyo-based production company Studio Garage. Handling the project for Studio Garage as Sun And Moon's executive producer is Yukio Morisaki, who at one time headed the sales department of CBS/Sony (now Sony Music Entertainment Japan) and later set up the East Wind jazz label. Studio Garage will provide Phonogram with masters (for which it will retain the rights) on an exclusive basis.

Phonogram product manager Kazuhiko Yanagida will be Sun And Moon's label manager.

The label's first two releases, scheduled for Feb. 25, are "Taiyo Okoku" (Soul To Soul), by Latin/fusion artist Freddie Ravel and produced by Earth, Wind & Fire's Maurice White, and "Matrix," a joint project by Japanese artists Akio Akashi and Daisuke Hinata, who live in New York and Los Angeles, respec-

tively.

Sun And Moon's third release, scheduled for April 25, will be a hard-core ambient album by producer/YMO member Haruomi Hosono, who will be a key member of the Sun And Moon team as a producer and artist in addition to White, who will produce various projects for the label.

"We have six albums lined up for Sun And Moon's first year," says Morisaki, emphasizing that the label won't be tied to any particular genre.

"The theme of this label is that things will be done on a project-by-project basis, like Hollywood," Morisaki says. "Producers won't be signed to us exclusively."

Morisaki says Studio Garage chose Phonogram as its partner in the Sun And Moon project because it wanted to work with an international record company that is "open to the market."

Abramoff says he is sending samples of Sun And Moon product to PolyGram affiliates in other countries in the hope of securing some overseas releases.

Yanagida says Phonogram will concentrate its promotional efforts for Sun And Moon releases on major retailers such as Tower, HMV, Virgin, and Wave, adding, "We want to position Sun And Moon as a small record company, like Island Records."

Sun And Moon is the third in-house label recently set up by Nippon Phonogram, following Imager, established in conjunction with production company Public Image, and Brownswood, an acid jazz-oriented label set up with producer Gilles Peterson.

WARNER MUSIC

(Continued from page 39)

tic Hungary. Pasztor formerly was A&R director of Magneoton, which focuses on local repertoire.

Since the acquisition, Warner Music Hungary and Magneoton have both been led by Manfred Lappe, managing director of Warner Music Austria. Pasztor will now report to Lappe, who remains in charge of the Austrian company.

Pasztor, a former member of Hungarian band Newton Family, was responsible for signing major artists including Jimmy Zambo, Edda, Tatrai Band, and Robert Gergely.

DOMINIC PRIDE

German Music Biz Reaches For New Global Horizons

MUNICH—When the German music industry gathers at the Bavaria Studios here Tuesday (14) for its annual Echo Awards, the focus of the celebration will be on the success of domestic and international artists within the German market.

However, a recent visit with record company executives in Hamburg, Cologne, Frankfurt, and Munich reveals an industry that

also is increasingly aware—and confident—of its growing role within the global pop market, not only in Europe but around the globe.

Of course, a select number of artists from Germany always has found success beyond their homeland. But both necessity and opportunity have played a part in the new international vision of the German record industry.

The necessity is clear.

Executives concede that unit sales for the market—which rose just 2.9% in the third quarter of 1994 over the same period in '93—will remain modest in '95. (Stronger sales-value figures reflect a shift by consumers toward the higher-priced CD format, but they don't allay concerns over the overall health of the business at home.)

The opportunity abroad also is clear. That's been the case for native German acts such as producer Michael Cretu's creation **Enigma**, with worldwide sales of current album "The Cross Of Change" exceeding 5 million to date. But it also is true for a growing number of acts of various nationalities that break across borders through German labels. **Ace Of Base**, licensed from Sweden's Mega Records to PolyGram's Metronome label in Hamburg for release throughout Europe, is only the best-known example. As Euro-dance repertoire dominates the charts on the Continent, Germany has become the gateway to that market of 320 million people.

But does the U.K., with its traditional resistance to European pop, block the path to the rest of the world, as some suggest? A few modest examples cited by German executives suggest the answer is no. BMG's **Fury In The Slaughterhouse** in the U.S., WEA's **Sandy Reed** in Japan, PolyGram's **Masterboy** in Korea are just a few of the newer German acts that have found international support without first cracking the U.K. Virgin has received an immediate response from its affiliates to its jazz-edged act **the Tab Two**, even prior its domestic release.

The German music industry is a long way from the being as led-by—or dependent-on—exports, as the British record business is. The international licensing of artists

signed directly to German labels represents a much smaller percentage of income for the German companies. But international-licensing income overall is improving "dramatically," says one executive. It is a sign of where the German business is bound. And when the industry honors its top artists this week, that is one more reason to celebrate.

HOME & ABROAD



by Thom Duffy

THE PRIDE of Columbia, South Carolina, **Hootie & the Blowfish**, surpassed the million-unit mark in the U.S. with their debut album "Cracked Rear View," according to Atlantic Records. That same week the band landed in London as part of its first European promotion tour. The U.K. visit included a television appearance on "The Danny Baker Show," hosted by the BBC Radio One DJ who has

been playing the American band on radio in recent weeks, and also a rousing rock'n'blues showcase at the Roadhouse in London's Covent Garden.

THE FRENCH CITY of Strasbourg is known for its classical International Music Festival held each June. But this month the city, in association with the international talent network Réseau Printemps and Arcane 17, hosts the first Festival Of European Discoveries Of Strasbourg. On the bill for Feb. 24-25 event are France's funky **Malka Family** and dance-thrash act **Tréponem**; Switzerland's acid-jazz combo **Silent Majority**; Belgium's rock-reggae-rap unit **PPz30**; Holland's horn-fired, soulful act **Traffic Jam**; Denmark's "funkadelic-whale-rock" group **Inside The Whale**; and Poland's acoustic rock group **Hey**.

EUROPEAN OUTREACH: At a dinner held by International Managers Forum at the Royal Albert Hall Feb. 2, chairman **Dennis Muirhead** reported the IMF hopes to strengthen ties this year with managers from markets in Continental Europe. Since it was formed in 1992, the IMF has established groups in the U.S., Canada, Ireland, Australia, and Japan.

BORDER CROSSINGS: The artist formerly known as **Prince** opens a five-night stand at Wembley Arena on March 3, starting a month-long tour of the U.K. and Ireland.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or

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Report: U.K. Music Exports Doubled Imports In 1993

LONDON—The U.K. music industry contributed more than 1 billion pounds (over \$1.5 billion) to the country's balance of payments in 1993, according to a new report.

The document, produced by independent industrial research and promotion company British Invisibles, collates for the first time the total overseas earnings of record companies, music publishers, performances, musical theater, and sales of musical instruments.

In the past, British Invisibles has documented only record company earnings, which were put at 800 million pounds (\$1.2 billion) for 1991.

The new report was launched Feb. 9 by Trade Minister Ian Taylor. The document shows that music-related imports to the U.K. in '93 were 571 million pounds (\$879 million), producing a net contribution from the music industry to the country's coffers of 587 million pounds (\$904 million).

"This means that exports are double imports—a rare achievement for U.K. industry," says the report.

"The U.K. has a number of small niche industries which mirror this type of performance, but only a handful of industries with exports over 1 billion pounds achieve a similar ratio."

The report adds, "The U.K.'s strengths in music-making have resulted not only in a lively and diverse cultural scene but also in significant economic success."

The report may prove timely for the Performing Right Society. The authors' body is currently under investigation by the government's Monopolies & Mergers Commission. When record companies underwent a similar inquiry in 1993, a strong plank of their arguments was their significant contribution to the U.K.'s balance of payments.

JEFF CLARK-MEADS

U.K. Distributors To Ship Early To Retailers Shops Are Warned Not To Disregard Release Dates

■ BY JEFF CLARK-MEADS

LONDON—A new pattern of record releases is being introduced to assist the U.K.'s record retailers, but stores are being told that the system will remain in place only so long as they obey the rules.

From this week, new releases from EMI Records and Sony Music Entertainment in the U.K. and those handled by pre-eminent indie Pinnacle Distribution will be delivered to stores on Friday to allow all outlets to rack the new titles from the beginning of trading on the Monday release dates. The shops have been warned, though, that if

titles are racked before the release date, the store may be boycotted by the distribution company concerned.

Pinnacle managing director Tony Powell says retailers, particularly the independents, have long sought such a system.

"The problem always was that the big chains were supplied directly, so they always had the new releases for Monday morning," he says. "We also supplied the big wholesalers on Friday, but by the time the wholesalers had divided up the product for delivery, it meant that some smaller stores didn't receive it until late on a Monday.

Now, these are fast-moving new releases, so you can imagine how unhappy people are about any delay."

Powell points out that the issue has been discussed by the record company/retailer liaison committee for a considerable time, and he says that Pinnacle is now prepared to go ahead with the new system because it is confident of the stores' ability to abide by the new terms.

Powell adds, "Should they break the rules, we have very stringent terms and conditions, and we could stop supplying them with the product concerned. Or we could stop supplying them with product completely."

newsline...

THE NUMBER OF formats eligible for the U.K. singles chart is to be reduced from four to three, starting April 2. The change was unanimously agreed to by the Chart Supervisory Committee, which represents both record companies and retailers. Record companies will be able to choose any three formats from CD, cassette, and seven- and 12-inch vinyl.

THE POLAR MUSIC PRIZE, an honor voted for by the world's record labels and music publishers, will be awarded this year to Elton John and Russian cellist and composer Mstislav Rostropovich. The award will be presented by the king of Sweden at a ceremony in Stockholm May 9 and is being given to John for his international success and to Rostropovich for "a unique artistic achievement" in his work.

CHRYSALIS RECORDS in the U.K. is splitting its operation into two label teams: Chrysalis and Cooltempo. Each team will comprise marketing, A&R, and press and club promotion. Chrysalis will concentrate on alternative and rock, leaving Cooltempo to enhance its activities in urban and dance. Chrysalis will be headed by director Mike Andrews and Cooltempo by director Ken Grunbaum.

BMG INTERNATIONAL has signed Eros Ramazzotti to a new worldwide recording deal. The company describes the agreement as "multirecord."


SYLVIA COLEMAN has been promoted to the newly created position of vice president, business affairs, at Sony Music Entertainment Europe. She was previously director of corporate business affairs. Coleman will report to Paul Russell, president Sony Music Europe.

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HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 2/8/95		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	MASQUERAD TRF AVEX TRAX
2	NEW	JUST BELIEVE IN LOVE ZARD B-GRAM
3	1	KISEKI NO CHIKUY KEIUKU KUWATA & MR. CHILDREN VICTOR
4	2	CRAZY GONNA CRAZY TRF AVEX TRAX
5	5	COROLLA II NI NOTTE KENJI OKAWA TOSHIBA/EMI
6	3	POISON TOMOYASU HOTEL TOSHIBA/EMI
7	NEW	HELLO MASAHARU FUKUYAMA BMG/VICTOR
8	NEW	COSMIC RUNAWAY DAISUKE ASAKURA PRED.AXS FUN HOUSE
9	6	MUSUKO TAMIO OKUDA SONY
10	9	DA-YO-NE EAST END YURI EPIC/SONY
ALBUMS		
1	1	TOSHINOBU KUBOTA BUMPIN VOYAGE SONY
2	NEW	YASUSHI NAKANISHI IT'S ONLY A BALLAD COLUMBIA
3	2	MR. CHILDREN ATOMIC HEART TOY'S FACTORY
4	3	VAN HALEN BALANCE WEA
5	NEW	THE YELLOW MONKEY SMILE COLUMBIA
6	5	VARIOUS MAX SONY
7	4	EXTREME WAITING FOR THE PUNCHLINE POLYDOR
8	6	SMAP COOL VICTOR
9	8	BLUE HEARTS MEET THE BLUE HEARTS MELDAC
10	NEW	SHAMPOO WE ARE SHAMPOO TOSHIBA

CANADA (The Record) 1/30/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/PGD
2	2	SECRET MADONNA MAVERICK/WEA
3	3	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
4	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	6	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA/SONY
7	8	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
8	7	GO ON MOVE REEL II REEL QUALITY/PGD
9	9	INSENSITIVE JANN ARDEN A&M/PGD
10	10	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
11	11	FUNKDAFIED DA BRAT EPIC/SONY
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	13	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
14	16	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
15	17	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
16	14	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
17	19	TURN TWICE CELINE DION COLUMBIA/SONY
18	15	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY
19	18	LUCKY ONE AMY GRANT A&M/PGD
20	20	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA
ALBUMS		
1	1	GREEN DAY DOOKIE REPRISE/WEA
2	3	EAGLES HELL FREEZES OVER GEFFEN/UNI
3	NEW	VAN HALEN BALANCE WARNER BROS./WEA
4	2	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
5	5	PEARL JAM VITALOGY EPIC/SONY
6	4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
7	6	GARTH BROOKS THE HITS CAPITOL/CEMA
8	7	R.E.M. MONSTER WARNER BROS./WEA
9	15	OFFSPRING SMASH EPITAPH
10	8	AEROSMITH BIG ONES GEFFEN/UNI
11	9	BON JOVI CROSS ROAD MERCURY/PGD
12	10	BOYZ II MEN II MOTOWN/PGD
13	11	VARIOUS DANCE MIX '94 QUALITY
14	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
15	12	TOM PETTY WILDFLOWERS WARNER BROS./WEA
16	NEW	WEEZER WEEZER DGC/UNI
17	16	MADONNA BEDTIME STORIES MAVERICK/WEA
18	13	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
19	20	JANN ARDEN LIVING UNDER JUNE A&M/PGD
20	19	SOUNDTRACK PULP FICTION MCA/UNI

GERMANY compiled by Media Control 2/7/95		
THIS WEEK	LAST WEEK	SINGLES
1	3	CONQUEST OF PARADISE VANGELIS EAST WEST
2	1	ZOMBIE CRANBERRIES ISLAND/MERCURY
3	2	TEARS DON'T LIE MARK' OH URBAN MOTOR
4	4	OLD POP IN AN OAK REDNEX ZYX
5	5	IT'S COOL MAN XXL ZYX
6	8	SHORT DICK MAN 20 FINGERS ZYX
7	6	STAY ANOTHER DAY EAST 17 LONDON/METRONOME
8	7	COTTON EYE JOE REDNEX ZYX
9	12	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA/SONY
10	11	WHEN DO I GET TO SING "MY WAY" SPARKS LOGIC
11	9	MAX DON'T HAVE SEX WITH YOUR EX E-EROTIC BLOW UP/INTERCORD
12	10	FOREVER YOUNG INTERACTIVE BLOW UP/INTERCORD
13	NEW	MOVE YOUR ASS SCOOTER EDEL
14	19	FEELING SO REAL MOBY INTERCORD
15	15	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
16	13	AN ANGEL KELLY FAMILY KEL-LIFE/EDEL
17	14	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM
18	NEW	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT BLOW UP
19	18	RAVE NATION DJ HOOLIGAN EAST WEST
20	16	ANOTHER DAY WHIGFIELD ZYX
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
2	2	MARK' OH NEVER STOP THAT... URBAN/MOTOR
3	3	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
4	4	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
5	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	5	WESTERNHAGEN AFFENTHEATER WEA
7	6	BON JOVI CROSS ROAD JAMBCO/MERCURY
8	7	SOUNDTRACK THE LION KING MERCURY/PHONOGRAM
9	8	VAN HALEN BALANCE WEA
10	10	STING FIELDS OF GOLD A&M
11	11	EAST 17 STEAM LONDON/METRONOME
12	9	SOUNDTRACK DER KONIG DER LOWEN POLYDOR
13	12	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
14	NEW	GREEN DAY DOOKIE REPRISE
15	13	JOSHUA KADISON PAINTED DESERT... SBK
16	14	ELVIS PRESLEY THE VERY BEST OF ELVIS ARIOLA
17	16	R.E.M. MONSTER WARNER
18	18	MADONNA BEDTIME STORIES WARNER
19	20	GARTH BROOKS THE HITS INTERCORD
20	15	S. CROW TUESDAY NIGHT MUSIC CLUB A&M

FRANCE (SNEP/IFOP/Tite-Live) 1/28/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
2	4	SHORT DICK MAN 20 FINGERS EMI
3	6	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
4	2	ALWAYS BON JOVI JAMBCO/MERCURY
5	3	SECRET MADONNA WARNER
6	5	SATURDAY NIGHT WHIGFIELD POLYGRAM
7	9	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
8	7	REGULATE WARREN G & NATE DOGG ISLAND
9	10	ALL I WANNA DO SHERYL CROW A&M
10	8	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
11	19	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
12	12	IS THIS THE LOVE MASTERBOY BARCLAY
13	NEW	RESPECT ALLIANCE ETHNIK DELABE
14	13	LA CORRIDA FRANCIS CABREL COLUMBIA
15	17	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFFEN
16	15	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
17	NEW	YOUR SONG BILLY PAUL VERSA
18	14	COME OUT AND PLAY OFFSPRING PIAS
19	16	IT'S A RAINY DAY ICE MC POLYGRAM
20	20	COTTON EYE JOE REDNEX JIVE
ALBUMS		
1	1	SOUNDTRACK THE LION KING WALT DISNEY
2	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	2	BOYZ II MEN II MOTOWN
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
5	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	6	SOUNDTRACK FARNELLI AUVIDIS
7	16	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM
8	14	CRANBERRIES NO NEED TO ARGUE ISLAND
9	11	OFFSPRING SMASH PIAS
10	10	SOUNDTRACK PULP FICTION BMG
11	7	MARIAH CAREY MUSIC BOX COLUMBIA
12	8	ICE MC ICE'N GREEN POLYGRAM
13	NEW	WHITNEY HOUSTON THE BODYGUARD ARISTA
14	5	RENAUD A LA BELLE DE MAI VIRGIN
15	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN
16	12	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
17	17	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
18	NEW	VAN HALEN BALANCE WARNER
19	9	PATRICK KAAS TOUR DE CHARME COLUMBIA
20	18	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM

NETHERLANDS (Stichting Mega Top 50) 2/6/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI
2	2	WONDERFUL DAYS CHARLIE LOWNOSE POLYDOR
3	3	TEARS DON'T LIE MARK' OH POLYDOR
4	4	WEAROM NON JIJ MARCO BORSATO POLYDOR
5	5	THE LA-LA SONG TALK OF THE TOWN KOCH
6	10	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIC CUREAO
7	6	STAY ANOTHER DAY EAST 17 MERCURY
8	8	I WILL SURVIVE HERMES HOUSE BAND CNR
9	7	HYPER HYPER SCOOTER EDEL
10	9	ZOMBIE CRANBERRIES ISLAND/MERCURY
ALBUMS		
1	1	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI
2	2	ANDRE RIEU STRAUS & CO MERCURY
3	3	MARCO BORSATO MARCO POLYDOR
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
5	5	BON JOVI CROSS ROAD JAMBCO/MERCURY
6	NEW	VAN HALEN BALANCE WB/WARNER
7	7	MAASTRIGHTS SALON ORL ELV A RIEU RPO/DURCOI
8	6	SOUNDTRACK THE LION KING MERCURY
9	6	STING FIELDS OF GOLD A&M
10	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN

NETHERLANDS (Stichting Mega Top 50) 2/6/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	GREEN DAY DOOKIE REPRISE/WEA
2	3	EAGLES HELL FREEZES OVER GEFFEN/UNI
3	NEW	VAN HALEN BALANCE WARNER BROS./WEA
4	2	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
5	5	PEARL JAM VITALOGY EPIC/SONY
6	4	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
7	6	GARTH BROOKS THE HITS CAPITOL/CEMA
8	7	R.E.M. MONSTER WARNER BROS./WEA
9	15	OFFSPRING SMASH EPITAPH
10	8	AEROSMITH BIG ONES GEFFEN/UNI
11	9	BON JOVI CROSS ROAD MERCURY/PGD
12	10	BOYZ II MEN II MOTOWN/PGD
13	11	VARIOUS DANCE MIX '94 QUALITY
14	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
15	12	TOM PETTY WILDFLOWERS WARNER BROS./WEA
16	NEW	WEEZER WEEZER DGC/UNI
17	16	MADONNA BEDTIME STORIES MAVERICK/WEA
18	13	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
19	20	JANN ARDEN LIVING UNDER JUNE A&M/PGD
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GERMANY compiled by Media Control 2/7/95		
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2	1	ZOMBIE CRANBERRIES ISLAND/MERCURY
3	2	TEARS DON'T LIE MARK' OH URBAN MOTOR
4	4	OLD POP IN AN OAK REDNEX ZYX
5	5	IT'S COOL MAN XXL ZYX
6	8	SHORT DICK MAN 20 FINGERS ZYX
7	6	STAY ANOTHER DAY EAST 17 LONDON/METRONOME
8	7	COTTON EYE JOE REDNEX ZYX
9	12	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA/SONY
10	11	WHEN DO I GET TO SING "MY WAY" SPARKS LOGIC
11	9	MAX DON'T HAVE SEX WITH YOUR EX E-EROTIC BLOW UP/INTERCORD
12	10	FOREVER YOUNG INTERACTIVE BLOW UP/INTERCORD
13	NEW	MOVE YOUR ASS SCOOTER EDEL
14	19	FEELING SO REAL MOBY INTERCORD
15	15	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
16	13	AN ANGEL KELLY FAMILY KEL-LIFE/EDEL
17	14	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM
18	NEW	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT BLOW UP
19	18	RAVE NATION DJ HOOLIGAN EAST WEST
20	16	ANOTHER DAY WHIGFIELD ZYX
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
2	2	MARK' OH NEVER STOP THAT... URBAN/MOTOR
3	3	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
4	4	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
5	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	5	WESTERNHAGEN AFFENTHEATER WEA
7	6	BON JOVI CROSS ROAD JAMBCO/MERCURY
8	7	SOUNDTRACK THE LION KING MERCURY/PHONOGRAM
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13	12	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
14	NEW	GREEN DAY DOOKIE REPRISE
15	13	JOSHUA KADISON PAINTED DESERT... SBK
16	14	ELVIS PRESLEY THE VERY BEST OF ELVIS ARIOLA
17	16	R.E.M. MONSTER WARNER
18	18	MADONNA BEDTIME STORIES WARNER
19	20	GARTH BROOKS THE HITS INTERCORD
20	15	S. CROW TUESDAY NIGHT MUSIC CLUB A&M

FRANCE (SNEP/IFOP/Tite-Live) 1/28/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
2	4	SHORT DICK MAN 20 FINGERS EMI
3	6	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
4	2	ALWAYS BON JOVI JAMBCO/MERCURY
5	3	SECRET MADONNA WARNER
6	5	SATURDAY NIGHT WHIGFIELD POLYGRAM
7	9	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
8	7	REGULATE WARREN G & NATE DOGG ISLAND
9	10	ALL I WANNA DO SHERYL CROW A&M
10	8	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
11	19	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
12	12	IS THIS THE LOVE MASTERBOY BARCLAY
13	NEW	RESPECT ALLIANCE ETHNIK DELABE
14	13	LA CORRIDA FRANCIS CABREL COLUMBIA
15	17	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFFEN
16	15	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
17	NEW	YOUR SONG BILLY PAUL VERSA
18	14	COME OUT AND PLAY OFFSPRING PIAS
19	16	IT'S A RAINY DAY ICE MC POLYGRAM
20	20	COTTON EYE JOE REDNEX JIVE
ALBUMS		
1	1	SOUNDTRACK THE LION KING WALT DISNEY
2	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	2	BOYZ II MEN II MOTOWN
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
5	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	6	SOUNDTRACK FARNELLI AUVIDIS
7	16	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM
8	14	CRANBERRIES NO NEED TO ARGUE ISLAND
9	11	OFFSPRING SMASH PIAS
10	10	SOUNDTRACK PULP FICTION BMG
11	7	MARIAH CAREY MUSIC BOX COLUMBIA
12	8	ICE MC ICE'N GREEN POLYGRAM
13	NEW	WHITNEY HOUSTON THE BODYGUARD ARISTA
14	5	RENAUD A LA BELLE DE MAI VIRGIN
15	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN
16	12	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
17	17	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
18	NEW	VAN HALEN BALANCE WARNER
19	9	PATRICK KAAS TOUR DE CHARME COLUMBIA
20	18	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM

AUSTRALIA (Australian Record Industry Assn.) 2/12/95		
THIS WEEK	LAST WEEK	SINGLES
1	3	ANOTHER NIGHT M.C. SAR & THE REAL MCCOY BMG
2	1	ZOMBIE CRANBERRIES ISLAND
3	2	PURE MASSACRE SILVERCHAIR SONY
4	4	STAY ANOTHER DAY EAST 17 LONDON
5	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	5	TOMORROW SILVERCHAIR SONY
7	7	SELF ESTEEM OFFSPRING SHOCK
8	16	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
9	10	HOT HOT HOT ARROW FESTIVAL
10	8	COME OUT AND PLAY OFFSPRING SHOCK
11	9	20 FINGERS FEATURING GILLETTE SHORT DICK MAN LIBERATION/FESTIVAL
12	19	A GIRL LIKE YOU EDWYN COLLINS MDS
13	11	ON BENDED KNEE BOYZ II MEN MOTOWN
14	13	BABY COME BACK PATO BANTON VIRGIN/EMI
15	15	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
16	NEW	HERE'S JOHNNY HOCUS POCUS SHOCK
17	14	ALWAYS BON JOVI JAMBCO/MERCURY
18	12	ALL I WANNA DO SHERYL CROW A&M
19	NEW	COMA MAX SHARAM WARNER
20	20	PUT YOURSELF IN MY PLACE KYLIE MINOGUE MUSHROOM/FESTIVAL
ALBUMS		
1	1	OFFSPRING SMASH SHOCK
2	2	SOUNDTRACK FORREST GUMP EPIC
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	SOUNDTRACK PULP FICTION MCA
5	12	JANET JACKSON JANET VIRGIN/EMI
6	11	YANNI LIVE AT THE ACROPOLIS BMG
7	6	PEARL JAM VITALOGY EPIC/SONY
8	5	R.E.M. MONSTER WARNER
9	NEW	VAN HALEN BALANCE WARNER
10	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
11	9	BOYZ II MEN II MOTOWN
12	10	HARRY CONNICK JR. SHE COLUMBIA
13	8	THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI
14	13	BON JOVI CROSS ROAD JAMBCO/MERCURY
15	14	PAUL SIMON THE PAUL SIMON ANTHOLOGY WARNER
16	NEW	ENYA THE CELTS WARNER
17	19	SOUNDGARDEN SUPERUNKNOWN A&M
18	16	EAST 17 STEAM LONDON
19	NEW	THE CULT THE CULT VIRGIN
20	NEW	GREEN DAY DOOKIE WARNER

AUSTRALIA (Australian Record Industry Assn.) 2/12/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	3	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
3	2	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	5	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BAGS OF FUN
6	7	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA
7	6	RUN AWAY (MC SAR &) THE REAL MCCOY LOGIC/ARISTA
8	17	REACH UP (PAPAS GOT A BRAND NEW PIG BAG) PERFECTO ALLSTRAZ PERFECTO/EAST WEST
9	11	OPEN YOUR HEART M-PEOPLE DECONSTRUCTION/RCA
10	9	RIVERDANCE BILL WHELAN SON
11	15	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 2/1/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES	
1	1	COTTON EYE JOE REDNEX JIVE	
2	3	ZOMBIE CRANBERRIES ISLAND	
3	2	STAY ANOTHER DAY EAST 17 LONDON	
4	5	OLD POP IN AN OAK REDNEX JIVE	
5	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
6	6	TEARS DON'T LIE MARK' OH URBAN/MOTOR	
7	10	ALWAYS BON JOVI JAMBCO/MERCURY	
8	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/MERCURY	
9	9	THINK TWICE CELINE DION EPIC	
10	NEW	SET YOU FREE N'TRANCE ALL AROUND THE WORLD	
ALBUMS	1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	BON JOVI CROSS ROAD JAMBCO/MERCURY	
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN	
4	5	SOUNDTRACK THE LION KING WALT DISNEY/MERCURY	
5	4	STING FIELDS OF GOLD A&M	
6	NEW	VAN HALEN BALANCE WARNER	
7	6	KELLY FAMILY OVER THE HUMP KEL-LIFE	
8	10	MARK' OH NEVER STOP THAT FEELING URBAN/MOTOR	
9	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC/COLUMBIA	
10	NEW	GREEN DAY DOOKIE REPRISÉ	

AUSTRIA (Austrian IFPI/Austrian Top 30) 2/7/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	OLD POP IN AN OAK REDNEX ECHO	
2	2	ZOMBIE CRANBERRIES ISLAND	
3	4	TEARS DON'T LIE MARK' OH POLYGRAM	
4	10	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM	
5	7	AN ANGEL KELLY FAMILY EMI	
6	5	COTTON EYE JOE REDNEX ECHO	
7	NEW	IT'S COOL MAN XXL FEATURING P. "COOL MAN" STEINER ECHO	
8	NEW	ODD VADIS IMPERIO ECHO	
9	NEW	MOVE YOUR ASS SCOOTER EDEL	
10	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
ALBUMS	1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	KELLY FAMILY OVER THE HUMP EMI	
3	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN	
4	6	SOUNDTRACK THE LION KING POLYDOR	
5	4	BON JOVI CROSS ROAD JAMBCO/MERCURY	
6	8	CLAUDIA JUNG CLAUDIA JUNG EMI	
7	NEW	RAINHARD PENDRICH RECYCLED BMG	
8	5	E.A.V NIE WIEDER KUNST EMI	
9	9	EAST 17 STEAM LONDON/POLYGRAM	
10	NEW	GREEN DAY DOOKIE WARNER	

SWEDEN (GLF) 2/3/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	STAY ANOTHER DAY EAST 17 LONDON	
2	3	THE RIDE BASIC ELEMENT INHOUSE/EMI	
3	2	ZOMBIE CRANBERRIES ISLAND	
4	NEW	TEARS DON'T LIE MARK' OH POLYDOR	
5	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
6	6	BASKET CASE GREEN DAY WARNER	
7	4	LOVE RELIGION U96 POLYDOR	
8	NEW	SELF ESTEEM OFFSPRING BORDERLINE	
9	8	EN JAVEL PA KARLEK GLENMARK/ERIKSSON/STROMSTEDT METRONOME	
10	7	OLD POP IN AN OAK REDNEX JIVE	
ALBUMS	1	1	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND	
3	3	GREEN DAY DOOKIE WARNER	
4	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN	
5	8	OFFSPRING SMASH EPITAPH	
6	4	E-TYPE MADE IN SWEDEN STOCKHOLM	
7	7	SOUNDTRACK PULP FICTION MCA	
8	11	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA	
9	5	VAN HALEN BALANCE WARNER	
10	6	SOUNDTRACK THE LION KING POLYGRAM	

PORTUGAL (Portugal/AFP) 2/1/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LAURA PAUSINI LAURA PAUSINI WARNER
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN
4	8	VAN HALEN BALANCE WARNER
5	10	VARIOUS SUPERMIX 9 VIDISCO
6	4	MADREDEUS O ESPIRITO DA PAZ EMI
7	6	BON JOVI CROSS ROAD JAMBCO/MERCURY
8	7	VARIOUS TOP STAR 94/95 VIDISCO
9	5	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
10	NEW	WE LIVE HERE PAT METHENY GEFENN

NEW ZEALAND (RIANZ) 2/8/95

THIS WEEK	LAST WEEK	SINGLES	
1	2	TOMORROW SILVERCHAIR SONY	
2	1	HERE COMES THE HOTSTEPPER INI KAMOZE SONY	
3	3	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY	
4	5	TLC CREEP BMG	
5	10	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYDOR	
6	4	HEADLESS CHICKEN GEORGE/CRUISE CONTROL FESTIVAL	
7	8	LAY YOUR LOVE ON ME ROACHFORD SONY	
8	NEW	COTTON EYE JOE REDNEX BMG	
9	6	ON BENDED KNEE BOYZ II MEN MOTOWN	
10	NEW	ZOMBIE CRANBERRIES ISLAND	
ALBUMS	1	2	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
2	1	SOUNDTRACK FORREST GUMP EPIC	
3	3	HARRY CONNICK JR. SHE SONY	
4	4	R.E.M MONSTER WARNER	
5	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN	
6	5	PEARL JAM VITALOGY EPIC	
7	7	THE 12TH MAN WIRED WORLD OF SPORTS II EMI	
8	9	M-PEOPLE BIZARRE FRUIT BMG	
9	NEW	CLIFF RICHARD HIT LIST EMI	
10	10	DAVE DOBBYN TWIST SONY	

SWITZERLAND (Media Control Switzerland) 2/28/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	COTTON EYE JOE REDNEX JIVE	
2	3	OLD POP IN AN OAK REDNEX JIVE	
3	2	STAY ANOTHER DAY EAST 17 LONDON	
4	6	ZOMBIE CRANBERRIES ISLAND	
5	4	TEARS DON'T LIE MARK' OH POLYGRAM	
6	5	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM	
7	7	AN ANGEL KELLY FAMILY DINO	
8	NEW	CONQUEST OF PARADISE VANGELIS WARNER	
9	8	HYPER, HYPER SCOOTER EDEL	
10	10	CIRCLE OF LIFE ELTON JOHN POLYGRAM	
ALBUMS	1	1	KELLY FAMILY OVER THE HUMP DINO
2	2	SOUNDTRACK THE LION KING POLYGRAM	
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND	
4	4	BON JOVI CROSS ROAD MERCURY	
5	10	MARK' OH NEVER STOP THAT FEELING POLYGRAM	
6	NEW	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER	
7	NEW	VAN HALEN BALANCE WARNER	
8	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN	
9	6	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
10	8	EAST 17 STEAM LONDON	

FINLAND (Seura/IFPI Finland) 2/5/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	KOURIN, KOURIN SIKADUO COLUMBIA	
2	3	THE RIDE BASIC ELEMENT EMI	
3	NEW	DON'T YOU KNOW PANDORA STOCKHOUSE	
4	8	MOVETRON ROMEO & JULIET POLYDOR	
5	2	WESTBAMS HANDS ON YELLOW BOSTICH URBAN	
6	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
7	6	TAIRELIJAEALAMAA ISMO ALANKO POKO	
8	9	ANOTHER DAY WHIGFIELD ZYX	
9	7	THERE IS A STAR PHARAO DANCE POOL	
10	5	OLD POP IN AN OAK REDNEX JIVE	
ALBUMS	1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	6	OFFSPRING SMASH EPITAPH	
3	3	BON JOVI CROSS ROAD JAMBCO/MERCURY	
4	7	22-PISTEPIRKKO RUMBLE CITY POLYGRAM	
5	2	REMU IN THE SPIRIT OF HURRICANES FAZER RECORDS/WARNER	
6	4	STING FIELDS OF GOLD A&M	
7	10	GREEN DAY DOOKIE REPRISÉ/WEA	
8	5	GARY MOORE BALLARDS & BLUES 1982-1994 VIRGIN/EMI	
9	NEW	PHARAO PHARAO OANCE/POOL	
10	8	SOUNDTRACK FORREST GUMP EPIC	

CHILE (APF Chile) 1/95

THIS WEEK	LAST WEEK	ALBUMS
1	9	LOS PERICOS PAMPAS REGGAE EMI
2	7	ROLLING STONES VOODOO LOUNGE EMI
3	5	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
4	10	VARIOUS LO MEJOR DE LA 100 EN 94 EMI
5	NEW	INXS THE GREATEST HITS POLYGRAM
6	NEW	PATRICIA SOSA SUAVE Y PROFUNDO EMI
7	NEW	VILMA PALMA E VAMPIROS FONDO PROFUNDO BARCA
8	NEW	VARIOUS LA MAQUINA DEL SONIDO BMG
9	NEW	BEATLES LIVE AT THE BBC EMI
10	NEW	LOS FABULOSOS CADILLACS VASOS VACIOS SONY

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Collage is one of the country's most successful bands. With hits such as "Lovely Day," "Wings In The Night," "Living In The Moonlight," and "War Is Over," all taken from its latest album "Moonshine" (released on Holland SI Music), the group has proved its popular touch. But its music is not at all middle of the road, and far from simply churning out pop hits, the band exhibits considerable depth and intelligence in its songwriting. Collage was founded in 1986 by Mirek Gil and Wojtek Szadkowski, who write most of the music and lyrics. The first album, "Basnie" (Fairy Tales), released in 1991, was warmly received, and although the lyrics were sung in Polish, the album also was released in Italy on the Vinyl Magic label. The band followed it with the self-explanatory "Nine Songs Of John Lennon" and a compilation of previously unreleased material titled "Zmiany" (Changes). Having recruited three new members, including gifted guitarist and singer Robert Amirian, Collage then recorded "Moonshine," this time with all lyrics sung in English. The album cover features the work of the celebrated Polish painter Zbigniew Beksinski, and along with the hit singles, it features several extended compositions or "suites," some of them as long as 12 minutes. These are journeys through a landscape of sound, propelling the listener's imagination across vast tracts of space toward distant, unknown planets. It is highly sophisticated music for people who seek more than just rhythm and a catchy refrain.



BEATA PRZEDPELSKA

SOUTH AFRICA/France: A Jan. 30th concert at the MIDEM conference in Cannes showed the world music industry assembled there the range of talents it had been missing while South Africa was politically isolated. Senegalese star Youssou N'Dour, who introduced the concert, told the audience: "We are going to witness something very powerful tonight." And the four acts on the bill lived up to his words. O'Yaba's blend of African guitars and reggae backbeats kicked a rather staid music business audience out of its shell, if not its seats, with lead singer Feku Alexis leading the band through a trouble-free skank of "Fly Away" and an exalted rendition of "Hallelujah." Tananas, a multiracial five-piece group from Cape Town, reflected that city's mixed heritage, incorporating flamenco-type guitars, violins, tom-toms, and a variety of wooden flutes into a soothing, instrumental, jazz-rock wash. Bayete provided a feast for the eyes and ears, with its traditional African cadences grafted on to a lush synthesizer background and horn section. The group's unmistakably Zulu lead singer, Jabu Khanyile, was as regal as a tribal chief, complete with his bullrush "fetish," in which he says his spirit resides. Part-way through the performance, the whole band launched into a seemingly impossible, traditional welcome dance, bouncing on one leg while kicking the other. (Non-Zulus are advised not to try this at home.) Rounding off the evening was Lucky Dube, inked to Gallo Records at home and now one of the newest signings to Tabu, Motown's new international label. Dube is an established superstar in his native South Africa, and his international appearances usually have been limited to Reggae Sunsplash concerts. Close your eyes during his performance and you could convince yourself that Bob Marley was still alive. With the force of Motown behind him, Dube now has the chance to reach the wider audience he has long deserved—something he has in common with most of his compatriots.

DOMINIC PRIDE

GERMANY: With a top 40 single, "Move," and a debut album, "Time To Move," now in its 18th week on the chart, H-Blockx is one of the country's hottest properties. The video for "Move," produced by Doro Rudi Dolezal and Hannes Rossacher, has enjoyed super power-play status on music TV channel VIVA and has been on MTV's Buzz Bin playlist, while the group topped the "Local Hero Germany" viewers poll at last year's MTV European Music Awards in Berlin. Influenced by acts such as Rage Against The Machine and the Red Hot Chili Peppers, the five-piece band from Munster plays a mixture of rock, hip-hop grooves, and rap, which it calls "funk-rap-core." Signed to George Glueck's Berlin-based label Sing Sing Records (distributed by BMG Ariola), H-Blockx consists of vocalists M.C.H. and Dave Grave, guitarist Tim T., bassist Gudze, and drummer Mason Fantason, who, between them, boast an average age of 21. Formed in 1991, the band's apparent overnight success is the result of four years of solid touring that earned it underground cult status. Now H-Blockx's achievements as a mainstream, chart act have been confirmed by a nomination in the best newcomer group category of the Echo Awards, to be presented Feb. 14. To promote "Time To Move" all over Europe, H-Blockx is planning a spring tour of the Continent, to be followed by appearances at the Noise Now festival in Düsseldorf in April and the Bizarre Festival in Cologne in August.



ELLIE WEINERT

IRELAND: "Skipper" (Rough Trade), which is ambitiously introduced as "an impressionistic journey through previously undefined musical territory," is a solo album by Daniel Figgis, one of Irish rock's most doggedly offbeat artists. His album, which becomes more accessible with repeated plays, features idiosyncratic sounds produced by harmonium, piano, mellotron, cello, oboe, tuned feedback, radiator(!), and tape loops from recordings made in Figgis' teens. The artist composed, arranged, and produced "Skipper" and is accompanied by musicians such as John Walshe (trumpet), Erica Csibi (viola), Aingeala De Burca (viola), Tobias Borland (flute), and Conor Brady (acoustic guitar). In 1980-81, when he was calling himself Haa Lacka Bintii, Figgis played drums and keyboards with the surrealistic-performance band the Virgin Prunes, whose best-known graduate is Gavin Friday. Quoted in the book called "Irish Rock" by Tony Clayton-Lee and Richie Taylor, former Prunes manager Kieran Owens (now guiding Katell Keineg's career) describes Figgis as "a complete megalomaniac, self-believer, and self-promoter, which is not a bad thing. His time hasn't come yet." One wonders when it will.

KEN STEWART

FRANCE USES MIDEM AS FORUM FOR ISSUES

(Continued from page 39)

But, in response to SNEP's call for a minimum retail price, Toubon said, "The single retail price for books [all retailers are forced to follow the retail price suggested by publishers] is currently questioned by European authorities, so there will be a lot of difficulties in creating a similar system for records." Toubon said there will be a reappraisal of the concept of loss-leader sales, and he suggests specific rebates for retailers that offer real service to customers.

To support new talent and help small, independent labels produce and develop new acts, Toubon announced the creation of a fund—the details of which remain to be finalized—that will be partly financed by a percentage of major record companies' production budgets and by proceeds from neighboring rights.

SNEP says that its endorsement of this fund will depend on all producers, regardless of which professional organization they belong to (SNEP or UPPFI), being subject to the same rate. Toubon said he expects to reach an agreement with producers' representatives "within the next few weeks."

In response, SNEP restated its priorities during a MIDEM press conference the day after Toubon's speech. On SNEP's agenda: the lower VAT rate on music carriers; a stricter retail price policy; the

strengthening of producers' rights; an increase in the visibility of national acts on radio and TV, as well as in stores; and reaching a global agreement with artists and musicians on the use of ancillary rights.

Zelnik says, "This is a global strategy. Our common goal is to make sure that records and music are distributed and exposed in the best conditions."

SNEP vice president Gilbert Ohayon says his organization's goals are "a fight for the recognition that a record is a cultural good and that it requires a status of cultural specificity."

Zelnik says SNEP's concern is to make sure that all the different parties involved in the music industry could live from it—including specialized retailers. "We are not asking hypermarkets to stop selling CDs but simply to sell them better," he says. "In the U.K., major, nonspecialized retail chains account for 30 percent of the sales. In France, it is 50 percent. If we could reach 30 percent, that would be great. If we don't act, in a few years, there will be no more specialized retailers in France."

On VAT, Zelnik says, "It wasn't something SNEP asked for simply for the sake of asking for something. The arrival of multimedia technologies that mix text, visuals, and sound will prove that we are in a total state of fiscal nonsense."

Arden, Hip, Dutoit Lead Juno Nominees Dion, Crash Test Dummies, Moist, Young Also Cited

BY LARRY LeBLANC

TORONTO—With five Juno nominations each, A&M's Jann Arden, MCA's the Tragically Hip, and Quebec classical conductor Charles Dutoit lead the pack of nominees for Canada's 24th annual Juno Awards, to be held March 26 at Copps Coliseum in Hamilton, Ontario.

Arden, a Calgary, Alberta-based singer/songwriter, has been nominated for top single and top dance recording for "Could I Be Your Girl," as well as for top female, top songwriter, and top video (with director Jeth Weinrich) for "Insensitive."

The Tragically Hip, Canada's top alternative-styled group, has been nominated for top album and best-selling album, foreign or domestic, for "Day For Night"; top group; and, with Mark Howard and Mark Vreeken, top producer. Additionally, the group is nominated in the fan-voted top entertainer category, in a list voted on earlier by Canadian media representatives.

Montreal conductor Dutoit scored five nominations in just two Juno categories. With the Montreal Symphony Orchestra, he is nominated for top classical album: large ensemble for the London Records albums "Ibert: Escales, Flute Concerto" and "Shostakovich: Symphony 1 and 15"; and, with the Sinfonietta de Montreal, for "Stravinsky: Apollon Musagete," also on London.

Additionally, for top classical album: vocal or choral performance, Dutoit and the Montreal Symphony Choir And Orchestra are both nominated for the London Records albums "Berlioz: Les Troyens" and "Janáček: Glagolitic Mass And Sinfonietta."

Other top contenders in the 36 Juno categories are Celine Dion with four nominations and Crash Test Dummies, Moist, and Neil Young with three nominations each. The two-hour program, to be televised nationally by CBC-TV, will feature performances by Dion (with David Foster), Crash Test Dummies, Sarah McLachlan, Barenaked Ladies, Moist, Charlie Major, Prairie Oyster, and others still to be announced. In addition, there will be a Buffy Sainte-Marie tribute honoring the Canadian singer's induction into the Juno Hall Of Fame.

Hosting the show will be Cathy Jones, Rick Mercer, Greg Thomey, and Mary Walsh, the cast of CBC-TV's highly rated satirical series "This Hour Has 22 Minutes." Returning to lead the program for the third year in a row are the produc-



THE TRAGICALLY HIP

tion team of executive producer John Brunton and director Joan Tosoni, both of Insight Productions here.

"It's refreshing to have hosts that are anxious to be associated with the show, instead of us luring high-priced talent across the border," says Lee Silversides, president of the Canadian Academy Of Record Arts And Sciences, co-producer of the event with CBC-TV. He was referring to past Juno hosts such as actor Rick Moranis and comic Howie Mandel, who are native Canadians but now live in the U.S.

Emphasizing that the upcoming show will mark the debut Juno appearances by McLachlan, Major, and Moist, and that the Sainte-Marie tribute will feature performances by several Canadian artists, Silversides says, "This is an outstanding lineup. We're also hoping to soon announce one, possibly two, more performance slots."

One of the most striking aspects of last year's televised Juno show was the inclusion of performance footage of new roots- and alternative-styled acts. That footage made last year's show more cutting edge, but Silversides says it won't be repeated this year.

"We found that to be a very costly undertaking," he says. "With this move to Hamilton, we're severely restricted financially because of the costs of moving the show out of town. We may, however, play snippets of videos of nominees in the best new solo or group [categories]."

The Juno move to nearby Hamilton (an hour from Toronto) is only the second time in Juno's 24-year history that the event has been away from Toronto. The move was prompted by last-minute labor bickering with stagehand unions during the past two Juno presentations in Toronto.

Yet to be decided is whether the event will return to the city for its 25th anniversary next year.

"Common sense should dictate that the show in its 25th year should be in the back yard of the industry, but nothing has been resolved at this point in time," says Silversides.

Among the expected battlegrounds this year are the fan-voted top entertainer category, in which Dion, Crash Test Dummies, McLachlan, the Tragically Hip, and Young will compete; the top group category, in which the Tragically Hip, Crash Test Dummies, and Barenaked Ladies are competing with newcomers the Watchmen and Spirit Of The West; and the top female country category. In the latter, perennial winner Michelle Wright will fight it out with Patricia Conroy (who caused a stir last year by beat-

ing Wright for top country female at the Canadian Country Music Assn. Awards), veteran Anne Murray, and newcomers Lisa Brokop and Cindy Church.

Considerable streamlining of Juno nominating procedures within the past two years, as well as substantial consultation with major industry figures this year, seems to have eliminated past nomination irregularities. The latter were caused by various category restrictions and convoluted nominating procedures, which had annually plagued the event.

Still, the final nominee list, as in previous years, has an omission.

Despite being nominated in the top entertainer and album categories, neither Dion or McLachlan is nominated for top female. The reason is that the two singers' albums were used to qualify in the top female category last year and cannot qualify again this year.

Here is a partial list of the 1995 Juno nominees:

Canadian entertainer: Celine Dion, Crash Test Dummies, Sarah McLachlan, the Tragically Hip, Neil Young.

Group: Barenaked Ladies, Crash Test Dummies, Spirit Of The West, the Tragically Hip, the Watchmen.

Female: Jann Arden, Sass Jordan, Julie Masse, Loreena McKennitt, Michelle Wright.

Male: Bruce Cockburn, Colin James, John McDermott, Roch Voisine, Neil Young.

Album: "The Colour Of My Love," Celine Dion (Columbia); "Day For Night," the Tragically Hip (MCA); "5 Days In July," Blue Rodeo (WEA); "Fumbling Towards Ecstasy," Sarah McLachlan (Nettwerk); "North Country," the Rankin Family (EMI).

Single: "Could I Be Your Girl," Jann Arden (A&M); "Mmmmm Mmmmm Mmmmm," Crash Test Dummies (Arista); "Power Of Love," Celine Dion (Columbia); "Please Forgive Me," Bryan Adams (A&M); "Push," Moist (EMI).

Country female: Lisa Brokop, Cindy Church, Patricia Conroy, Anne Murray, Michelle Wright.

Country male: Joel Feeney, George Fox, Terry Kelly, Charlie Major, Jim Witter.

Country group/duo: Coda The West, Farmer's Daughter, Prairie Oyster, Prescott/Brown, Quartette.

Songwriter: Bryan Adams, Jann Arden, Joni Mitchell, Neil Young, Greg Keelor and Jim Cuddy (of Blue Rodeo).

Producer: Arnold Lanni; David Foster; Mark Howard, Mark Vreeken, and the Tragically Hip; Pierre Marchand; Robbie Robertson.

Best new solo artist: Susan Aglukark, Sara Craig, David Gogo, Eric Lapointe, Andrew Matheson.

Best new group: Big Sugar, Farmer's Daughter, the Ghandharvas, Moist, Wild Strawberries.

Best-selling Francophone album: "Coup de Tête," Roch Voisine (Star); "Dechaînée," France d'Amour (Tacca Musique); "Johanne Blouin Chante Noël," Johanne Blouin (Productions Johanne Blouin); "Obsession," Eric Lapointe (Gamma); "Y," Lynda Lemay (WEA).

Best-selling album (foreign/domestic): "August And Everything After," the Counting Crows (Geffen); "The Colour Of My Love," Celine Dion (Columbia); "Day For Night," the Tragically Hip (MCA); "The Sign," Ace Of Base (Arista); "Vs.," Pearl Jam (Epic).

Hall Of Fame Award: Buffy Sainte-Marie.

Walt Grealis Special Achievement Award: Louis Applebaum.

Billboard

BIG SEVEN

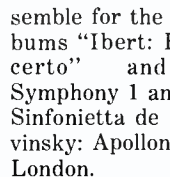
ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. **\$109**
- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. **\$85**
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ARDEN

BRITS
AROUND THE
WORLD

U.K. '95: GOOD NEWS IS ALL AROUND

By Thom Duffy

When the leaders of the U.K. record business gathered last summer at the annual meeting of the British Phonographic Industry trade group, something a bit unusual was on the agenda: Good news.

Since the late 1980s, the British music business has been battered by recession at home, and resistance to its new artists in America. The past two years have brought a burdensome British-government inquiry into CD pricing, and the George Michael/Sony court battle which challenged the industry's contract practices.

But by mid-1994, the Monopolies and Mergers Commission had cleared the record business of charges that it keeps CD prices artificially high, and a High Court judge had stymied George Michael in his bid to break his Sony contract. The record business in Britain turned its attention back to the business of making records. And in 1994, it did so with increasing international success.

Pink Floyd's album "The Division Bell" rang up some 7 million sales worldwide, emerging as the British blockbuster of the past year. Wet Wet Wet's single "Love Is All Around" circled around the globe.

The stories in this Billboard Spotlight confirm the scope of current achievement of Brits Around the World: Seal in America; Oasis in Japan; The Rolling Stones in Argentina; Blur in Sweden; M People in New Zealand; East 17 in Australia; Stiltskin in Germany. And these are but a few examples of U.K. talent abroad.

"There's been this question mark over U.K. artists and their potential overseas, and there's no getting away from the fact that the percentage [of U.K. success] has been down," says Rupert Perry, chairman of the British Phonographic Industry, and president/CEO of EMI Records U.K. and Eire. "But when we get the final numbers for 1994, we will see that has started to climb back up again."

At the BPI general meeting last July, Perry reported that the turnaround had already begun. Although the album-chart share of U.K. artists in North America dropped from 19.6% in 1989 to 14.5% in 1992, it had edged up slightly to 14.9% in 1993. Similarly, while the album-chart share of U.K. acts in Europe dropped from 35% in 1989 to 29.8% in 1992, it moved upward to 31.1% in 1993.

"We've gone through a very tough time with the recession and our A&R investments not coming through," says Perry, speaking of the British music industry at large. As a result, he believes, "people have gotten far more knowledgeable and focused about what we do."

The chiefs of the other major U.K. record companies share similar views about the difficulties that British artists have faced in recent years and the renewed determination of the industry to overcome those obstacles.

Continued on page 48



1995
BRIT AWARDS
NOMINEES

PAGE 48

VID DIRECTORS PROJECT 'BRIT VISION' WORLDWIDE

By Deborah Russell

The genesis of the music video as a pop-culture phenomenon can be traced to its roots in the British music and television industry of the mid-1960s.

At that time, top British rock acts were among the first artists to rely on video clips to fill their slots on music shows such as "Top Of The Pops," when tour schedules precluded an in-studio appearance.

Among the earliest conceptual and often surreal clips, which foreshadowed the artistic evolution of the video form, were the Kinks' "Dead End Street," the Who's "Happy Jack" and the Beatles' "Penny Lane," all first programmed between 1966 and 1967.

So when the music-video industry truly was hatched in 1981 via a 24-hour, New York-based cable network called MTV, it was only logical that a cadre of directors who had all been weaned on pop music and television in the U.K.—including David Mallet, Keith MacMillan, Brian Grant, Steve Barron and Julien Temple—would emigrate to the U.S. to further develop a "British vision" in this new pop medium.

"The '60s and '70s 'Swinging London' was a fertile time and place for new ways of looking at things," says Christopherson, a British director who is represented in the U.S. by Squeak Pictures, based in Studio City, Calif. Since launching his career as a director in 1986, Christopherson has reeled clips for Nine Inch Nails, Rage Against The Machine, Erasure and Ministry.

"Those who came up in that system naturally gravitated toward L.A. and New York," Christopherson says. "I like working in the U.S. because of the cutting-edge technology available here. People are more prepared to fund experimental projects. In Britain, [music executives] are more conservative and don't spend as much money."

BI-COASTAL TEMPLE

Temple, whose first film was the seminal Sex Pistols documentary "The Great Rock 'N' Roll Swindle," made an early mark on MTV with the Stray Cats' video "Stray Cat Strut." He now works out of the L.A. and U.K. offices of his own Nitrate Films, and his credits run from videos for Kenny Rogers to Judas Priest.

"I started out of film school, and I naively thought the British film industry could work at that point," Temple says. "But the industry doesn't really function the way it should. A number of directors simply were forced to leave Britain and make a living in a place where the people spoke English."

However, Christopherson notes that he often faces differences in the sensibilities of the two countries. "Sometimes I find that I'm asking for something that

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best group in the world

Blur

Best British Group
Best Album by a British Artist - "Parklife" (2 x Platinum)
Best Single by a British Artist - "Girls and Boys"
Best Single by a British Artist - "Parklife"
Best Video by a British Artist - "Parklife"
Best British Producer - Stephen Street - "Parklife"

Eternal

Best British Group
Best Album by a British Artist - "Always and Forever" (4 x Platinum)
Best British Dance Act
Best British Newcomer

Pink Floyd

Best British Group
Best Album by a British Artist - "The Division Bell" (2 x Platinum)

Kate Bush

Best British Female Solo Artist

Sinead O'Connor

Best International Female Solo Artist

Morrissey

Best British Male Solo Artist



EMI RECORDS GROUP UK & EIRE

sound with vision



Brits Around The World

GOOD NEWS

Continued from page 45

"There has been such a strong alternative movement in the States that it has tended to keep a lot of other bands out of America," says Paul Burger, chairman of Sony Music U.K.

"That's the challenge that non-U.S. artists have been finding. It's a '90s phenomenon, and how long it will go on is impossible to say."

But meanwhile, back in the U.K., adds Burger, "Creatively, it is getting more exciting. You're hearing new bands who are interesting and have something to say."

The alternative-rock phenomenon in America emerged from local music scenes in cities such as Seattle where bands could nurture their talent for years in relative isolation. A similar scene is impossible to imagine in Britain. "The glare of the spotlight is on you before you can blink," observes Roger Ames, chairman of PolyGram Records U.K. "That's just a fact of life of living in a media-saturated market."

However, the British record business has finally begun to regard its own music press with a bit more perspective. The days when reading reviews in *Melody Maker* and the *New Musical Express* substituted for real A&R scouting are over.

Much of Britain's future artist-development abroad will hinge on the success of its acts at home. "I think it's 90% down to the demographics of a country at the time," says Ames. "We have a healthy surge in the youth market now."

Among the most notable trends evident in the statistics presented at the BPI meeting is that British repertoire continues to do much better in Europe overall than in North America.

"The record companies all start with a very global view," says John Preston, chairman of BMG Records U.K. But he and other label executives confirm that opportunities to build international careers for U.K. acts are greater across the English Channel than across the Atlantic. "And our simple logistical barriers are much lower there," he adds.

Within Britain, a good deal of the artist development continues to take place through A&R-savvy independent labels such as Creation, Beggar's Banquet, Acid Jazz, Mute, 4AD, Pulse 8, Internal and China, to name but a few. Within the U.K., each label reaches retail through independent distributors such as Pinnacle, 3MV, Vital and Grapevine. Outside of Britain, these companies also recognize the difficulty of breaking new artists.

"We've always paid a great deal of attention to the rest of the world outside the U.K.," says Daniel Miller, founder of Mute Records, noting that his label's artists hail from territories ranging from Australia to Slovenia, as well as from the U.K. Mute drew notice in Britain in 1994 with the signing of Mercury Music Prize nominees Prodigy. But the company also has bolstered its A&R operation in the U.S., and Miller describes Mute today as a British-based independent record company with a global agenda. "When we're planning artists' careers," he says, "it's very much on an international basis."

That vision is shared by Britain's music publishers, who also are involved in developing international careers of U.K. acts before a single record has been cut. Peter Reichardt, managing director of EMI Music Publishing, recalls that his company signed Elastica in 1992. The band's debut album, on Deceptive Records in the U.K. and through Geffen worldwide, bows next month. "I think we have a responsibility to develop artists just like a record company," says Reichardt.

Publisher-led artist development in the U.K. has continued to involve links between recordings and other media with international licensing potential, as illustrated by Zomba Music's work in the past year on the soundtrack to the U.K. television series "Crocodile Shoes" featuring Zomba writer Jimmy Nail. Zomba managing director Steven Howard recounts how the company was involved in all aspects of music supervision for the series, from teaming Nail with co-writer Brendan Croker to providing incidental music from the Zomba library. The series soundtrack and title song have been hits in the U.K., and it's expected the series will be licensed to Australia and Canada in the coming year, to Nail's benefit.

Britain also continues to serve as an international launching point for artists of other nationalities signed through U.K. record or publishing companies. Dave Massey, creative and international manager for Hit & Run Music, cites the company's achievement in the past year with Marie Claire D'Ubaldo, an Argentina-born singer who is signed to a publishing deal with Hit & Run, has a record deal with Polydor in the U.S. and went to No. 1 in Italy with her single "The Rhythm Is Magic."

Among U.K. music companies, the retail chains of HMV and Virgin also must be acknowledged for their international presence. They can play a role in building the profile of British talent abroad. For example, the Charlatans, the Proclaimers, Eternal, M People, Take That, Boy George, Del Amitri and Hothouse Flowers are among the U.K. acts who have staged in-store performances in the past year at HMV locations from North America to Australia.

"We see this involvement as an essential element in the relationship between us as music retailers [and] artists and record companies

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THE NOMINEES

The following are the nominations in key categories for the 1995 Brit Awards. The winners will be announced Feb 20 at the awards ceremony at London's Alexandra Palace. A broadcast of the event, produced by Initial TV, will be shown the following evening by Carlton Television on Britain's ITV network, and syndicated to international markets by PolyGram Television International.

BEST ALBUM BY A BRITISH ARTIST



Pink Floyd's album "The Division Bell" was the blockbuster of 1994 by a British act, selling more than 7 million copies worldwide and reaching No. 1 in some 15 countries, from the U.S. to Europe, Australia to South America.

Blur - "Parklife" (Food/EMI)
Eternal - "Always & Forever" (EMI)
Massive Attack - "Protection" (Wild Bunch/Virgin)
Oasis - "Definitely Maybe" (Creation/Sony)
Pink Floyd - "The Division Bell" (EMI)
1994 Winner: Stereo MC's - "Connected" (4th & B'way/Island)

BEST BRITISH NEWCOMER

Echobelly
Eternal
Oasis
PJ & Duncan
Portishead
1994 Winner: Gabrielle

BEST BRITISH MALE ARTIST

Eric Clapton
Elvis Costello
Morrissey
Seal
Paul Weller
1994 Winner: Sting

BEST BRITISH FEMALE ARTIST

Kate Bush
Des'ree
Michelle Gayle
Eddi Reader
Lisa Stansfield
1994 Winner: Dina Carroll

VIDEO DIRECTORS

Continued from page 45

seems perfectly reasonable, normal and accessible, and the [American] art director or the cameraman will be deeply shocked by what I'm suggesting," he says. (Christopherson's video for the Body Count track "Born Dead," featuring a 4,500-gallon vat of blood, was not serviced to American outlets.)



Film-to-video-to-film: Julien Temple

However, the significance of American airplay may decline in the future, as MTV, VH1, the Box, CMT and TNN expand into international territories and adjust their programming accordingly. Meanwhile, such networks as MuchMusic in Canada, Viva in Germany, Z-TV in Sweden and Channel V in Asia,

BEST BRITISH GROUP

Blur
Eternal
M People
Oasis
Pink Floyd
1994 Winner: Stereo MC's

BEST BRITISH DANCE ACT

Brand New Heavies
Eternal
Massive Attack
M People
Prodigy
1994 Winner: M People

BEST BRITISH PRODUCER

Ed Buller
Flood
Nellee Hooper
Trevor Horn
Stephen Street
1994 Winner: Brian Eno

BEST BRITISH VIDEO

Blur - "Parklife" (Food/EMI)
Jamiroquai - "Return Of The Space Cowboy" (Sony)
The Rolling Stones - "Love Is Strong" (Virgin)
Seal - "Prayer For The Dying" (ZTT/Warner)
Suede - "The Wild Ones" (Nude)
1994 Winner: Take That - "Pray" (RCA) ■

among others, are steadily gaining viewers in their own markets.

For now, "Everyone wants to make it in America," says the British director known as Zanna, who works in the Sublime division of London's Limelight Films. "But I think the U.K. is 'where the heart is.' This is where you can do the most interesting work in the world."

Few directors are lucky enough to make it in America while maintaining a career outside the production hubs of New York and L.A. But Matthew Amos, a British director represented in the U.S. and U.K. by Propaganda Films, gained acclaim in 1991 when his video for the Jesus Jones hit "Right Here Right Now" exploded via MTV in the U.S.

Since then, Amos has been able to carve a niche directing clips for such British bands as Blur, Stereo MC's and Primal Scream, often for specific release in America.

"People working in the U.K. do have to consider there's a sort of feel for American video," says Amos. "Many American videos have tended to be more narrative-based, while British clips are more idea-based. I've been lucky to have had very successful videos in America that haven't been made for America."

FORMULA VS. FUNKY

Paul Boyd, another British director with Propaganda Films who lives in the U.S., comments, "Regardless of how American or global your work might seem, people will have a prejudice and think your stuff will be more artsy fartsy because you're British."

Zanna counters that this perception is a good thing. A photographer-cum-director who has filmed videos for Simply Red, Bryan Ferry, Crowded House, the Pretenders and Francis Dunnery, Zanna describes British video as "more funky" while American clips are "formula." She credits the influence of fellow British auteur and acclaimed video director Sophie Muller, who created a strong visual identity for Annie Lennox on the 1992 album "Diva," and

Continued on page 50

from a **WARREN G** in

a **Wild Wood**

Picture Sound
THE LION shall

STAY ANOTHER DAY

WAKING UP THE NEIGHBOURS

SEARCHING

brand new

Wet

cranberries FOR

A DUMMY

WEDDING

JEWEL



1
WARREN G
BEST INTERNATIONAL NEWCOMER
BEST INTERNATIONAL MALE SOLO ARTIST
(RAL / ISLAND)



2
PAUL WELLER
BEST BRITISH MALE SOLO ARTIST
(GO! DISCS)



3
THE LION KING
BEST SOUNDTRACK / CAST RECORDING
(MERCURY)



4
EAST 17 - STAY ANOTHER DAY
BEST SINGLE BY A BRITISH ARTIST
(LONDON)



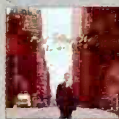
5
BRYAN ADAMS
BEST INTERNATIONAL MALE SOLO ARTIST
(A&M)



6
CHINA BLACK - SEARCHING
BEST SINGLE BY A BRITISH ARTIST
(WILDCARD / POLYDOR)



7
BRAND NEW HEAVIES
BEST BRITISH DANCE ACT
(FIT / LONDON)



8
WET WET WET - LOVE IS ALL AROUND
BEST SINGLE BY A BRITISH ARTIST
(PRECIOUS / PARLOPHONE)



9
THE CRANBERRIES
BEST INTERNATIONAL GROUP
(ISLAND)



10
PORTISHEAD
BEST BRITISH NEWCOMER
(GO! BEAT)



11
FOUR WEDDINGS AND A FUNERAL
BEST SOUNDTRACK / CAST RECORDING
(VERTIGO / PHONOGRAM)



12
MARCELLA DETROIT
BEST INTERNATIONAL NEWCOMER
(LONDON)



Brits Around The World

A Jungle General, An Inevitable Celeb & A Punkette Quartet

PICKS TO CLICK

David Sinclair picks the up-and-coming U.K. acts likely to draw international attention in 1995. His choices in previous years have included Pulp, Therapy?, Suede, PJ Harvey and Apache Indian.

GENE

Seeking to join Blur and Pulp in the league of fashionable, four-letter bands is London-based quartet Gene. With three singles to its credit—the most recent being “Sleep Well Tonight” (Costermonger), which peaked at No. 36 on the U.K. singles chart—Gene is already being tagged in some quarters of the British music press as the Next Big Thing.

Although songwriting credits have been divided equally between the four members of the group—which came together in 1993—it is singer Martin Rossiter and guitarist Steve Mason who dominate proceedings on stage and in interviews.

Combining indie-rock à la the Smiths (Rossiter's singing is influenced by Morrissey) with a Faces-style swagger (Mason is a dedicated student of the Ron Wood catalog of riffs), Gene fits comfortably into the current scheme of things. Even the group's well-tailored image chimes with the mod revival which began to gain ground in Britain at the end of 1994.

Young, cool, confident and with a debut album due to hit the streets early this year, Gene is a band with everything to play for in 1995.

GENERAL LEVY

When his recording of “Incredible” (Renk Records), in collaboration with M-Beat, charted in the U.K. last summer, General Levy became the first mainstream star of the jungle scene. But the 24-year-old General (aka Paul Levy) has long been considered one of Britain's most talented MCs.

Born in Harlesden, North London, he started DJing on the capital's reggae sound systems while still at school. He signed his first deal in 1989 with Clapham-based reggae independent Fashion, and a string of well-received, underground singles ensued. In 1992, Levy signed to DJ Tim Westwood's Justice label (through Virgin) and spearheaded the rise of British raggamuffin/dancehall music with singles including “Heat” and “Breeze” and a debut album, “The Wicked General.”

His exuberant, tongue-twisting style of rap, peppered with distinctive hiccupping noises, has proved ideal for the super-fast house and hip-hop beats that are the defining feature of jungle. Watch Levy's star rise as the jungle scene explodes out of London in 1995.

ELASTICA

Having survived a publicity blitz at the end of 1993 out of all proportion to its modest achievements, four-piece punkette group Elastica is poised at last to release its debut album through Geffen Records in the U.S. March 14.

More than just a snappy name, the band has revealed its potential with three notable singles, the most recent of which, “Connection” (Deceptive/Vital), peaked at No. 17 on the U.K. singles chart last October.



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GOOD NEWS

Continued from page 48



Wet Wet Wet topped the charts in 14 countries with a remake of the Troggs' 1967 hit “Love Is All Around,” featured on the soundtrack of the film “Four Weddings & A Funeral.” The single also held the No. 1 slot on the U.K. singles chart for 15 weeks.

VIDEO DIRECTORS

Continued from page 48

Howard Greenhalgh of Why Not Films, whose credits range from the recent Soundgarden hit “Black Hole Sun” to videos for Sting, Enigma, Suzanne Vega, Amy Grant, Basia and Pet Shop Boys.

“I have to say, the British and European contingent is winning hands down on freshness,” says Zanna. “It hurts me when I see blue and tobacco-yellow videos that come out of America.”

Temple is reluctant to ascribe a generalized ‘British vision’ to U.K. directors. But he notes that they benefit from both a cultural affinity with the U.S. and “interesting distance...that allows us to understand America, to still have a fresh eye.”

MULTI-CULTI POSSIBILITIES

And Paul Boyd at Propaganda moved to L.A. three years ago, he says his British vision was affected by America's multicultural sensitivities.

“A lot of my work has revolved around studies of people as a result of coming [to the U.S.],” says Boyd, whose credits include videos for the Cult, Seal, Digable Planets, Lenny Kravitz and the recent Des'ree clip “You Gotta Be,” a project he vigorously pursued.

and our customers,” says Stuart McAllister, chairman and chief executive of the HMV Group.

Overall, perhaps one of the broadest challenges facing the British music business in the '90s will be shaking off the perception of weakness in the world market, at a time when the reality of its strengths are increasingly clear.

Rob Dickins, chairman of Warner Music U.K., addressed the new attitude within the British business after announcing the nominations for this year's Brit Awards ceremony: “There's a new confidence about British music that is now manifesting [itself] in the artistic and business communities — and it's the same across every genre.” ■

He counts fellow British director Tim Pope, the eye behind several Cure clips, as a major influence. “Pope's videos seem very personal and intimate. I've always been inspired to see how bands visually interpreted their work,” Boyd says. “I like to talk to the artist before I write a concept. Making a video is a collaborative effort.”

After years of collaborating with musical artists, Boyd is looking to collaborate with actors as he pursues his film project, “Ultimate American.” Similarly, Temple found the music-video medium to be an apt training ground for the film business. The “Absolute Beginners” director is currently in post-production on the Mickey Rourke/Tupac Shakur movie “Bullet,” which allows him little time for music-video production.

However, numerous U.K. directors continue to bring a distinct perspective to music videos, including the Medialab/Chelsea Pictures crew of Kevin Godley, Brett Turnbull and the team Max & Dania; DNA's Piers Plowden, Aidan Hughes and the director known as Brute! from H-Gun; Nick Egan and Peter Care from Satellite; Jack Scott at Black Dog; the Big TV! team at Palomar Pictures; and Wiz at the Oil Factory, to name just a few. The industry suffers no lack of talent from the U.K. as the music-video medium continues to captivate the imagination of British directors. ■

OASIS IN JAPAN

Album: “Definitely Maybe”
U.K. Label: Creation Records
Publishing: Creation Songs

Oasis is definitely—not maybe—a hit in Japan. Released here by Epic/Sony on Sept. 18, the act's debut album, “Definitely Maybe,” has sold more than 80,000 copies thus far, including imports. Not bad, considering the comparative lack of airplay that Oasis, like other new British bands, has received in Japan.



The five-piece rock band from Manchester is signed worldwide to Sony Music Entertainment through its licensed-repertoire division and is licensed to Creation in the U.K.. Including its tally in Japan, Oasis has surpassed international sales of 650,000, according to Sony.

Perhaps the most crucial factor in promoting a band such as Oasis in Japan is creating the sense of excitement that causes news about a new act to spread by word of mouth. Other British bands who have recently tapped into the Japanese market in this way are Primal Scream, Suede, Ned's Atomic Dustbin and Echobelly.

“There are lots of hard-core British rock fans in Japan,” says Epic/Sony A&R staffer Nobuyuki Kondo. Such fans are constantly on the lookout for the latest music from the U.K., and this past summer it was Oasis who grabbed their attention.

Before the release of “Definitely Maybe,” Epic/Sony gave Japanese fans a sample of what was to come with a six-song mini-album titled “Supersonic,” released in July, featuring different songs than the U.K. version. One track, “Live Forever,” made it to the Top 10 on FM station J-WAVE's Pioneer Tokio Hot 100, which helped “Supersonic” sell 25,000 units—unusually strong sales for an EP by a band few music fans had yet heard of.

However, without wider radio airplay, and with only peripheral support from TV music channels MTV and Space Shower, the most important source of information about the band has been specialist music magazines such as Rocking On, Crossbeat, Music Life and Music Magazine, says Kondo at Epic.

Import-oriented record stores, such as Tower, HMV, Virgin and Wave, also played a key role in breaking the band in Japan, Kondo adds.

Building on the presence Oasis has established in Japan, Epic/Sony released another six-song EP, “Whatever,” in December. The strong title track is a ballad which has become a Top 5 hit in the U.K.. It is packaged on the EP with a cover of the Beatles' “I Am the Walrus” made during the band's tour of Japan in September.

At that time, Oasis played the standard Tokyo-Nagoya-Osaka club circuit favored by bands performing in Japan for the first time. The tour was a resounding success, and Oasis is scheduled to do another swing through Japan this month, playing larger venues in the three aforementioned cities plus dates in such regional centers as Sapporo and Fukuoka.

—STEVE McCLURE

SEAL IN THE U.S.

Album: “Seal”
U.K. Label: ZTT/Sire/Warner Bros.
Publisher: Perfect Songs/Beethoven Street

A pocketful of Grammy nominations, including one for album of the year, highlighted a successful return for Seal to the American market in the past year. His second, eponymous, album is also the only release by a British artist of the '90s to rank in Billboard's year-end Top 200 for 1994.

“With some artists, there's a lot of razzle-dazzle,” says Howie Klein, VP of Warner Bros. and managing director of Sire Records in the U.S. However, while acknowledging the effort that the American company placed behind Seal, Klein adds, “It was so much less ‘what we did’ and so much more the quality of the record itself. Everything we've done to make it happen was just following the reality of the quality.”

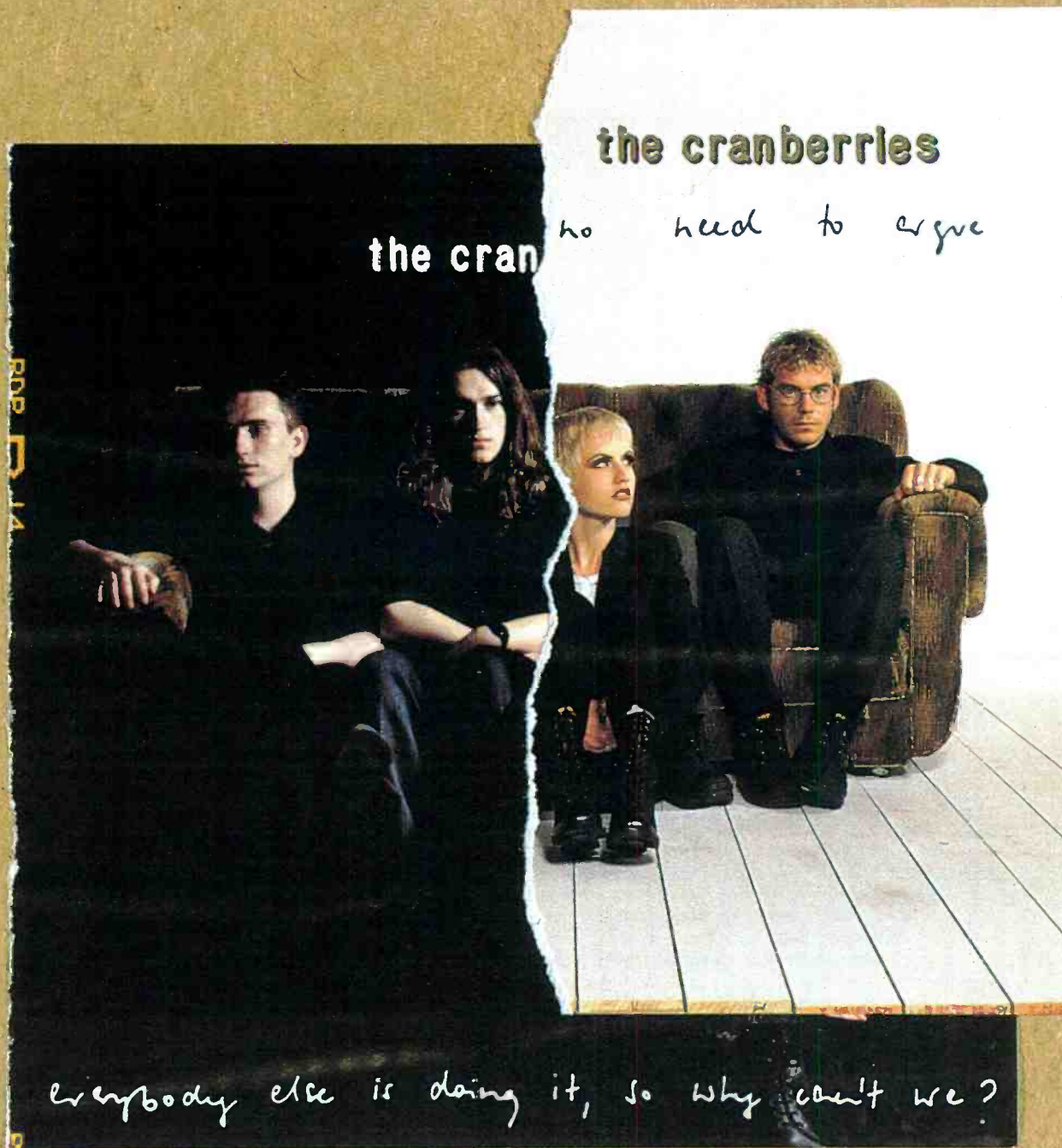
Klein credits the efforts of Warner Bros. promotion chief Stuart Cohen, who had his staff “working between alternative, adult-contemporary, adult-alternative and, of course, Top 40, where we finally had the big success with [the first



Continued on page 52

7 MILLION AND COUNTING...

Who's arguing?



EVERYBODY ELSE IS TRYING IT, SO WHY CAN'T THEY?

MANAGEMENT: THE LEFT BANK ORGANIZATION



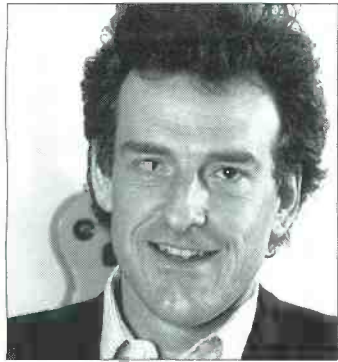
Island Records Worldwide: Far from the mainland

Brits Around The World

Paul Kennerley: A British Songwriter Abroad

A CIVIL WAR CONCEPT-ALBUM PUT HIM ON THE ROAD TO NASHVILLE AND SONGWRITER STARDOM

BY PETER CRONIN



NASHVILLE—How does a kid from the small town of Hoylake in the north of England become one of Nashville's most successful and decorated songwriters?

In the case of Paul Kennerley, a writer whose country hit-list runs from Johnny Cash to the Judds to Marty Stuart and beyond, the answer to that question lies somewhere in the grooves of a Waylon

Jennings record.

"When I started to write songs, it was very much with Waylon in mind," says Kennerley, a British expatriate who now lives in Music City, USA. "For an Englishman to write country lyrics about situations in England is impossible, so I hit upon the idea of couching it in this Southern roots thing."

In 1976, amateur songwriter Kennerley left his job as "an appallingly bad layout artist" to pursue his musical muse full time. Putting the above theory into practice, he emerged from the woodshed with a pocket full of songs centered around the American Civil War. With nothing to lose, Kennerley shot for the moon and mailed a tape to producer Glyn Johns.

"I'd seen his name more than any other on the backs of my favorite records, so I found out where he lived and sent him a tape," Kennerley says. "Five weeks later, he called me up and said, 'I've heard your tape and I'd really like to make a record out of it.' I was incredibly lucky."

"White Mansions," the resulting "concept album," was released on A&M records in 1978 and featured performances by Eric Clapton, Jesse Colter and yes, Waylon Jennings. Kennerley signed with Rondor Music, at that time the British publishing wing of A&M. Although critical acclaim far exceeded sales figures, "White Mansions" linked Kennerley into the Nashville songwriting community, where his bare-bones country songs became hits for Jennings, Johnny Cash and Tanya Tucker.

"BORN TO RUN"

In 1982, Emmylou Harris took Kennerley's "Born To Run" to No. 1 on Billboard's Hot Country Singles & Tracks chart. The song was a leftover from "The Legend Of Jesse James," the follow-up album to "White Mansions," which featured Harris. The couple became romantically involved shortly after Kennerley's move to Nashville in 1983 and were married in 1985. They have since divorced.

Kennerley's relationship with his publishing company, however, has survived. Today he is signed to Almo Irving, Rondor's stateside affiliate, and works closely with Nashville VP David Conrad. It was Conrad who in the early '80s introduced the struggling songwriter to producer Brent Maher, who had just started working a new female duo called the Judds.

"I got on a lucky thing with them," says Kennerley. "I only wrote seven songs for the Judds, and we had six No. 1 hits. The other one was No. 2!"

With a passel of hits and songwriting awards under his belt, Kennerley has opted to watch the past few frantic years of Nashville's country music boom from the sidelines, getting into, among other things, "a lot of young bands like Jesus & Mary Chain and Mazzy Star."

"I still listen to a lot of Sex Pistols," he laughs. "In the last few years, I have not really participated in mainstream country music. But I'm writing again and fooling around in my studio once more." ■

PICKS

Continued from page 50

Led by singer-guitarist Justine Frischmann, who previously enjoyed a brief tenure as a member of Suede, Elastica specializes in terse, two- or three-minute songs that somehow incorporate lots of eccentric twists and turns without ever losing their impatient thrust. It's a brittle style rooted as much in the tradition of great English art-rock bands such as XTC and Wire as in the heady excitements of mainstream punk. But whether Elastica becomes a star attraction or not, there is more than enough substance and joy in its music to sustain the group well beyond its precarious "media darlings" phase.

McALMONT

Blessed with a silky, falsetto voice and an absurd quotient of natural star quality. The question is not whether David McAlmont will succeed, but how big a celebrity is he going to be?



Born in Croydon, South London, in 1967 and raised for part of his childhood in Guyana, McAlmont first made his mark on the London pub circuit in a band called Thieves. A flamboyant, Medusa-haired, 6'4" presence, described as "Massai warrior meets ballet dancer," the singer steered Thieves into the critics' hearts, but fell out with his partner and co-writer in the group before an album was released.

Striking out on his own, McAlmont inked a deal with Hut/Virgin, picked up the songs he sang with Thieves and finally presented them on his own eponymous debut album last month. Among a dizzying cocktail of influences, there are traces of Marvin Gaye, David Bowie, the Cocteau Twins and Joni Mitchell (whose number "Conversation" he has reinvented as a gay love song). He's had a lot of help along the way, but ultimately McAlmont is a talent destined for glory in his own right.

SCHTUM

Convened in Londonderry in 1992 and managed by ex-Undertones drummer Billy Doherty, Schtum is the latest band to emerge from the strife-torn streets of Northern Ireland with a mission to burn. Having released its debut EP, "Digging Holes" (Big River Records), in February 1994, the four-piece embarked on an intensive schedule of gigs including high-profile slots supporting Manic Street Preachers and Blur.

On stage, Schtum's singer Christian McNeill lurches about, screaming and ranting with a fire-breathing passion that recalls some of the more extreme work of That Petrol Emotion (another Irish band connected to the Undertones). And although Schtum's sound is more carefully crafted in the studio, its most recent single, "Corrupt Cop," predictably garnered zero airplay thanks to a lyric generously littered with profanities. But the group has a muscular sound and a distinctive, dangerous edge which has already attracted a small but devoted following.

Like a missile about to detonate, Schtum could hit the heights if it will let itself be pointed in the right direction.

ECHOBELLY

Already a major success story in the U.K., Echobelly is the London-based group led by Anglo-Asian singer Sonya Aurora Madan and Swedish guitarist Glenn Johansson. Formed in 1992, the band released its debut EP, "Bellyache" (Pandemonium), to immediate acclaim before signing to Fauve (through Rhythm King). Preceded by "Insomniac"—one of the best singles of 1994—the band's first album, "Everyone's Got One," soared into the Top 10 on the British chart last August.

Now, with "Insomniac" featured on the soundtrack of the hit movie "Dumb And Dumber," Echobelly looks set to make waves further afield.

Although Madan's phrasing occasionally betrays a Morrissey influence, she is a resourceful and unusually sparky singer with a style that is all her own. Likewise, various attempts to lumber Echobelly with last year's "new punk" tag hardly do justice to the band's crisp, guitar-driven sound and sure-footed, pop-rock writing style. ■



SEAL

Continued from page 50

single 'Prayer For The Dying.' But it was the push at alternative which made a surprising initial impact," says Klein.

"When we first talked about Seal going to alternative radio, a lot of people in our senior meetings felt it wasn't really an alternative record," he notes. "The truth is, 'Seal' really doesn't sound like what an alternative station would like these days. But Jim Dickson, the head of alternative for Warner Bros. promotion, said, 'Just let me run with this thing!' Never in a million years did we think we'd get it to No. 1 [at the format], and he did it."

The key to kicking off Seal's success at alternative radio was a performance by the artist on the patio at Warner Bros. headquarters in Burbank, Calif., for which Los Angeles modern-rock station KROQ gave away tickets to listeners. "They just loved the record," says Klein of KROQ, "even though it doesn't sound like them. But that's how we worked it everywhere."

Seal's concert tour, which included some dates opening for the Rolling Stones, helped immensely, Klein adds. "Everywhere he played, he went over the meter," he says. "He didn't really do a tour last time [when Seal's debut album was released in 1991]. This time, it just did it for him."

The year-end holiday shopping season boosted "Seal" further, Klein explains. "A lot of Seal fans bought it right away, and it's been a steady seller. It wasn't a 'teen' record, and adults don't buy the first day. Over Christmas, it really started going."

"Seal" has been certified gold in the U.S. (500,000 units) and, according to Warner Bros, has surpassed the 1-million platinum mark when record-club sales are taken into account. Exposure through Seal's Grammy nominations is expected to propel sales higher still as a second single, "I'm Alive," is promoted to U.S. radio.

—JIM BESSMAN

THE ROLLING STONES IN ARGENTINA

Album: "Voodoo Lounge"
U.K. Label: Virgin Records
Publisher: Promopub B.V.



To coincide with the Rolling Stones' sold-out shows this month in Buenos Aires, EMI Argentina has crowned Mick, Keith & co. as "The Giants Of Rock And Roll."

And for once, record-company hyperbole approximates reality in the marketplace, as Rolando Hernandez, marketing director of EMI Argentina, explains. "Argentina is very heavily into the Stones," he says, "because they are a group that belongs to the masses."

Hernandez supports his claim by pointing out that nearly every soccer club in the Argentinian capital of Buenos Aires, where nearly half of the country's 33 million people reside, boasts a cover band that plays songs recorded by the Rolling Stones. In addition, Hernandez says that virtually every neighborhood in the city has a bar named after the ever-enduring rock 'n' roll band.

"What's also strange," he adds, "is that 30 years later, Argentina still talks about the rivalry between the Beatles and the Stones, which is very curious because Beatles' records are fading from the market. It's funny, when the concerts were first announced several months ago, people started writing graffiti everywhere that said 'Argentina/Stones' or 'Argentina/Beatles.'"

While fan loyalties may be divided between the Stones and the Beatles, there is no question the Stones far outsell their former rivals.

In advance of the announcement of Stones concerts by Argentina's top promoter, Daniel Grinbank, EMI re-released the band's 18-track greatest-hits package "Jump Back."

The compilation sold 60,000 units, reports EMI, earning a platinum sales award. Moreover, the Stones' 1994 album, "Voodoo Lounge," went platinum within a week of its release and now is nearing double-platinum, according to the record company. "Argentina was the third country where 'Voodoo Lounge' went platinum," says Hernandez proudly.

Though he declines to speculate how many "millions of albums" the Stones have sold in Argentina through their career, Hernandez estimates that total album sales by the band in 1994 alone, including back catalog, reached 400,000 units. "Voodoo Lounge" is the first Stones album released under the band's worldwide deal with Virgin Records, which is owned by EMI.

Continued on page 54

BBC RADIO ONE LIVE



DEXY'S MIDNIGHT RUNNERS
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MICHAEL SCHENKER GROUP
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BBC LIVE



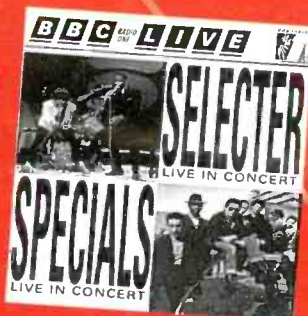
live in concert

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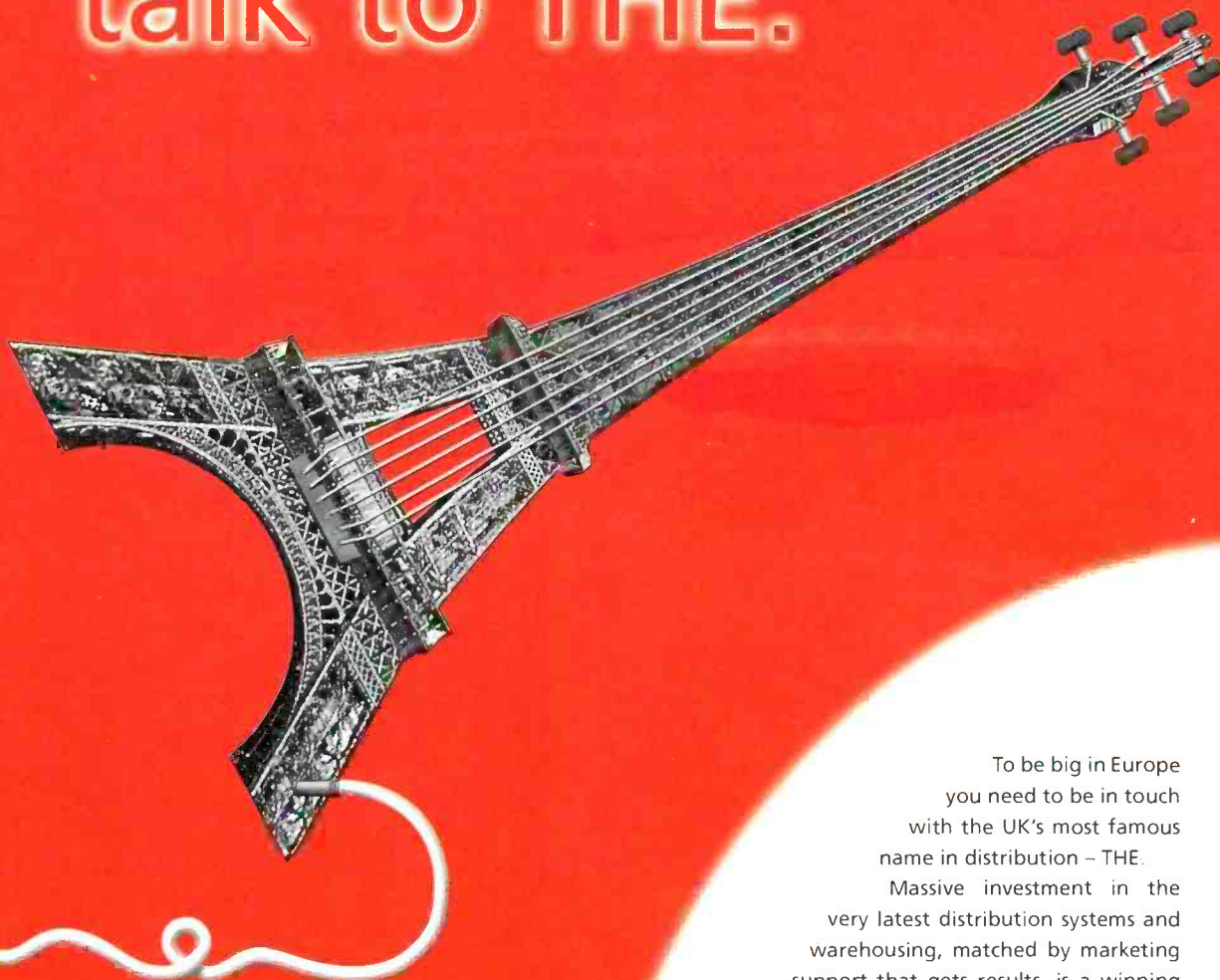
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Brits Around The World

ROLLING STONES

Continued from page 52

EMI Argentina expects the Stones' concert dates to triple sales of "Voodoo Lounge," says Hernandez. This would be an eye-arching feat considering live dates seldom boost album sales of foreign, English-language acts in Latin America.

What is certain, however, is that there was a pent-up demand for tickets to the Stones' first foray into Argentina. Fans pitched camp two days in advance to purchase tickets, priced from \$25 to \$150.

Hernandez remarks that all those concerned with the production of the concerts—EMI, Grinbank and show sponsor Coca-Cola—presented multi-media blitzes to maintain a feverish expectation of what is perhaps the biggest musical event in Argentina since 1993 when, ironically, former Beatle Paul McCartney played Buenos Aires.

"The best thing about these shows," says Hernandez, "is the meeting of minds among the generations of Stones fans. The parents are finally going to be able to say to their children that they both share the same way of speaking and the same culture."

—JOHN LANNERT

BLUR IN SWEDEN

Album: "Parklife"
U.K. Label: Food/EMI Records
Publisher: MCA Music



With their quirky brand of alternative pop, Blur achieved a major breakthrough last year in the U.K. with their third album, "Parklife," which debuted at No. 1 on the British album chart and has surpassed the platinum mark of 300,000 units. Sweden was the first territory outside the U.K. to embrace the band and the first international market where "Parklife" went Top 10.

Chris Morrison, of CMO Management International, says that fans in Sweden were a "step ahead of the rest of Europe" because they picked up on the band's previous album, "Modern Life Is Rubbish," which was largely overlooked in the U.K.

"Media interest picked up even more when they performed at the Hultsfred Festival," says Morrison. "It all laid a foundation there for the band and meant that Sweden could take the next album, 'Parklife,' that bit further."

One of Sweden's two major music magazines, Sound Affects, featured Blur frontman Damon Albarn on its cover way back in the summer of 1991, before the band's first album, "Leisure," had even been released.

"I think we can take some credit for Blur breaking in Sweden, as most of the artists we feature do make it big in Sweden," says editor John Bystrom. "EMI used our article on Blur as promotional material when they sent the album to radio."

Bystrom says that much of Blur's appeal in Sweden is that the band is so "British." "Typically British acts have a history of being big in Sweden, from the Kinks to Bowie to Madness. I see Blur in this same vein of typically British bands."

Marie Dimberg, head of promotion for EMI Sweden, says the company's support of the band began with "Leisure" in 1991. Blur has visited Sweden frequently over the last three years doing promotional activities, performing twice at Hultsfred, Sweden's largest festival, as well as supporting the Kinks on tour. The live performances in Sweden were vital as they "all helped build up media attention for the band," says Dimberg.

Andy Ross, A&R manager with Food Records in the U.K., says that the strength of Blur's live shows has been the real key to the group's success. "The live side of Blur is fundamental, especially in a country like Sweden, where you have about four major towns. Because Sweden showed more promise than other territories initially, Blur played more dates there than other countries, so it's been a self-perpetuating thing."

The success of "Parklife" in the U.K. had immediate effects in Sweden, where the band had already built up a large following. Says Dimberg, "After the band's big hits in the U.K., we started to see a lot of radio airplay for the band, both for the singles and the album, with stations like [state-owned] P3 leading the way."

Continued on page 56

**imagination
is more important
than knowledge**

Sony Music Entertainment UK

COLUMBIA



Brits Around The World

BLUR

Continued from page 54

"Parklife" reached No. 8 on the Swedish album charts and has surpassed sales of 15,000 in the market, which Dimberg notes is "very good for that type of band."

Blur is now picking up sales for "Parklife" across Europe, especially in France, while the album has sold 70,000 copies in Japan.

—MIRANDA WATSON

M PEOPLE IN NEW ZEALAND

Album: "Elegant Slumming"

U.K. Label: deConstruction/RCA Records

Publisher: BMG Music/EMI Music/ Warner Chappell Music

Timely singles promotion, a national-television ad campaign, dance-club nights and excellent press coverage all combined to give M People a No. 1 album in New Zealand with "Elegant Slumming."



"We're proud of being the only territory to give M People a No. 1 for their 'Elegant Slumming' album," says Morris Smith, managing director of BMG New Zealand. "But the album had great legs at radio."

Anticipation over the release of "Elegant Slumming," however, began before the release of the album's first single, "One Night In Heaven." Daniel Wrightson, program director for the influential, year-old Max video channel, recalls hearing import copies of the single in the gay community, often early adopters of club dance-acts. Wrightson notes that the second single, "Movin' On Up," was an across-the-board hit for Max. "It was a fun video, and we worked it very hard across all genre shows."

A third single, "Don't Look Any Further," entered the charts at No. 25 in mid-February, went Top 5 a month later and, like "Movin' On Up," was certified gold (7,500 units). It eventually spent 19 weeks on the charts, dropping out the week "Movin' On Up" re-entered.

Release of "Elegant Slumming" in late February therefore took advantage of singles success and high video-rotation. The album debuted at No. 22, entered the Top 10 the following week and climbed to peak at No. 1 in early March.

Parallel to working the singles at radio, BMG's Smith says the label launched a three-week national-TV campaign in early March. It also staged dance-club promotions with album give-aways and worked the disc hard at retail by offering "a small discount" for cooperative ad campaigns.

"It was an album that we felt would appeal not just to kids but also the adult market," says Smith. "And that was the feeling that was coming back from our reps at retail. There was a small fan base built from the first singles, but with excellent press for the album, the broad-based video play and radio, it really started to move."

Four of the band's singles also have appeared on the BMG-compiled "Kickin'" collections. All four albums in the "Kickin'" series have topped the compilation charts and are certified platinum (15,000 units), another factor in the group's profile in New Zealand.

But the influence of Max TV—a new player in a broadcast market saturated by classic-hits and talk radio—shouldn't be underestimated. Max's Wrightson notes the quality of M People videos made them easy to program into either speciality shows or in broad rotation.

Overall, the success of M People's "Elegant Slumming" was a model of how to work an act in a small but vigorous market in the absence of touring. And 38 weeks after release, the album has been certified double-platinum (30,000 units), setting up the release of M People's follow-up effort, "Bizarre Fruit."

—GRAHAM REID

EAST 17 IN AUSTRALIA

Albums: "Walthamstow"/"Steam"

U.K. Label: London Records

Publisher: PolyGram Music

East 17's "Teenage Rampage" tour through Australia in

March and April 1994 proved to be just that. Two hundred screaming fans at Sydney airport, who mobbed their tour bus, set the tone for two weeks of shirt-ripping hysteria. A hectic promotional schedule included flying to Melbourne for an afternoon's taping of the music show "Take 40 TV" before returning immediately to Sydney one hour before a show for 5,000 fans at the Hordern Pavilion.



With new pin-up heroes Peter Andre (Mushroom) and Kulcha

(Warner) as opening acts, the tour proved that the teen market was an emerging force Down Under. Most of the 10 shows—in 4,000-to-5,000 capacity halls—were sell-outs. Ticket grosses have not been reported, but the Frontier Touring Co. says East 17's visit was easily the most successful of its "Teenage Rampage" tour series.

"The timing was right," says Tony Guarrera, a booker with Frontier. "East 17 [released on Polydor Records in Australia] already had three Top 10 singles and were poised to go up to the next level."

However, the group's breakthrough in Oz had a slow start in late 1992. Mainstream radio's tardy response to the teen dance-pop phenomenon meant a four-month delay before the first single, "House Of Love," scored airplay.

"We kept hammering away, servicing it again and again," says Sandra Robertson, label marketing manager for Polydor/London. "Finally it got picked up by Brisbane's B105 [in February 1993] and became a statewide hit in Queensland. That had a snowball effect through the rest of the country."

The track reached No. 5 nationally. Polydor quickly organized a promo tour, and two more Top 10 hits followed—"Deep" in June 1993 and "West End Girl" in August.

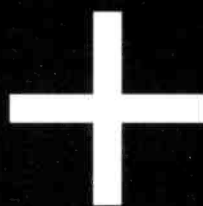
"East 17's appeal in Australia was always obvious," says Robertson, noting that their hard-edged music, bad-boy image and clever clothing and merchandise gave them a street credibility that few "pin-up" bands achieve. "Also," she adds, "as people, they were also clearly down-to-earth and honest about what they were, and that's always attractive to Australian audiences [who] tend to dismiss acts who lip-synch or play-act an image."

While radio continued to play East 17, the band's most Continued on page 58

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Answers Q1: Just one word Q 2: (a)

Brits Around The World

EAST 17
Continued from page 56

enthusiastic supporters in the media—music video shows like "Video Hits" and teen magazines Smash Hits and Hit Songwords—built up its profile with a constant diet of features, front covers, posters and competitions. By early 1994, it was inevitable that a tour would be successful.

Its impact on record sales was immediate. "It's Alright," released in March 1994, stayed at No. 1 for seven weeks and went double-platinum (140,000 units), and "All Around The World," released in June, went gold (35,000 units) after reaching No. 3.

The debut album, "Walthamstow," which had already gone platinum (70,000 copies) after peaking at No. 5, jumped to double-platinum before the band's departure.

"Steam," released in Australia in October 1994, has gone gold after reaching No. 16 and is expected to surpass the 70,000-unit platinum mark early this year. The title track peaked only at No. 18, but Polydor expects the current single, "Stay Another Day," to emulate its British chart-topping success. Frontier plans to promote another East 17 tour in Australia later in the year.

—CHRISTIE ELIEZER

STILTSKIN IN GERMANY

Album: "The Mind's Eye"
U.K. Label: White Water Records
Publisher: Water Music Productions

Stiltskin appeared to come out of nowhere to emerge as one of the fastest-rising new acts of 1994 on the German album chart. After its debut album, "The Mind's Eye," was released in the U.K. on independent White Water Records, the band signed with Munich-based Virgin Schallplatten for Europe, excluding the U.K. and Ireland.

Stiltskin gained massive exposure across Europe

through use of its hard-rock riffs in a Levi jeans commercial and hit No. 1 on the U.K. singles chart with "Inside." Virgin released the track throughout Europe in May when the advertising campaign was in its final month.



"People were really hot to purchase the single, especially because it wasn't available for the longest time and rumors were running wild as to which record company was actually releasing it," says retailer Ludwig Hafner at World of Music in Munich. Within three weeks of its release, the single peaked at No. 5 on the German singles chart.

"The Mind's Eye" was released Oct. 4 and peaked at No. 11 on the album chart, with sales hitting 200,000 units, according to Dirk Hohmeyer of Munich-based tour promoter Mama Concerts, which has been instrumental to the band's European success.

"Stiltskin manager Tim Prior sent Gerd Ludwigs, deputy managing director of Mama, a demo tape of the band so that we were involved from the very early stages," says Hohmeyer. "We had not heard anything like it from the U.K. in a long time, and we believe this band has a great future."

A 13-city European tour promoted by Mama Concerts brought Stiltskin to Switzerland, France, the U.K., Holland and Germany. The group gained further exposure on West German television station WDR's "Rocknacht Special," in a taped appearance at the SWF "Soundcheck" festival in Baden-Baden, on the youth program "Live From The Alabama Hall" on Bravo TV and on the ZDF show "Big Bubbles," recorded live for broadcast at Munich's top discotheque, P1.

The Karstadt department-store chain presented "The Mind's Eye" as its record of the month. Feature stories were published in city magazines, reviews ran in such fan magazines as MusikExpress and WOM magazine, and street posters appeared in conjunction with the tour.

"The TV commercial broke the band because it hit the mood of the generation," says Anja Schiegl, product manager at Virgin. "However, if the single had not been good enough, people would not have gone out to buy it."

—ELLIE WEINERT



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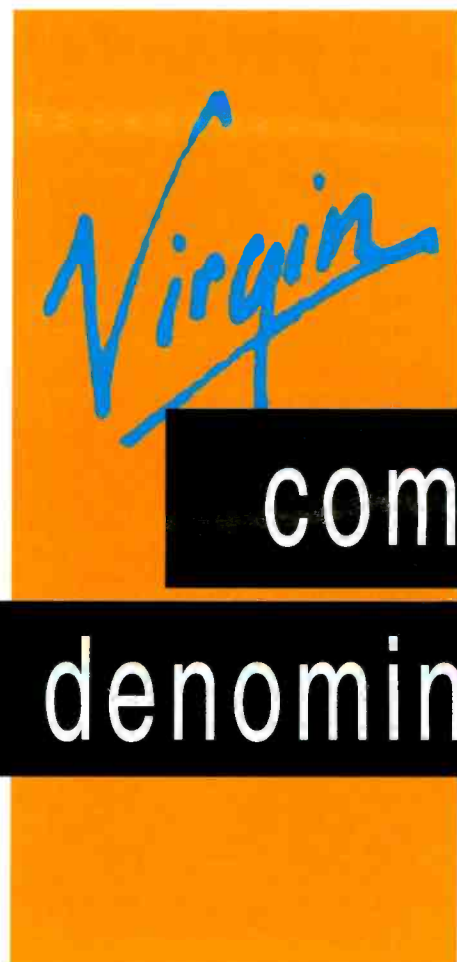
nominated

Massive Attack - nominated for Best British Dance Act
Protection - nominated for Best British Album



nominated

Carleen Anderson - True Spirit
Nominated for Best International Newcomer



common
denominator



A Wonder-ful Evening. Musicland, Tower, and PGD executives congratulate Stevie Wonder backstage following his recent performance at Radio City Music Hall in New York. Shown, from left, are Reney Penuncialman, area manager, the Musicland Group; Craig Ward, regional director, the Musicland Group; Wonder; Tim Devon, GM, Tower Records' downtown store; and John Sadowski, sales rep, PGD.

'Road Songs' Takes Marketing Detour Album Available At Biker-Related Outlets

■ BY SARI BOTTON

NEW YORK—Somehow the opening notes of the Steppenwolf song "Born To Be Wild" immediately conjure up the image of a biker headed out on the highway, looking for adventure.

The sense that rock'n'roll and motorcycles—with their overlapping groups of enthusiasts—go hand in hand inspired EMI Music Publishing to bring the two together last fall on a two-CD collection, called "Harley-Davidson Road Songs," on its The Right Stuff label. The set, featuring 30 classics from Bob Seger, Lynryd Skynyrd, George Thorogood, Foghat, and many others, was offered in a traditional jewel-box configuration or packed within a black leather CD wallet with 12 disc-holding pages and a color pamphlet featuring bike photos.



The Right Stuff label wants to make sure that the target audience for its "Road Songs" CD knows about the album, so it is using an alternative distribution channel: The album is available at Harley-Davidson Motor Cycle dealerships around the country.

Now, the company is attempting to maximize the potential of the double-album's crossover appeal by distributing it through an alternative channel for music product: the 600 or so authorized Harley-Davidson Motor Cycle dealerships around the country, repair shops, Harley-Davidson events and conventions, and branches of the Harley-Davidson Cafe restaurant chain. Those channels are being serviced by one-stops such as RTI Distribution and Valley Distributors, rather than Cema.

Between a buzzing engine and screaming wind, it might seem next to impossible to actually listen to music while tearing up the road. "We didn't put this out thinking that people were going to necessarily listen to it while they're riding," says Tom Cartwright, The Right Stuff's director of marketing, with a laugh. But rock music is clearly the sound that the stationary moments of biker lifestyle are set to. "It's definitely an image centered around music," Cartwright says. With that in mind, the label set out to provide a soundtrack that would appeal to music consumers who want to relate to the free-spirited biker sensibility and to bikers in search of something to listen to.

"Our label is dedicated to special markets," Cartwright says. "We try to find and develop markets for the EMI catalog."

Going after this particular special market was an idea that originated with EMI Publishing chairman/CEO Martin Bandier. "Several years ago, there was a Harley-Davidson rally," Bandier says. "I saw a tremendous number of people, and the demographics were amazing. There were people from their teens to their 70s who all had this love for Harley-Davidsons in common."

Although they say sales so far have been strong in traditional retail outlets, Cartwright and Bandier agree that the broad audience of Harley-Davidson lovers can be targeted more efficiently through bike dealerships and other motorcycle-related venues.

Since the Nov. 29 release of the sets, Cartwright says, the company

has shipped about 50,000 units of the jewel boxes, which retail for \$21.98 and carry a boxlot cost of \$13.32. It also has shipped 10,000 of the wallets, which retail at about \$45-\$50 and carry a boxlot cost of \$31.99. With the alternative distribution channel, he projects an additional 50,000 units will be moved by the end of 1995.

RTI tested the Harley-Davidson dealerships to determine whether they were a viable market for the sets and is now going forward with the stores more aggressively, says Eric Carlson, the one-stop's music merchandise manager.

"Once they get over that initial feeling of 'I've never carried music before,' they realize it's a nice low-ticket addition to their mix," Carlson says. "The Harley-Davidson stores are usually taking up to 10 jewel-box versions and about five of the wallets. Many of them quickly sell what they've brought in, and then reorder." Carlson says that so far he has sold about 1,100 units to motorcycle stores, the majority of which have been jewel boxes.

'Many of the Harley-Davidson stores quickly sell what they've brought in'

In the past, EMI's distribution through alternative retail channels has struck a dissonant chord with traditional merchants. Last summer the company offered recordings from Garth Brooks, Tina Turner, Elton John, and Roxette—and a hip-hop compilation—exclusively through McDonald's restaurants, and music stores were up in arms.

In this case, Cartwright and Bandier say that rather than competing with them, the alternative channels should work in harmony with record stores and help boost the latter's sales.

"When we decided to sell to dealerships and other Harley-Davidson-related places, I didn't even have to give it a second thought, because as retail markets they're so different," Cartwright says. "Besides, the regular music retailers have an advantage in that they're buying directly from Cema, at a lower price than the dealerships are paying one-stops. So the music retailers can sell at a lower price."

Says Bandier, "I think they'll work in tandem with one another. Nontraditional outlets will only acquire a small amount of the product, so when people see the package at, say, a Harley-Davidson dealership, they might not buy it there, but they'll remember it and look for it in a record store. Or, they'll tell someone they saw it, and that person will look for it in a record store. We're counting on a lot of word-of-mouth."

And they're banking on print advertising. The company is launching a mag-

(Continued on page 63)

Ariz. Store Stays True To Alternative Identity Stinkweed Sniffs Out The True Indie From Major Stock

■ BY ED CHRISTMAN

MESA, Ariz.—Life used to be different for Kimber Lanning, owner of independent record store Stinkweed, located here. She remembers a time when most of the titles carried by her record store were from independent labels, and the major-label marketers didn't even know her store existed.

That was back before there were even such things as alternative-music departments at the major labels; back before the majors started buying up all the cool independent labels and distributors; and back before the major-label A&R staffs started chasing underground bands so aggressively.

Nowadays, she is having a hard time keeping major-label product out of Stinkweed's inventory. So many indie bands have been snatched up by majors that she is trying to figure out ways to get rid of some of that product.

"I can't afford to carry something like the entire Smiths' catalog anymore," she says. "You can get the Smiths albums up at Best Buy. So now all I will carry from someone like them is maybe a best-of album and maybe import titles not released in this country."

But the dollars freed up by that decision can be reinvested in titles from in-



dependent labels. And that is what distinguishes Stinkweed from chain stores. It specializes in music by acts that are miles from the mainstream spotlight. Among the best-selling titles at Stinkweed are Free Kitten, Team Dresch, Lois, Man or Astroman, Fur, and Slipstream. Durutti Column's latest album is moving well as an import title.

Recording acts on import labels like



Too Pure, Creation, Rough Trade, and Che are popular with the store's customers.

Even the name, Stinkweed, reinforces Lanning's philosophy. "While people back East see a marijuana connection to Stinkweed, that has nothing to do with the name," she explains. "On a local TV station, we used to have a movie reviewer here who, on a sliding scale, gave out four roses to a movie he loved, down to one rose to something that was OK. He then gave one to four stinkweeds to movies he hated."

"When he came to rating movies, he was very predictable. All the mainstream Hollywood movies would always get roses, while all the hip, offbeat movies were given stinkweeds."

Lanning got into the record store business back in 1987. At the time she was 19 and still in school studying architecture. She quickly realized she didn't want to stay in college or ever work for somebody else.

Since she had experience working at a record store and was a big music buff, she decided to open shop. She started Stinkweed in April that year in a 900-square-foot location.

"I started really small, basically selling off my record collection," says Lanning. From the beginning, the store specialized in indies and imports with an emphasis on punk. Lanning says she didn't target those areas with any particular business strategy. "This is what I listen to," she says, adding that she just wanted to turn others on to music she felt deserved to be heard.

In 1992, she moved to her current location in a strip center in Mesa, taking a 1,200-square-foot space, large enough to allow her to stock some 5,000 CD album titles, 3,000 vinyl albums, and 3,000 cassette album titles. In addition, the store carries about 700 7-inch singles and about 200 video titles. The store carries new and used product.

"Others say I should branch out, and that carrying more mainstream music will help my business to grow. But I say, 'so be it.' I won't compromise myself and sell top 40 music."

Although it may seem as if Lanning has it in for the major labels, she says, "It doesn't matter much to me if a band is on an indie label or a major. But the music has to be honest."

She says she has many friends who work at majors, who are into the music and do a good job promoting it. But, she adds, many major labels eventually come off like "machines that don't have souls. It's the way they package music."

On the other hand, "an independent label is more likely to put out something it believes in, whether it will sell or not," she says.

To illustrate her point, she notes that both bands and major labels engage in subterfuge to earn indie credibility. Bands have albums on independent labels, even though they are secretly signed to a major. In addition, a whole crop of new "indies" have popped up, that, in fact, are owned by majors. She says she finds the lengths that majors will go to get credibility at the independent level amazing.

(Continued on next page)



Clay Wells, a sales associate, stands at the front counter. Behind him are some of the top-selling 7-inch singles. (Billboard Photo)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 2 weeks at No. 1	11
2	1	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	74
3	25	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	46
4	3	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	16
5	7	ERIC CLAPTON ▲ ⁴ POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	193
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40	43	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	12
41	44	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	65
42	38	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	21
43	47	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	73
44	—	PRINCE & THE REVOLUTION ▲ ¹¹ WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	1
45	—	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/31.98)	1967-1970	36
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47	46	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	61
48	—	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	40
49	—	BARRY WHITE ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	2
50	—	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	33

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan Inc.

Retail

STINKWEED

(Continued from preceding page)

Similarly, Atlantic Records has a freebie that it publishes called "Spew," which is designed to look like a fanzine. "I threw it out on the stand with the rest of the fanzines and some customer—and I didn't see anybody do this—took the time to write 'Undercover Corporate Bullshit,' on every copy that was out on the stand."

The store's devotion to music has created a loyal customer base. A small mail-order business has developed as her customers grow up and move away for college. "I get a lot of calls from the road, and they will ask for our recommendations," because where they now are based, either the record stores don't stock indie releases or radio isn't playing them, she says.



The Stinkweed mascot, a mannequin, watches over the store. (Billboard Photo)

In addition to customers who phone long distance to buy music, Stinkweed also boasts customers who will drive a long distance to get to the store. "I draw from all over the Valley, Glendale, Ariz., is an hour away, and I get carloads of kids coming here on Saturdays to buy music."

Lanning says that Stinkweed's suppliers are just as loyal as its customers. Stinkweed buys most of its music direct from independent labels, which in turn show their appreciation for the store's support by arranging in-store performances.

The kind of music Stinkweed sells isn't the only thing that distinguishes the store from its competitors. Its sales breakouts run counter to industry trends. At a time when vinyl has virtually disappeared from the inventory of major labels and chains, Lanning says her album sales break out to 50% CD, 40% vinyl, and 10% cassette.

To illustrate vinyl's strength in the alternative-rock market, she points to 3 Mile Pilot—which used to be on Negative Records out of San Diego and is now on Geffen. "When the album first came out, the vinyl album came in a burlap bag," she says. "We sold 15 LPs of the title, and only a few CDs. Now, it is on Geffen, and we have only sold several CDs."

For CDs, generally, the store sells major-label titles at \$13.99 and independent-label albums at \$10.99 and \$11.99. She makes about \$2 per album, and—because Stinkweed is the main game in town for indie music—she realizes she could charge more. "But I want the kids to be able to afford the music," she says. "It's like Dischord Records, Fugazi's label, sells CD albums at about an \$8.99 list price. Dischord could charge more, but they don't. It's all a team effort for the music."

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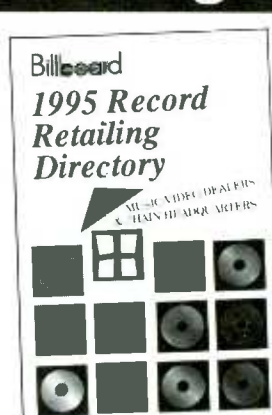


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What Latest Woes Mean At Musicland, Trans World

INSIDE OUT AND UPSIDE DOWN: Last week was pretty unnerving for the sales and distribution side of the industry. Trans World Entertainment announced it will close 129 stores, the Musicland Group became a takeover target, and a couple of small regional chains appeared to be on the verge of bankruptcy. The question on everybody's mind: Is this a harbinger of things to come this year at music retail? Only time will tell, but let's look at some of the possible scenarios.

When SC Fundamental Value Fund L.P., which upped its stake in Musicland to 8.8%, said it may seek to acquire the company, either alone or with others, most financial observers interpreted the fund as saying it will be a headache for Jack Eugster and the Musicland board of directors. In such cases, management can either ignore the dissident investor group—and likely find itself involved in a series of proxy fights—

or make changes to improve shareholder value. Musicland executives are mum on how they will respond. The bigger danger SC Fund poses is that it might attract the attention of a legitimate suitor for Musicland.

Now, let's look at the Trans World announcement. It's no secret that the Albany, N.Y.-based chain has been struggling for almost two years. Its problems began when its old point-of-sale system became outdated. As margins shrank and selection became more important, inventory management became the crucial ingredient to a successful record store operation.

Trans World responded by installing a new state-of-the-art inventory replenishment system. Unfortunately, that system took much longer than expected to roll out, fine-tune, and master. While Trans World was wrestling with its systems, music competition came to a boil, with discounters rewriting the rules of the game. So during retailing's most competitive period, Trans World was navigating without radar.

The combination of discounting and building larger stores also made for a growing percentage of obsolete, non-profitable Trans World outlets.

So what does the announcement that Trans World will close 129 stores mean? Is it the last step before a full-blown bankruptcy as naysayers would have you believe? Or is it the first step on the road to recovery?

The music-supplier credit and financial community breathed a collective sigh of relief with Trans World's announcement. Up until then, industry executives were nervous about Trans World, because it had refused to acknowledge that it had problems, even though they were obvious.

Now that Trans World is taking action at remedying the situation, suppliers are more optimistic about the chain's long-term health. Although music manufacturers say they will watch what happens between the chain and its creditors, they say they will work with the chain as it moves forward.

The credit suppliers are a little harder read for Track, but they also appear willing to work with the chain. As of Jan. 28, Trans World had a revolving credit facility of \$75 million with Chemical Bank and \$65 million in senior unsecured debentures. These creditors have given the company a 60-day waiver, even though the company is technically in default of its loans.

Technically in default means that Trans World can service its debt and meet payments but also that it is having trouble complying with safeguards stated in the loan agreements. Those safeguards, also known as covenants, say that the company must maintain certain levels of performance against key financial yardsticks.

For the last two years, Trans World has been in and out of compliance with its loans, and creditors have been working with them. In reality, it is hard to force a company into bankruptcy if it is profitable; it is meeting debt payments; and it still has substantial net worth. Trans World's shareholder equity carries a book value of \$119 million.

So during the next 60 days, Trans World and its creditors will likely renegotiate the loan covenants. In gaining the waivers, Trans World is paying higher interest rates, which probably will continue when and if the company's debt agreements are restructured. Also, the creditors likely will use the negotiations to ensure that they have an even larger say in how the company moves forward. Already they are exercising their voice by not allowing the chain to sign any new leases.

Now, what happens at Trans World? First of all, the chain says its systems finally are up to snuff. Unfortunately, the first evidence that music suppliers will see that the systems are working generally is viewed as a negative. The company is creating model inventories for each store and is in the process of returning unwanted product.

While that happens, the company will begin negotiating with landlords to try to vacate unwanted stores. The \$21 million charge the company is taking for the fiscal year that closed Jan. 28 is made up of \$11.5 million noncash write-offs of related store assets, with the remainder for cash to pay off landlords and relocate inventory and fixtures. The company declines to provide closure plans.

Track hazards a guess that those planned for closure include a good number of stand-alone Saturday Matinee outlets, the chain's video sell-through concept. Trans World has been able to make these stores work only when the outlet is in conjunction with music as a combo outfit.

Tape World outlets are probably at risk, too. Those stores generally were shoehorned into malls that already had two record stores, and since mall performance is off and the trend is to build larger mall outlets, the smaller Tape World stores likely are struggling.



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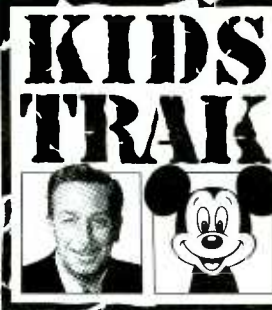
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Mojo Nixon's 'Head Of David Geffen' Cut From New Album

MOJO—THE SEQUEL: San Diego, Calif.-based troubadour **Mojo Nixon** is a low-comedy specialist whose parodic antics are generally calculated to provide listeners with a few laughs. So why is it that Nixon ticks off people so much?

A few years ago, Nixon found himself embroiled in a minor contretemps involving his song "Don Henley Must Die," which grimly prophesied an **Eagles** reunion and suggested the only way around that event was the termination (with extreme prejudice) of vocalist **Henley**. The object of Nixon's musical attack proved to be a good sport, though: Henley actually took the stage to perform the tune with Mojo at a show in Austin, Texas.

However, the heat has gotten a bit higher over a new Nixon composition that was scheduled to appear on his **Blutarski/Ripe @ Ready** album, "Whereabouts Unknown," due for release March 7. Some lucky recipients of the advance tape of the album have been able to audition the tune titled "Bring Me The Head Of David Geffen."

The song—an all-purpose Nixon rant that posits the musical question, Who killed rock'n'roll? and attacks **Geffen**, **Pepsi-Cola**, the **Rolling Stones** (and **Keith Richards** in particular), and those old nemeses the **Eagles**—will not appear on the album, apparently.

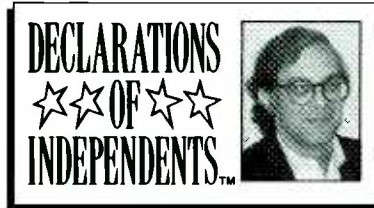
On Jan. 31, Nixon's manager, **Scott Ambrose "Bullethead" Reilly**, anxiously faxed the singer's publicist, stating that the song "will not be on the record. Please refrain from sending out anymore [sic] of these cassettes. Please fax everyone who has received [sic] a copy of this tape and inform them of this mistake." Nixon's PR firm has since requested the return of the advance tapes.

At press time, Reilly and Nixon were at MIDEEM in Cannes and unavailable for comment.

A spokeswoman for titular target Geffen says, "When we checked with

David Geffen, he didn't even know who Mojo Nixon was... [and] probably wouldn't have cared about it if he had known about it." The spokeswoman further characterized the song as "a lame publicity stunt."

It remains unknown who may have pressured Nixon's management into removing the song (or if any pressure was in fact exerted); any one of a number of individuals or groups are flayed in this scattergun satire. But it seems apparent that, at least in certain quarters,



by Chris Morris

somebody doesn't find our buddy Mojo one little bit funny.

MCLAUGHLIN RIDES AGAIN: Some readers may recall that last year, while extolling the virtues of singer/songwriter **Pat McLaughlin** in **Flag Waving**, **DI** sang the praises of the Tennessee-based artist's album "Get Out And Stay Out."

That superb set was scheduled for release by Capitol Records in 1989, when McLaughlin was under contract to the major. However, following an executive shuffle at the top of the company, the vocalist was dropped. Several writers who had received advance copies of the record howled in protest; **Tower Pulse!** magazine actually ran a full-page piece about the album at the time. For many, including this scribe,

"Get Out And Stay Out" has remained one of the best unreleased albums of all time.

So thanks are in order to **Harry Friedman** and **Clifford Antone** of Antone's Records in Austin, Texas, which released last year's fine McLaughlin album "Unglued." The label has acquired the master of "Get Out And Stay Out" and will release the set March 7.

DI has long cherished this terrific piece of work, which was produced by **Mitchell Froom** and features McLaughlin's smoking working band of the period, which included guitarist **Billy Bremner** of **Rockpile**. So it's good news to know that this flavorful serving of country-seasoned white soul will finally see the light of day. If you're lucky enough to have an advance, toss it on posthaste.

FLAG WAVING: More than one indie soul knows the tribulations involved in running a record label while working in a touring rock'n'roll band. So it is for **John Napier**, guitarist/vocalist of **Buccinator** and co-head of the band's record label, the Priority-distributed L.A.-based imprint **Basura!**

Napier says of his dual roles, "There's this gnawing guilt thing in the back of my head—'Why aren't you at your desk?'"

Napier recently wrapped up a three-week tour of the Northwest, Midwest, and Texas with **Buccinator**, which also includes **Beastie Boys** drummer **Amery Smith** as well as bassist **Dave Gomez** and guitarist **Evan Mack**, both formerly with the excellent **Long Beach**, Calif.-based group **Oiler**.

Napier's noisy, in-your-face

combo ("We use sheer volume at our leisure," he says) was started up as a side project while he was still a key member of the now-defunct **Ethyl Meatplow**.

"I needed an outlet, and this was the perfect opportunity to do it with friends who felt the same way, who wanted to do it as a release," Napier says.

At the same time Napier was focusing his energies on **Buccinator**, he was launching **Basura!** with former **Restless A&R** rep **Melanie Tusquelles**.

"It's something I always wanted to do, for sure," Napier says of the label, "but it's also a lot harder than I thought it would be."

The imprint's roster includes **Foreskin 500**, **Timco** (which in-

cludes ex-members of **Nice Strong Arm**), **Milk Cult** (the label's "covert all-star product," Napier says, featuring former members of **Steel Pole Bathtub** using assumed names), San Francisco's **Bakamano**, and L.A.'s **Congo Norvell** (fronted by ex-**Cramps** guitarist **Kid Congo** and Austin, Texas, chanteuse **Sally Norvell**).

"That seems to be enough for Melanie and [me] now," Napier says of the talent lineup.

Did we mention that Napier also has another side project, **E. Coli**, with a Triple X single out?

DI considered asking Napier about **Buccinator's** imminent tour plans, but we thought we'd take pity on the poor guy.

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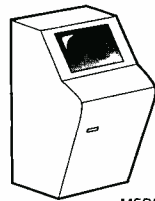
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'ROAD SONGS'

(Continued from page 60)

azine campaign that will hit in the spring. "We're advertising in biker magazines like **Big Twin**, **Easy Rider**, and **Harley Woman**," Cartwright says. "Some ads have already run, but we're making a big push in the spring and summer, when it's warm out and Harley-Davidson dealerships do most of their business and bikers have most of their events." Cartwright says the CD sets will be on sale in various stores in Daytona Beach, Fla., the week of March 6, during **Daytona Bike Week**.

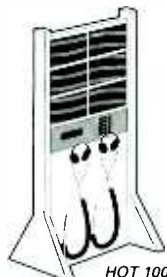
Apparently, rock isn't the only music bikers like. While it's still warm out, in August, the company will release another variation on this theme—a country music version, offered in a jewel box or a distressed brown leather wallet. "Country music is really the music of America, and it's more popular than ever," Bandier says. "And there are lots of road songs with a country flavor."



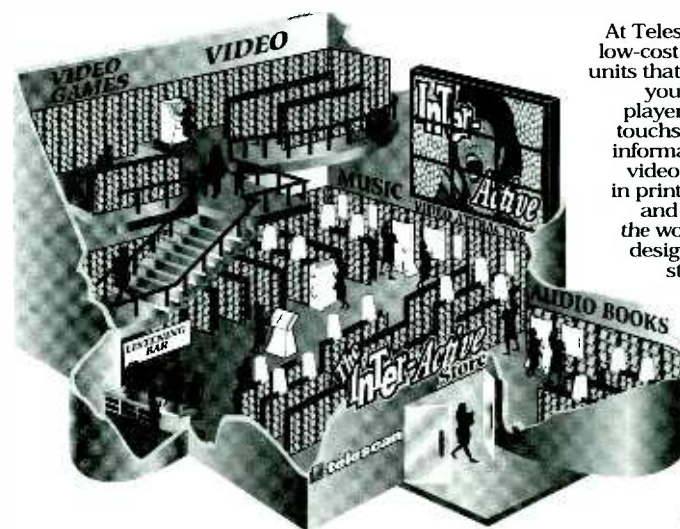
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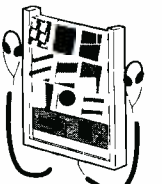
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Retail

Bartels Shifts Labels But Sticks To Old Crew Gold-Selling Act Finds New Management Familiar

■ BY MOIRA MCCORMICK

20/20 VISION: When Discovery Music, formerly a joint venture with BMG Kidz, was absorbed into the corporate entity last year, there was much speculation about the future of Discovery's flagship artist **Joanie Bartels**, the only solo female kids artist with a gold record to her credit. Bartels' track record was impressive indeed, with nine audio and two video titles selling nearly 3 million units combined. With Discovery's demise, Bartels' audio product was now sole property of BMG Kidz; the singer herself had been keeping a low profile ever since.

That's about to change, though. In mid-January, Bartels inked a management deal with Vision Quest Marketing, the Los Angeles-based alternative-marketing company founded by Discovery Music's former VP of marketing **Kym Pahoundis** and VP of sales **Tonya Santor**.

"We'd been looking for ways to continue working together," says Bartels, observing that it makes "all the difference in the world" to her that Pahoundis and Santor know Bartels, her work, and her market so well. In fact, Pahoundis, who joined Discovery when Bartels was just starting out, helped build Bartels' audience from the outset.

Initially, Bartels recordings, like "Lullaby Magic" and "Bathtime Magic," were marketed as a series. Then, as Bartels gained in popularity, Pahoundis successfully shifted the focus to the artist herself. "She's been my right-hand person going on eight years," says Bartels. "And she and Tonya are both so versed in what's going on out there [in the children's entertainment market]."

Pahoundis, acknowledging that Bartels' BMG Kidz contract is for audio only, says, "Joanie's free to do CD-ROMs, videos, books, and television projects. There are great opportunities for her in media other than audio." A live-action TV show is already in development with Hope Entertainment, says Pahoundis, a show in which "Joanie will motivate kids with song and dance; special guests are part of the mix as well."

Bartels, who used to perform in concert to tracks, recently formed a backing band called Noisy Boyz. "She's performing at Grammy In The Schools presentations in the L.A. area, to kick off Grammy week," says Pahoundis. In addition to a 12-city February tour, Bartels will appear on "Good Morning America" some time this month and can be seen March 5 on the Easter Seals Telethon.

As for the recently formed Vision Quest Marketing, Pahoundis says the company is doing well with its specialty, premium sales. "We're taking audio, video, and book product to the public via major corporations who use these items as incentives to buy their own product."

One children's audio product, VQM, has had success with lullaby album "Orange Tea And Molasses," by the duo **Chad & Terri Sigafus**, who record on their own Teeter-Tot label. "We took that cassette to HMOs around the country, so that every mother who leaves the hospital with a newborn baby has a copy of the tape in her bag," says Pahoundis.



by Moira McCormick

Similarly, VQM has been working with A&M's product line, "going to companies which manufacture kids' products. For example, we took A&M Kids' exercise video, 'Hip Hop Animal Rock' to fitness companies that cater to kids, as giveaway items with the purchase of a membership."

"It's a long-growth business," says Pahoundis. "You often have to start working these deals a year or two before they actually take place." In the shorter term, there's the management deal with Bartels. "We plan to work hand-in-hand with BMG, motivating them to sell Joanie's catalog." Not only that, Bartels herself says, "I'm hoping BMG makes a commitment to a new release—I have an album's worth of music ready to go." If a new audio release isn't forthcoming, though, Bartels says, "The music can be used for video, TV, or interactive."

DISNEY GO ROUND: In a major shakeup at Walt Disney Records, long-time VP and label chief Mark Jaffe is out. He has been temporarily replaced by senior VP of entertainment and educational products Carolyn Mayer Beug; a permanent successor has not yet been named.

The departure comes on the heels of one of the label's most successful years. "The Lion King" soundtrack was the top-selling album in the U.S. last year, garnering sales of 4.93 million, according to SoundScan. Also, Disney garnered 1.45% in market share last year, making it the leader among independent labels.

CLASSICAL GAS: One of the most consistently excellent kids labels around is Toronto's The Children's Group, whose 24-carat imprint, **Susan Hammond's** Classical Kids, has established itself as the premier producer of class-

cal music for children. In each of its six recordings, excerpts from a famous composer—linked with an involving storyline—have introduced kids to Bach, Mozart, Vivaldi, and others. Select titles have gotten the full multimedia treatment, especially the superb "Beethoven Lives Upstairs," which is available as an audio recording, an award-winning home video, a gorgeously written and illustrated picture book, and a live touring show. Child's Play had the pleasure of catching the live show, featuring an abbreviated version of the Chicago Symphony Orchestra Jan. 17. By chance, the primary grades of Chicago's Decatur Classical School—which our kindergartener Lily attends—took a field trip to see "Beethoven," so naturally we chaperoned. In concert, the program was spellbindingly effective—and often amusing—as it is in other formats.

We're anxiously awaiting the live performance of most recently released "Tchaikovsky Discovers America," the second Classical Kids title to get the full-scale exposure.

KIDBITS: **Los Lobos** is the latest celebrity act to check in with a children's album, the lively and wonderful "Papa's Dream" on the Music For Little People label... **Child's Play** somehow neglected to state that Rabbit Ears Productions, via BMG Kidz, has three titles in the Grammy category of best spoken-word album for children. The trio is "Aladdin And The Magic Lamp," "The Creation," and "Johnny Applesseed"... The aforementioned **Chad & Terri Sigafus** have moved their Teeter-Tot Records from downstate Illinois to Couch, Mo.... The marvelously idiosyncratic "Circle Of Life" (no relation to "The Lion King") by marvelously idiosyncratic kids singer/songwriter **Blake Rowe** is available from Anchorage Productions, Dobbs Ferry, N.Y.... Speaking of marvelously idiosyncratic, the one and only **Eric Nagler**, who records for BMG Kidz Canada (and whose TV show "Eric's World" is one of the best examples of children's television ever), scored a Parents' Choice Gold Award for his latest release, "Eric's World Record," which contains music from the five-seasons-and-running show.

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LARGEST DISTRIBUTOR

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			■■■■■	
			★★ NO. 1 ★★	
1	1	14	DESTINATION BROOKLYN EPIC 57857* HS 14 weeks at No. 1	VICIOUS
2	2	55	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	3	55	PROMISES & LIES VIRGIN 88229	UB40
4	4	55	QUEEN OF THE PACK ● EPIC 53763* HS	PATRA
5	7	35	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG HS	BORN JAMERICANS
6	6	17	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
7	8	55	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
8	5	23	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
9	9	55	SONGS OF FREEDOM ▲² TUFF GONG 512 280*/ISLAND	BOB MARLEY
10	10	33	YAGA YAGA EASTWEST 92327*/AG HS	TERROR FABULOUS
11	11	3	STRICTLY THE BEST, VOL. 13 VP 1393	VARIOUS ARTISTS
12	13	23	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
13	RE-ENTRY		VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
14	RE-ENTRY		VEX MCA 11114	STEEL PULSE
15	RE-ENTRY		ALL SHE WROTE MANGO 539 930*/ISLAND	CHAKA DEMUS & PLIERS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	2	THE LONG BLACK VEIL RCA 62702 2 weeks at No. 1	THE CHIEFTAINS
2	2	12	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
3	3	12	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
4	4	62	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
5	5	63	BANBA ATLANTIC 82503/AG	CLANNAD
6	6	43	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY CODDER
7	7	6	FIRIN' IN FOUTA MANGO 539944/ISLAND	BAABA MAAL
8	10	12	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
9	12	12	GUIDE COLUMBIA 53828	YOUSOU N'DOUR
10	11	12	L'ECHO RHINO 71808/AG	BEAUSOLEIL
11	14	7	LULLABY MUSIC FOR LITTLE PEOPLE 42565/WARNER BROS.	VARIOUS ARTISTS
12	8	4	LATCHO DROM CAROLINE 17776	VARIOUS ARTISTS
13	9	12	MYSTERE RCA 62686	CIRQUE DU SOLEIL
14	15	12	MAGICAL RING RCA 66305	CLANNAD
15	13	2	BY THE TIME IT GETS DARK GIFTHORSE 10013	MARY BLACK

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	47	LIVE AT THE ACROPOLIS ▲² PRIVATE MUSIC 82116 41 weeks at No. 1	YANNI
2	4	95	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
3	2	15	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
4	3	167	SHEPHERD MOONS ▲³ REPRISE 26775/WARNER BROS.	ENYA
5	NEW►		EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
6	6	245	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
7	7	17	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
8	5	41	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
9	8	21	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
10	NEW►		THE SACRED FIRE REAL MUSIC 3664	NICHOLAS GUNN
11	10	19	MANDALA DOMO 71001	KITARO
12	9	75	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	14	3	APPLAUSE! MOULIN D'OR 951	DANNY WRIGHT
14	11	23	TO RUSSIA WITH LOVE AMERICAN GRAMAPHONE 3094	MANNHEIM STEAMROLLER
15	13	57	NARADA DECADE NARADA 63911	VARIOUS ARTISTS

●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. *Asterisk indicates vinyl available. © 1995, Billboard/BPI Communications. Reggae albums: **HS** indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

FALLING STOCKS ZAP RETAIL CHAINS

(Continued from page 1)

of which have aggressively entered the music retail business.

Another publicly traded music retailer, 59-unit Spec's Music, has been on the trading block since last fall. Many companies that are up for sale see a boost in the value of their stock, but Spec's shares have fallen in recent weeks to a low of \$4.25. A source says that bids have been submitted for the chain but that executives have found them low and unacceptable.

National Record Mart, operator of 149 stores, says it does not plan to restructure or take any other actions in response to the stock market. Its shares, meanwhile, continue to lag at \$3.50, as the company reports that margin pressure from the price wars has depressed profits.

A smaller music retailer, 14-unit Title Wave Stores, attributes significantly higher losses to "a competitive retail environment." Its stock has been trading at \$1.25 recently, down from a high of \$5 in 1993. Sources say Title Wave also is for sale and has been in negotiations with an undisclosed video chain.

The principal reason Wall Street has battered music-retail stocks is that retailers' attempts to gain or maintain market share by slashing prices on albums have sharply reduced gross margins and profits.

The squeeze on profit margins has also made some investors question the viability of selling music in malls, where many of the large chains are located.

Says Barry Bryant, analyst with Ladenburg Thalmann, "Two years ago, the record business was largely in malls. Over the last two years that has changed dramatically... All mall stores are under a lot of pressure." He says mall music retailers cannot successfully compete with the low prices offered by the nonmall discount mass merchandisers and electronics chains. "Nobody wants to pay a dollar more for a CD," he says.

Paul Marsh, analyst with NatWest Securities, says of Musicland, "By discounting in their mall-based stores to prices like Circuit City's, they're really throwing out the profit margins of that business. The company went a little overboard."

Some investors also are losing faith in retail management's ability to meet the challenges of a new retailing environment. They say that is what led the SC Fundamental to increase pressure on Musicland. "It's

TRACKING MUSIC RETAIL STOCKS

Company	Closing Stock Price		
	12/31/93	12/31/94	2/1/95
Musicland Stores	\$20.75	\$9.00	\$9.25
Trans World Entertainment	14.25	7.75	6.00
National Record Mart	7.25	3.25	3.50
Spec's Music	7.50	5.25	4.75

Source: The Wall Street Journal

definitely a proxy fight," says Marsh. "They may try to align themselves with other major holders and press the board into trying to make changes. Or they may try to get the company sold."

Plunging stock prices make companies vulnerable to acquisitions. When a company's assets are worth more than the stock market values them, an acquirer often installs new management to turn the company around or sells off some assets to get a return on its investment. Thus, the sagging fortunes of music retailers could attract some financial firms like Forstmann Little and Kohlberg, Kravis & Roberts that specialize in buying undervalued companies.

And if these companies are for sale, they can be bought cheap. This is what Wall Street has wrought on retail in recent months:

- Musicland's stock-market capitalization (stock price times number of shares outstanding) has fallen from \$653 million at the end of 1993 to \$307 million at the end of 1994 to \$232 million at its recent low price.

- Trans World's market cap has plunged from \$138 million at the end of 1993 to \$75 million at the end of 1994 to \$46 million at its all-time low.

- Spec's Music's market value has dropped from \$39 million in 1993 to \$27 million last year to \$25 million in recent weeks.

- National Record Mart's market capitalization has fallen from \$41 million in 1993 to \$15 million recently.

- Title Wave's market cap has decreased from a high of about \$19 million to a recent low of about \$8 million.

That is a total of \$564 million in lost value for just five retail companies over a period of about 13 months.

One unmistakable effect of this crash is a reduction in these companies' ability to raise capital in the public markets. No new bond or stock issues are on tap for these firms. Analysts say that some companies would have been ready to seek money in the equity market in a year or so, but that the plunge in stock prices makes that an unlikely prospect.

Craig Bibb, analyst with PaineWebber, says of Trans World, "They probably need more equity on their balance sheet to reduce the burden of their debt. But they can't come back to the market."

Declining stock prices have also strained relations with the companies' primary lenders and increased the retailers' costs of doing business with them. Trans World, in announcing its restructuring, said it was in default of two provisions of its loan agreements. That forced the company to obtain waivers from its senior lenders until March 31. To get the extensions, Trans World had to agree to higher interest rates, which

will mean bigger quarterly expenses and more pressure on profits.

Moreover, when Wall Street batters stocks, investors begin to lose confidence that the companies will be able to turn themselves around. Talented retail executives—who may be seeing their stock options become worthless—could flee for less-troubled waters, delaying a turnaround.

On the other hand, some investors look at the low market valuations of the music retailers and see bargains for the grabbing. Using the measuring stick of the price/earnings ratio (stock price divided by 12-month earnings per share), Spec's stock was trading recently at a low multiple of 10, while Trans World's shares were languishing at a very low 5. Musicland's stock, at 18 times earnings, was close to the overall market average, but Bibb says some view it as cheap because "it's trading so far below book value [assets minus liabilities divided by shares]." Indeed, the recent move by the SC hedge fund is evidence of this point. The fund and other investors have taken advantage of Musicland's bottoming out and, through their buying, have given the stock a slight lift in recent days.

Some analysts also say Musicland got a boost when it reported that sales in January for stores open at least a year were 9.5% higher than the year before. But others pointed out that the comparison was an easy one because last year's bad weather kept people from shopping.

Despite the crash in retail stocks, analysts and retail executives say the companies' ability to expand has not been compromised. Most retailers have enough cash from operations or revolving loan accounts to open as many stores as needed. However, except for Musicland's aggressive roll-out of its nonmall Media Play and On Cue concepts, the rate of expansion among music retailers is lower than it had been in greener years.

Bibb says, "If [Musicland] wanted to increase expansion and needed to tap equity markets, it couldn't right now."

Many retailers blame the price war on discounters like Best Buy and Circuit City, consumer-electronics chains that sell new albums for below cost. But Wall Street has punished these companies as well, pushing their stocks down to yearly lows. Best Buy has been a popular growth stock, but in recent weeks its shares, though still moderately pricey at 24 times earnings, have been trading at about \$28, far below its 52-week high of \$45.25. Circuit City is selling at about \$22.50, or about 15 times earnings, down 18% from a high of \$27.50. Margin pressure is hurting these stocks, too.

Most music retailers also sell pre-

(Continued on page 101)

TOP NEW AGE ALBUMS (CONTINUED)	
TITLE/ARTIST LABEL	
16. WINDHAM HILL SAMPLER '94	VARIOUS WINDHAM HILL
17. HOW THE WEST WAS LOST VOL. 2	PETER KATER/R. CARLOS NAKAI SILVER WAVE
18. MONTEREY NIGHTS JOHN TESH G15	
19. WINDHAM HILL PIANO SAMPLER II	VARIOUS WINDHAM HILL
20. WINTER SONG JOHN TESH G15	
21. ROMANCE MUSIC FOR PIANO	VARIOUS NARADA
22. SUNDAY MORNING COFFEE II	VARIOUS AMERICAN GRAMAPHONE
23. ACOUSTIC HIGHWAY CRAIG CHAQUICO	HIGHER OCTAVE
24. AMERICAN TRANQUILITY PHIL COULTER	SHANACHIE
25. DREAM SUITE SUZANNE CIANI SEVENTH WAVE	

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► THE MANHATTAN TRANSFER

Tonin'
PRODUCER: Arif Mardin
Atlantic 82661

The multitalented Transfer's vocals are heavenly and their guest list—from Bette Midler, Phil Collins, and Chaka Khan to Laura Nyro and Ben E. King—is equally heady. But the voice that's likely to most strike listeners of this superb new album is their own, singing along lustily and with undiluted delight. This is, at heart, an album filled with pure pleasures—from the powerfully nostalgic '50s- and '60s-era covers to the '90s spins put on them by original participants (Felix Cavaliere on "Groovin'"), Frankie Valli on "Let's Hang On," Smokey Robinson on "I Second That Emotion," to name only a few). B.B. King's guitar intro on "The Thrill Is Gone," meanwhile, could put the charge back in a '51 battery. Smokin'.

► SIMPLE MINDS

Good News From The Next World
PRODUCERS: Keith Forsey & Simple Minds
Virgin 39922

Stripped to the duo of vocalist Jim Kerr and guitarist Charlie Burchill, Simple Minds attempt to redefine themselves as a guitar act, leaving behind the synth-pop sound that captured the hearts of millions in the mid-'80s. Unfortunately, the band stumbles into shaky musical territory, sounding at times like an overproduced version of its former incarnation, without either the novelty factor or the brilliant songwriting that animated such landmark works as "New Gold Dream" and "Once Upon A Time." The new album does have its bright moments, though, notably first single "She's A River" and "Night Music."

★ THE HARDLINERS

... Have Arrived
PRODUCER: Karl Kanga
Core 9352

Five-piece rock band from Malmö, Sweden, debuts with a solid album of Hammond-soaked, tube-amp-powered roots rock in the vein of the Black Crowes, the Spin Doctors, and John Mellencamp. Even more remarkable than the group's Scandinavian origins (front man Karl Kanga affects a perfect Mississippi drawl) is its superb songwriting, evident on such radio-ready selections as "Inside Everyman," "Ain't Gonna Miss You," "One More Day," "Take Me To The Top," and more. Contact: 615-321-4001.

★ TIMBUK3

A Hundred Lovers
PRODUCERS: Pat MacDonald & Barbara K
High Street/Windham Hill 10331

Band that spawned the mid-'80s catch phrase "the future's so bright I gotta wear shades" is back with a plumped-out lineup (it's now a four-piece) and more sardonic musings for the '90s. The clever wordplay is set within an equally sharp musical bed that treads nimbly from shades of blues (harmonica-fueled "Legalize Our Love," "Just Wanna Funk With Your Mind") to country/pop twang (standout "A Hundred Lovers") to just plain pretty pop ("Prey"). As expected with this band, the alluring songs are threaded with barbed hooks that tend to stick, and are delivered in sweet-sour harmonies that more often than not hit the mark.

★ CERTAIN DISTANT SUNS

Happy On The Inside
PRODUCERS: Justin Mroz & David Trumfio
Giant 924570

Midwestern band careens between genres on a seductive major-label

SPOTLIGHT



VARTTINA

Aitara
PRODUCER: Janne Haavisto
Green Linnet/Xenophile 4026

This triumphant third album from vibrant, voice-driven Varttina explains why the group is on the front lines of the Finnish folk revolution. World listeners and programmers can pick any of these top-notch tunes, especially the fast, dubbish beats of "Mie Tahon Tanssia" and the bounding, sing-along strains of "Kannunkaataja." Marked by the dazzling songcraft of principal singer/songwriter Sari Kaasinen, this set of acoustic gems includes the gorgeous folk-pop of "Tumala" and "Outona Omilla Mailla," the frenetic, funky grooves of "Katariina" and "Yotulet," and the poignant, lovely harmonies of more traditionally based "Maamo" and "Travuska."

debut, bouncing off the walls of house, hip-hop, techno, dance, and rock—but never tilting the balance too far from pop sensibilities. Swathed deep within the layers of fuzzy guitar chords, feedback, demanding dance beats, and looping samples pounds a strong pop heartbeat that slips through any available opening in the band's wall of sound. Best examples are "Bitter," with its mix of crushing guitars and crashing chorus, and "Whatever," with a swirly bent and undeniable appeal. Dance undercurrent that tugs throughout the album finally dominates on 11-minute instrumental closer "Crustacean." Album combines band's two indie EPs.

KITCHENS OF DISTINCTION

Cowboys And Aliens
PRODUCERS: Kitchens Of Distinction & Pete Bartlett
One Little Indian/A&M 31454 0227

Scottish rock trio has cooked up a delicious concoction of sonic mayhem and disciplined melodies, built from a base of noteworthy songwriting and delivered in a dry, but never droll, vocal that only hints at irony. Fueling the cacophony throughout are breathless guitars and relentless drumbeats, but the same guitars that add a lagging psychedelic flair to moody "Sand On Fire" can quickly turn positively breakneck, as on speed-demon title track. "Get Over Yourself" and "Now It's Time To Say Goodbye," alternately layer the strings into lush musical beds that tame the wild streak—somewhat. Band garnered some radio attention with its initial outing and, with a stronger hand, odds look even better this time.

JUDY KUHN

Just In Time: Judy Kuhn Sings Jule Styne
PRODUCER: Bruce Kimmel
Varese Sarabande 5472

Utterly at home with the varied, hit-laden expressions of the late Broadway/Hollywood composer, Kuhn makes her solo debut on disc—though no stranger to the medium, with featured roles in

SPOTLIGHT



POLARA

PRODUCERS: Jason Orris, Ed Ackerson
Clean-Twin/Tone 89276

New Twin Cities unit fronted by multitalented musician/producer Ed Ackerson serves up a debut album in which all elements—songwriting, performance, production, and overall sound—are of the highest caliber. Featuring such able players as guitarist John Strohm (of Blake Babies and Antenna fame, now with Velo-Deluxe) and drummer Matt Wilson (formerly guitarist/vocalist for Trip Shakespeare), the disc could easily ignite college and modern rock playlists on the strength of such cuts as "Counting Down," "Allay," "Source Of Light," acoustic gem "Anniversary 6," and "Avenue E"—probably the catchiest of the lot. Sure to be one of the most talked-about debuts of the year.

"Chess," "Les Miserables," and "She Loves Me," and starring in the upcoming Disney animated feature "Pocahontas." Kuhn brings to life such Styne compositions as "It's Been A Long Time" and "I Said No," from his Hollywood oeuvre, and show tunes "Who Are You Now" from "Funny Girl" and "Long Before I Knew You" from "Bells Are Ringing." The latter, with lyrics by Betty Comden and Adolph Green, is a Styne song that somehow lost its way to becoming a standard. The album is likely to establish Kuhn as a top cabaret artist.

LESLIE UGGAMS

Painted Memories
PRODUCER: Steve Bargonetti
Sterling 1009

Anchored by three of his standards—"It Was A Very Good Year," and the co-

SPOTLIGHT



OTTMAR LIEBERT + LUNA NEGRA

Euphoria
PRODUCER: Ottmar Liebert
Epic 66862

Always a fan of progressive and ambient music, Ottmar Liebert sacrifices his flamenco-inspired guitar in the mix-masters' crucible on "Euphoria." Steve Hillage, from Gong and 777, remixes the already ethereal "Lush" into an elegiac space fantasy. "Lone Rider A" is transformed into a techno-Indian-Middle Eastern dervish by Aki Nawaz. Steve Be Zet (Eye-Q Records) pumps up the volume on a super-heated "Havana Club," turning it into a dancefloor grind. These extended tracks surely will surely surprise Liebert fans, but he may find a new club audience for this "Nouveau Techno-Flamenco."

authored "Good Morning Heartache" and "I Believe"—writer Ervin Drake has created a big-city commentary that is, at turns, sentimental, sardonic, and searing. Singer Leslie Uggams, who starred in a short-lived Drake musical, "Her First Roman," remains a choice performer for any kind of song mood, with her instrumental backing on a high, jazzy level (with some discolike exceptions). A project that benefits equally from the writing and the performance. Contact: 212-472-1953.

JAZZ

★ HENRY THREADGILL

Carry The Day
PRODUCERS: Henry Threadgill & Biff Laswell
Columbia 66995

Label debut for progressive reedman, composer, and leader Henry Threadgill rejoices in his boundary-busting

VITAL REISSUES™

MERLE HAGGARD

Same Train, A Different Time: Merle Haggard Sings The Great Songs Of Jimmie Rodgers
ORIGINAL PRODUCER: Ken Nelson
REISSUE SUPERVISOR: Barry Feldman
Koch 4051

Taking a cue from idols Lefty Frizzell, Ernest Tubbs, and Hank Snow, Merle Haggard honored the Yodelin' Brakeman with an album of his songs. Released in 1969 as a double LP and now available on one CD, Haggard's tribute is a delicately produced, deferential work that attests to the durability of Rodgers' songs, which helped establish the country singer/songwriter tradition. Classics like "California Blues," "Frankie And Johnny," and "Blue Yodel No. 6" sounded as timely in the late '60s as they did when Rodgers recorded them in the '20s and '30s and are still current today, as this reissue proves. A nod to not one, but two, country legends.

SONIA DADA

PRODUCER: Daniel Laszlo
Capricorn 42033

Originally released in late 1992 on the now-defunct Chameleon label and long out of print, debut by Chicago pop ensemble led by Daniel Pritzker (under the pseudonym Daniel Laszlo) is revived by Capricorn. Two new cuts—"Paradise" and the lovely, a cappella "Mamba Wan Gamma"—augment the album's already formidable cross-format appeal, exemplified by such tracks as "You Don't Treat Me No Good," "You Ain't Thinkin' (About Me)," and "We Treat Each Other Cruel." Naturally suited for AC and pop airplay, these songs further benefit from the adult alternative format, which was in its infancy when the album first appeared. An overlooked group that is getting the second shot it deserves.

compositions, offbeat vocal lines, and tuba-driven rhythm section. Provocative and powerful, Threadgill works his astute, avant-garde permutations on the Afro-Cuban tonalities of "Come Carry The Day," and lets a lonely accordion frame his cabaret-bizarro theme "Hyla Crucifer... Silence Of." The hard-driving, bluesy "Between Orchids, Lillies, Blind Eyes And Cricket" shows that he has more in common with Charles Mingus than just titling, as Threadgill also seeks to invent his own musical vocabulary from favorite bits and pieces of jazz history.

THE ALLEN FARNHAM QUARTET

The Common Thread
PRODUCER: Allen Farnham
Concord 4634

Third release from traditional jazz pianist Allen Farnham comes in acoustic solo, trio, and quartet settings, the last of which features Joe Lovano, the sax master of the moment. Of Farnham's thoughtful originals, Lovano handily navigates the moody harmonies of the title cut, as well as those of the downtempo, bittersweet "Nocturne." The trio swings sweetly on the serenely paced blues of Ralph Towner's "The Glide," and Farnham's solo workouts include a lavish version of Duke Ellington's "In A Sentimental Mood" and a bouncy take on Antonio Carlos Jobim's "No More Blues."

MEDESKI MARTIN & WOOD

Friday Afternoon In The Universe
PRODUCERS: Medeski Martin & Wood, David Baker, and Jim Payne
Gramavision 79503

The thinking man's party band, MMV lays down runaway grooves of circus Monk and rainforest stomp. The distinctive organ, bass, and percussion trio continues to blur all sorts of musical demarcations with its sophomore disc, a looser, more indulgent affair than the prior "It's A Jungle In Here." "Friday Afternoon" differs by sprinkling ambient interludes among the jazz-funk mutations as well as eschewing the aid of guitar and horns. Though the digressions impede the festivities a bit, and the sparse settings aren't as engaging as the fuller arrangements of "Jungle," the album brims with distinctive, joyous music.

LATIN

★ ROBERTO ROENA Y SU APOLLO SOUND

El Pueblo Pide Que Toque
PRODUCER: Julio "Gunda" Merced
M.P. 6143

Backed by label's formidable vocal stable, including Tito Rojas, Nino Segarra, and Andy Montañez, and Julio Merced's typically fresh production, this bongo virtuoso from Puerto Rico returns with an embraceable salsa package whose titular leadoff single should earn significant airplay on tropical stations. Stronger singles picks are pleading romantic paeans "Por Qué Te Niegas" and "Atrévete Conmigo," with charming jazz/salsa entry "Solo Tú Y Solo Yo" rating an outside shot.

★ LILLY PONCE

Ansias
PRODUCER: none listed
Rodven 3136

While the current environment for upstart pop balladeers is abysmal, enthusiastic label support could break this well-crafted debut by expressive Cuban-American siren from Miami. Standout tracks on hit-laden album are "Cuando Me Vuelvas A Querer," "Donde Haya Un Hombre," "Ojos Brillantes," and "Para Amarte."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being 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, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► STING This Cowboy Song (3:59)

PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHER: Magnetic, PRS
REMIXERS: Stoker, Michael Raitlon
A&M 8404 (c/o PGD) (cassette single)

Follow-up to "When We Dance" uses the images of tireless treks across the desert and the Wild West to illustrate the trials of day-to-day life. Set in a toe-tapping pop/funk arrangement, it is easy to bypass the meat of the song and indulge in its melodic pleasures—though it sure is nice to be served lyrics that aim to be more meaningful than standard top 40 fare. For fun, spend some time with the galloping reggae remixes, which suit the song extremely well. These versions also feature spirited toasting by Pato Banton. Jammin'.

★ FABU Just Roll (4:36)

PRODUCER: Young Lathun
WRITER: L. Grady
PUBLISHER: Little Los/Sir Grady, BMI
Big Beat 2198 (c/o Atlantic) (cassette single)

Detroit-based duo slinks over this track's slow'n'steamy hip-hop groove with the finesse of seasoned veterans. Their smooth and flowing vocal style serves the lyrical invitation to coast into the realm of love quite nicely—it has just the right balance of streetwise chanting and sophisticated soul-singing. A jeep jam that would sound hot on any station that dabbles in the wares of Brandy, Changing Faces, and Mary J. Blige. Can't wait for a full-length album!

CRASH TEST DUMMIES FEATURING ELLEN REID The Ballad Of Peter Pumpkinhead (3:46)

PRODUCERS: Crash Test Dummies, Tom Lord-Alge
WRITER: A. Partridge
PUBLISHER: Virgin, BMI
RCA 64255 (c/o BMG) (cassette single)

The Canadian quartet that kept the world hummin' with "Mmmm, Mmmm, Mmmm, Mmmm" is back in the pop radio fray with a number taken from the soundtrack to "Dumb And Dumber." The familiar and low-pitched vocals of Brad Roberts are close to being overpowered by guest vocalist Reid, who more than holds her own on this straightforward rock anthem.

BLACKGIRL Let's Do It Again (4:05)

PRODUCER: Derek Allen
WRITER: C. Mayfield
PUBLISHER: Warner/Chappell, BMI
Kaper/RCA 64275 (c/o BMG) (cassette single)

Spunky, persistent female trio puts a contemporary spin on the timeless 1975 classic, which was first recorded by the Staple Singers. A laid-back, hip-hop beat converges with psychedelic guitar riffs, as seductive vocals slink through familiar territory with a harmony-filled vocal edge. Play it again.

HARMONY INNOCENTS That's What I Like (4:12)

PRODUCER: Lorenzo Pryor
WRITER: L. Pryor
PUBLISHERS: WB/Play Hard/Takia/Can Win, ASCAP
REMIXERS: Lorenzo Pryor, Gary Brant
Warlock 626 (c/o Quality) (CD single)

Female trio enters the ever-growing new-jill-swing sweepstakes with a finger-poppin' slow jam that hits all the right marks—it combines tightly woven harmonies with a hand-wrenching diva vamp, carefully placed atop a wandering R&B groove that owes a tip of the hat to R. Kelly for influence. Formulaic, but pleasing, cut has an intangible quality that makes it a more-than-viable contender for airplay—it actually sounds like a smash.

R & B

► BARRY WHITE Come On (3:47)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, J. Wright, B. White
PUBLISHER: Flyte Time Tunes/New Perspective, ASCAP
Seven Songs/Super Songs, BMI
A&M 8389 (c/o PGD) (cassette single)

White likely will continue his hot streak at R&B radio with the second single from his fine current album, "The Icon Is

Love." Unlike any of his more recent recordings, this Jam & Lewis production best captures the magic of White's classic hits, while injecting a proper splash of '90s-styled funk. White's voice is in tip-top form, transforming the song's simple words of love into a smoldering seduction that will leave even the most jaded listener in a sweat. This is one that top 40 programmers should also put on the air.

► STEVIE WONDER For Your Love (4:04)

PRODUCER: Stevie Wonder
WRITER: S. Wonder
PUBLISHER: Steveland, ASCAP
Motown 1261 (cassette single)

What a pleasure it is to welcome the legendary Mr. Wonder back to active duty. His forthcoming "Conversation Peace" opus is previewed with a rhythmic pop/R&B ballad that glides along at a comfy pace with jazzy keyboard lines and warmly romantic lyrics that never get too sweet or cloying. Single sounds like a classic before its close and will make the hearts of mature urban radio listeners flutter with delight.

★ NAJEE Laid Back (3:41)

PRODUCER: Christian Warren
WRITER: C. Warren
PUBLISHERS: Louis St. Louis, BMI; EMI-April/Najee, ASCAP
EMI 19955 (c/o Cerna) (cassette single)

Revered instrumentalist is sure to expand his already ardent fan base beyond jazz and AC circles with jeep-friendly jam from the set "Share My World." Created with producer/writer Christian Warren, the track flows with fluid horns and a chunky groove that could woo folks in acid-jazz and hip-hop sectors. Although the melody is far more complex and sophisticated than kids are used to, they are served a killer hook and a head-bobbin' bassline that will keep 'em in check and asking for more.

NEW & NOTEWORTHY

REDNEX Cotton Eye Joe (4:46)

PRODUCER: Pat Reiniz
WRITERS: J. Ericsson, Oban, P. Reiniz
PUBLISHER: Zomba, ASCAP
REMIXERS: Jeremy Healy, the Development Corporation, Armand Van Helden
Battery 46500 (c/o Jive) (cassette single)

Country hoedown fiddling is sewn into a raucous pop/rave dance beat and has sparked saturation airplay and active sales throughout much of Europe. Chances of similar success here appear solid, given the active early interest of radio programmers and club jocks who enjoy an occasional novelty item. Cheeky rap poking stereotypical fun at Southerners may strike a negative chord with some, but most others likely will interpret it as good-natured ribbing that is worth more than a few spins.

KEITH MARTIN Never Find Someone Like You (4:30)

PRODUCERS: Marti Sharron, Danny Sembello
WRITERS: M. Sharron, D. Sembello
PUBLISHER: No Pain No Gain, ASCAP
Ruffhouse/Columbia 77817 (c/o Sony) (cassette single)

Washington, D.C., native steps from the shadows of being a backup singer (having toured with Johnny Gill and Hammer) and makes an excellent first impression as a front-line R&B crooner. First single from his full-length debut, "It's Long Overdue," is a swaying, pop-soaked ballad that has a potent, instantly memorable chorus, as well as a sweet, soothing melody. Martin has a style that is assertive and soulful, without resorting to the overwrought chest-pounding antics of his contemporaries. Early programmer reaction hints that major smash is in the offing. Keep your eye on him.

LONDON JONES Save Our Love (4:15)

PRODUCERS: Christopher Stewart, Sean Hall
WRITERS: C. Stewart, S. Hall, L. Jones
PUBLISHER: not listed
Silas/MCA 3196 (c/o Uni) (cassette single)

London Jones exudes the vocal magic and promise of a young Michael Jackson; in fact, the singer sounds amazingly like the Gloved One. Nothing is wasted here, as tight grooves and funk-filled guitar/synth riffs form an uptempo ballad that should attract the attention of programmers of R&B, crossover, and top 40 radio.

BARRI Wanty Wasty (3:57)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Valley Vue 22015 (c/o Navarre) (cassette single)

Fully armed with wicked vocals and a greedy beat, this indie reggae mover could grab some R&B radio attention—and possibly play on pop airwaves, too. A slick saxophone slides through bouncy synthesizer keyboard stabs, as a punchy rhythm pounds on. Contact: 555 Commercial Road, Suite 10, Palm Springs, Calif. 92262.

COUNTRY

► REBA McENTIRE The Heart Is A Lonely Hunter (3:50)

PRODUCERS: Tony Brown, Reba McEntire
WRITERS: M.D. Sanders, E. Hill, K. Williams
PUBLISHERS: Starstruck Writers Group Inc./Mark D./New Haven/Sony Cross Keys, ASCAP/BMI
MCA 54987 (c/o Uni) (7-inch single)

The never-ending search for love is the theme of this midtempo country/pop tune, and Reba McEntire invests the tale with her usual vocal passion. Despite her best efforts, this is about as shallow as the singles bar scene it describes.

► AARON TIPPIN She Feels Like A Brand New Man Tonight (2:52)

PRODUCER: Steve Gibson
WRITERS: A. Tippin, M.P. Heeny
PUBLISHERS: not listed
RCA 64272 (c/o BMG) (7-inch single)

As both a singer and songwriter, Aaron Tippin has never been in better form—and he delivers this country rocking tale of a woman on the prowl with his usual pedal-to-the-metal vocal attack. Steve Gibson's sizzling fiddle-and-guitar-based production is an added plus.

TY HERNDON What Mattered Most (3:38)

PRODUCER: Doug Johnson
WRITERS: V. Melamed, G. Burr
PUBLISHERS: Gary Burr/MCA, ASCAP; August Wind/Longitude/Alberta's Paw, BMI
Epic 77843 (c/o Sony) (7-inch single)

Yet another new country voice, Ty Herndon turns in a credible vocal performance on his debut single. It is a shame that this formulaic, by-the-numbers song, written by two Nashville pros, doesn't make much of an impression.

CLINTON GREGORY You Didn't Miss A Thing (3:27)

PRODUCERS: Harold Shedd, Ed Seay
WRITERS: B. Rice, S. Rice
PUBLISHER: BMG Songs, ASCAP
Polydor 1405 (CD promo)

Clinton Gregory comes on strong with this midtempo sophomore single from his sparkling major-label debut. The song leans toward pop, but thanks to some way-cool pedal steel guitar licks and Gregory's Virginia-cured vocals, this won't be mistaken for anything but country.

DANCE

► MOBY Everytime You Touch Me (3:52)

PRODUCER: Moby
WRITER: Moby
PUBLISHER: Little Idiot/Warner-Tamerlane, BMI
REMIXERS: The Beatmasters, Moby
Elektra 9118 (CD single)

Single from the forthcoming "Everything Is Wrong" displays all

that elevates Moby above other young producers and composers in dance music. He often takes tidbits of numerous cultural and stylistic flavors and deftly blends them into an anthem that defies narrow categorization. This single is a classic example of his talent. With the aid of vocalists Rozz Morehead and Kochie Banton, he combines rave, retro-disco, reggae, and ambient pop, and emerges with a track that is as satisfying to the ear as it is to the booty. A smash deserving active crossover-radio consideration.

SKEE W. Feels Good (4:58)

PRODUCER: Dean Landrew
WRITER: D. Landrew
PUBLISHER: DRL
REMIXER: Dean Landrew
Dance Baby! 1122 (12-inch single)

The omnipresent Michelle Weeks lends her distinctive diva range to a tribal-hooked houser. Producer Dean Landrew keeps the arrangement nice and simple, allowing Weeks plenty of room to strut her stuff—and that she does. Runway regulars are likely to find this an invigorating inspiration to strut into the wee hours of the morning. Contact: 212-260-2773.

ROMAN & WINNIE PROJECT FEATURING DJ JAN COOLEY Taste Of Honey (10:36)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Zoemagik 011 (12-inch single)

New offshoot of popular San Francisco club act Daisy Glow makes a fine first impression with a percolating tribal-house throwdown that merges Marky Mark-styled rhyming with diva belting that would make Jocelyn Brown proud. Track has instant underground appeal, though a tight edit could easily translate into crossover radio attention.

AC

► FOREIGNER Until The End Of Time (4:05)

PRODUCERS: Mick Jones, Lou Gramm, Mike Stone
WRITERS: M. Jones, L. Gramm, B. Turgon
PUBLISHERS: Stray Notes/Somerset Songs/ACARA, ASCAP
Rhythm Safari 50849 (CD promo)

All bets for the success of the classic rock band's first album in eons, "Mr. Moonlight," are hedged with a double-single attack. AC formats are given this booming power ballad, which scores with a decidedly understated performance from front man Lou Gramm. Track builds to an expectedly dramatic climax—fortunately Gramm's pipes are still up to the task, and he rises above the crashing waves of guitar/synth sound with ease. This track could also find a happy home at top 40 radio.

AMY FRADON & LESLIE RITTER Take Me Home (no timing listed)

PRODUCER: Scott Pettito
WRITERS: L. Ritter, C. Malach, S. Pettito
PUBLISHER: not listed
Shanachie/Cachet 1007 (CD single)

Folk/pop duo will continue to build a following for its lovely brand of harmonizing with this gem from its noteworthy debut album. Lightly percussive ballad relies on a winding melody and a smooth exchange of lead vocals. Listen closely for a guest appearance by Robbie Dupree, who adds a sweet and soothing harmonica solo. Contact: 201-579-7763.

ROCK TRACKS

► PJ HARVEY Down By The River (3:14)

PRODUCERS: Flood, Polly Jean Harvey, John Parish
WRITER: P.J. Harvey
PUBLISHER: Hot Head, BMI
Island 6921 (CD single)

Polly Jean Harvey's new collection, "To Bring You Love," is ushered into alternative radio consciousness with percussive jam that merges her

typically stark and jarring lyrics with an unnerving line of white noise and cocktail-loungy keyboards. Harvey's guttural vocal delivery has developed into a far more animated instrument, cutting through the arrangement like a pointy shard of glass. Expect this revelatory single to explode at rock radio within seconds.

► FOREIGNER Under The Gun (3:48)

PRODUCERS: Mick Jones, Lou Gramm, Mike Stone
WRITERS: M. Jones, L. Gramm
PUBLISHERS: Somerset Songs/Stray Notes/EMI, ASCAP
Rhythm Safari 50850 (CD promo)

The other single being worked from Foreigner's "Mr. Moonlight" album sounds like it could have been recorded during the band's '80s heyday. Riding a pounding backbeat, Gramm wails respectfully, while his bandmates provide icy-slick, aggressive faux-metal guitar riffs and smooth synth padding. May sound dated to some—and like a refreshing blast back in time to others.

THE CRUEL SEA The Honeymoon Is Over (3:06)

PRODUCERS: Tony Cohen, The Cruel Sea
WRITERS: Cruickshank, Perkins, Rumour
PUBLISHER: PolyGram International, ASCAP
A&M 8394 (c/o PGD) (CD single)

Forget INXS. Some of the best rock to come from Down Under lately originates from the spirited sounds of the Cruel Sea. This Australian quintet actually has a distinctively American edge to its sound, with a lethal combination of classic-rock and blues flavors. The honeymoon has just begun.

DHARMA SONS Love Yourself (3:46)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Alikhan 01 (7-inch single)

Do not be put off by the clichéd, self-help song title. Pittsburgh indie band Dharma Sons has created an intriguing effort that is well worth your worship. A wavering vocal weaves through a wall of guitar-strong rock, as the foursome relentlessly pounds out a killer hook. Good Dharma. Contact: 412-264-4727.

RAINBOW GIRLS Brainbomb (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Cash Cow 007 (7-inch single)

This New York-based male trio with a deceptively female name cranks out loud and moody rock. Roaring guitar riffs and edgy vocals add up to an explosive, college radio-worthy song. Expect more of the same when you encounter "Call Away" on the flipside. Contact: 716-689-6185.

RAP

► MC BREED Teach My Kids (4:37)

PRODUCERS: The Hurra, MC Breed
WRITER: E. Breed
PUBLISHER: Koke, Moke & Noke, BMI
Wrap 300 (c/o Ichiban) (cassette single)

At long last, a positive funk rap that tells kids it is way cooler to shoot hoops than people. The impact of the song's message is enforced by a strong groove with sufficient street credibility. This is not Mr. Rogers, but it does aspire for a beautiful day in the 'hood. Contact: 404-419-1414.

TUCKA DA HUNTAMAN Da Hunt Is On (4:53)

PRODUCER: Tony Stoute
WRITERS: K. Tucker, T. Stoute
PUBLISHERS: Promuse/Publishing Designes Of Kevin Tucker/One For The Family, BMI
Profile 7430 (CD single)

One thing is certain about this track—you will not forget the vocal. With his raspy, low-pitched delivery, the Brooklyn-based rapper will vibrate your speakers and penetrate your mind. Tucka grunts over a standard hip-hop beat, ripping through the conventional sounds with an aggressive vocal attack. Bring your Ludens.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

CD-ROM Successes: How They Happen

BY CHRIS MCGOWAN

LOS ANGELES—Much of the booming success of multimedia has been driven by the popularity of CD games such as "Myst" and "The 7th Guest," which have introduced video and computer gaming to a much broader demographic that includes adult men and women, as well as the traditional audience of teenage boys and technophiles. In general, these new titles have transcended typical cartridge and floppy-disc fare by adding finely detailed 3-D graphics, compelling cinematic elements, high-quality musical scores, and much richer content—all of which can be included in games thanks to today's more powerful computer chips and the 650-megabyte capacity of the CD-ROM format.

There are three main ways that these and other early multimedia hits have made their way to best-seller status. Some of the titles, such as LucasArts' "Rebel Assault," are developed by large software companies that market them through traditional computer, video-game, and mail-order channels. Others, like id Software's "Doom II," distributed by GI Interactive Software, are created by small teams who rely more on online networks, word of mouth, and rave reviews to reach their audiences. And then there are many successful titles that are put together by small teams of dedicated entrepreneurs and published by large distributors—as is the case with "Myst" and "The 7th Guest," the most important CD-ROM entertainment titles of the last two years.

With shelves groaning under a post-holiday onslaught of new titles and more waiting in the wings—all hoping to be the "next 'Myst'"—here's a look at how last year's winners outpaced the pack.

'MYST' IS SERIOUS

"Myst" was developed by Cyan and published by Broderbund, which also made a name for itself with such successful products as the "Carmen Sandiego" and "Living Books" series. With its surreal visuals and cerebral game play, "Myst" is an acclaimed interactive experience that breaks from typical game formulas: It is nonviolent, the player doesn't "die," the goal of the game is not obvious at the beginning, and it is appreciated by men and women of all ages.

The title was created by brothers Rand and Robyn Miller, who founded Cyan and are based in Spokane, Wash. One of their previous creations was "The Manhole," a children's game that bowed in 1988 on floppy disc (from Activision) and then debuted on CD-ROM in '89. It, arguably, was both the first entertainment CD-ROM and the first title to allow a viewer to navigate through a "virtual world."

"Myst" debuted as a Macintosh CD-ROM in October '93 and as a PC CD-ROM in February '94. (Laser-Active Mega-LD and Sega CD versions are also on the way, as is a book spinoff to be published by Hyperion.) For "Myst," the Miller brothers did the writing, acting, narration and music themselves, and collaborated on the programming



"Warped imaginations" and thousands of hours of software development went into making the action game "Doom II" a success, say its developers.

and graphics with Cyan colleagues Rich Watson and Chuck Carter, respectively. The visuals were accomplished in part with StrataVision 3-D modeling and animation software running on Mac computers.

Broderbund director of marketing Mason Woodbury says "Myst" is "a phenomenon unto itself, with content clearly so superior to anything on the market." He notes that the CD-ROM was marketed in much the same way that Broderbund sells its other computer software, but that it received an incredible boost from "word-of-mouth, a tidal wave of good reviews and cocktail-party conversation."

"Radio hosts would spend entire

shows talking about 'Myst,'" Woodbury continues. "And the word-of-mouth drove the P.R., which generated a higher level of word-of-mouth. The Mac version did well, and we knew we had a strong title. In February, as the orders came in for the MPC version, all of a sudden we went, 'Wow, something's going on here.' We started getting [online] messages like 'I've lost my job, I've lost my girlfriend. When is 'Myst 2' coming out?' It was kind of scary."

Woodbury says "Myst" has been selling "strong in every channel," but he notes that more business has been coming from outside such traditional retail bulwarks as Egghead Software, Electronic Boutique, Software, Etc., and CompUSA and catalog giants Educorp, Tiger Software, and The Mac Zone. Computer superstores are still "a narrow majority," says Woodbury, noting that they are "certainly under pressure title by title." Mass market outlets are picking up some of the business.

"They're stepping up, and we're doing quite a bit with them—working to develop some free-standing display units and modifying some of the packaging and promotions to fit their environments," says Woodbury. "We haven't seen much with video stores and music stores at the moment, but we're talking, and a number of tests are under way."

"Myst" has sold an estimated 750,000 units (at \$69.95 list) and is still topping many CD-ROM monthly sales charts more than a year after its release. Its sales are all the more impressive since almost all have been without the industry practice of "bundling," in which software is sold in multiple-title sets or packaged with hardware purchases.

'THE 7TH GUEST' WORKS

"The 7th Guest," developed by Trilobyte and marketed by Virgin Interactive Entertainment, doesn't have quite the cult status of "Myst," but it has probably sold more titles to date. According to Virgin, more than 1 million copies have been sold (half through bundling). The \$99.95 two-disc mystery game debuted in

(Continued on page 75)

CD-ROM 'Peter' Begets Film, Vid

IN AN EXAMPLE of reverse migration, IF/X Production/Time Warner Interactive's CD-ROM version of Chuck Jones' "Peter And The Wolf" is being translated into a one-hour combination animated/live-action film for TV and home video—as well as limited theatrical release. The ambitious venture involves a wide-ranging partnership between IF/X, BMG Video International, Time Warner Interactive, and two U.K.-based Time Warner/HBO companies—ITEL and Cosgrove Hall Films Ltd.

The TV show, starring Kirstie Alley and Lloyd Bridges in an expansion of their CD-ROM voice-over roles, is slated to premiere on ABC around Christmas 1995. The home video version is due out through primary production under BMG Video International in the first quarter of 1996; BMG also plans a limited theatrical release in Europe.

In a tie-in to yet another media, BMG Classics is distributing the classical soundtrack internationally on the RCA Victor Red Seal label.

IF/X president George Daugherty and Janis Diamond, who teamed to write the animated CD-ROM production based on the classic orchestral tale, adapted the screenplay for the new production, which will center on the characters that noted animation director Jones created for the CD-ROM. New animation also will be created for the TV production by Cosgrove Hall Films; new live-action footage also is being shot.

Time Warner Interactive plans to relaunch its CD-ROM in conjunction with the TV broadcast and home video release of the title. Other "Peter" spinoffs and tie-ins also being relaunched: the Time Warner Kids Read-Along book and tape set and the Warner Books hardbound edition.

AND SPEAKING OF SPINOFFS: The newest new-media kid on the block is Warner Bros. Interactive Entertainment, a division of Warner Bros. Consumer Products that launches this month. It will be headed up by newly named WBIE senior VP Steven Koltai, who moves from his former post as Warner Bros.' head of corporate strategic planning and development.

The division plans to mine Warner Bros.' rich cache of creative properties for interactive projects, as well as spearheading development of original properties. It will work on CD-ROM and online applications, and, when the pipeline finally opens, interactive TV.

WARNER MUSIC GROUP is teaming with L.A.-based music video/commercial production company Palomar Pictures to form a joint venture aimed at exploring "new projects in video, longform programming, and interactive entertainment." "With the growing convergence of music and video, Palomar is an ideal partner for the Music Group," said Jordan Rost, Warner Music Group senior VP of marketing.

LIVE FROM ONLINE: Radioactive Records band Live has set up house-keeping on the World Wide Web. Users stopping by their cyber digs at <http://www.cerf.net/live.html> can check out videos, live clips, and more.

GT Interactive, Williams Pact For PC Games GT Also Strikes Deal To Enter 'Edutainment' Market

BY MARILYN A. GILLEN

NEW YORK—Fresh off its out-of-the-box success with the CD-ROM phenom "Doom II," GT Interactive Software has just signed on as co-publisher for the PC version of "Mortal Kombat III."

The third installment in the popular fighting game series, which is due out this fall, comes within the scope of an exclusive long-term alliance GT Interactive has struck with Williams Entertainment to manufacture, market, and distribute Williams' gaming titles on personal-computer platforms. Williams is the home-entertainment division of arcade game developer WMS Industries, whose hits to date include the first two installments of "Mortal Kombat" and the basketball title "NBA Jam."

GT Interactive will release at least four titles with Williams this year, says Ron Chaimowitz, president/CEO of GT Interactive Software, beginning with "SuperKarts" in March and followed by "Troy Aikman Football" in September, and "Fun And

Games" and "Mortal Kombat III" set for sometime later in fall.

The new pact also calls for the co-publishing of new and original computer software titles.

"WMS is the premier arcade developer in the world, and their arcade hits have had significant success in game platforms," says Chaimowitz. "So we are excited about getting that outstanding output for PC CD-ROM. At the same time, we will co-develop and co-publish titles that are not based on arcade hits as original PC titles, and some of those may then ultimately go the other way to becoming arcade or 32-bit and 64-bit games for Williams."

KID-BIZ ENTRY

In a separate pact and very different arena, GT Interactive is making its first move from games of obliteration to those of education via a multi-title agreement with award-winning children's author Mercer Mayer and his company, Big Tuna New Media, to publish a number of Mayer's existing book titles on both computer and

traditional gaming platforms.

The first title to emerge from the Mayer deal will be "Just Me And My Dad," due this fall.

Mayer's debut interactive CD-ROM title, "Just Grandma And Me," has sold 400,000 copies to date, according to the company.

Though it's a far cry from "Doom II," Chaimowitz says the Mayer teaming parallels the thinking that went into the earlier strategic alliance with "Doom II" developer id Software.

"'Doom II' got us strongly into the entertainment part of the business, and we believe that what 'Doom II' did for us in entertainment, Mercer Mayer will do for us in edutainment," says Chaimowitz, who notes that the "edutainment" arena is one of the fastest-growing in CD-ROM publishing.

According to the Software Publishers Assn., purchases of home education software, which includes children's software, were up 95% through the third quarter of 1994, as compared with the same time period in 1993.

Enter*Active Games

A BILLBOARD EXPANDED SECTION

Film Developments

Studios Expand Into Multimedia, And Game Companies Draw On Hollywood Talent, To Meet Consumers' Great Expectations

BY MARILYN A. GILLEN

Has the video-game business "gone Hollywood," or has Hollywood gone gaming?

Most likely, the answer is some combination of the two, according to the new Hollywood players and veteran video-game publishers alike. All acknowledge a growing "film aesthetic" in games that ranges from more live-action sequences and "star" actors to feature-film and home-video release tie-ins to spin-off audio soundtracks that stand on their own.

"The measure of quality is rising pretty quickly as to what people's expectations are," says Brian Fargo, president of game developer Interplay, whose titles include the popular, immersive CD-ROM adventure "Cyberia" and the upcoming "Frankenstein" CD-ROM, starring Tim Curry. "We are being compared—or are expected to compare—with movies."

And the budgets are on a rapid upswing too, notes Bobby Kottick, president of Activision, which published "Pitfall: The Mayan Adventure." Says Kottick, "We've gotten into the \$2 million to \$3 million range and rising."

"Consumers really don't know—or care—how much a game costs to make, whether it's \$50,000 or several million. It all costs the same to them: their \$70," notes Chris Roberts, director and originator of Origin System's multiple-CD-ROM "Wing Commander III," which stars Mark Hamill ("Star Wars"), Malcolm MacDowell ("A Clockwork Orange") and John Rhys-Davies ("Indiana Jones"). "And once they experience a certain level of quality, they'll want that again. It's hard to go back."

And no one anticipates doing that—certainly not the Hollywood film studios, which have launched their own interactive divisions with a vengeance in the last year and have begun adding their unique style and vision to the world of games.

Among titles already released through these divisions and related entertainment-industry companies are "Way Of The Warrior" and "Jurassic Park Interactive" for the 3DO platform from MCA's Universal Interactive Studios; "The Pagemaster" and "The Tick" for cartridge game systems from Fox Interactive; "The Pagemaster" CD-ROM from Turner Interactive; "Disney's Animated Storybook: The Lion King" CD-ROM from Disney Interactive; the "Blown Away" CD-ROM from MGM in a joint venture with software developer Imagination Pilots; and the



Above: Sony Imagesoft's "Johnny Mnemonic" is an "interactive movie." Right: Interplay's "Frankenstein" stars Tim Curry.

"Mary Shelley's Frankenstein" CD-ROM from Sony Imagesoft.

"There's a favorite term that's been coined: 'repurposing,'" says Tedd Hoff, senior VP/GM of 20th Century Fox's multimedia division, Fox Interactive. "You'll be seeing a lot more activity as studios take the value of the assets they are developing through films and TV and translate that into the interactive world."

Prior to the formation of these interactive divisions, studios like Fox licensed out the rights to their properties to outside game companies—and they still do with some projects. But more and more, the goal is to keep tighter reins on "assets" as they move into other media.

"Basically, we want to be able to interpret our own property in the interactive medium so that it reflects the work and care that went into the original property," says Hoff.

Upcoming projects from Fox Interactive include a CD-ROM based on the new film "Diehard: With A Vengeance," due this year, and a multiple-platform take on the new "Planet Of The Apes" film, "Return Of The Apes," due in 1996.

"We want to assure that we give a true and fair representation of the original property," agrees Marc Teren, VP of entertainment for Disney Studios' Disney Interactive, who notes that, on projects like last year's "Disney's Animated Storybook: The Lion King" and "The Aladdin



Activity Center," his group "worked hand in hand with the group in feature animation. Their directors and producers were involved alongside our artists and our designers."

The public apparently approved: Those two debut titles have so far sold more than 200,000 and 100,000 units, respectively, since their November 1994 release, according to Disney Interactive.

All animated titles to emerge from the Disney Interactive division will feature animation done by Disney animators, Teren says. That includes such upcoming titles as the April 1995 CD-ROM "Disney's Animated Storybook: Winnie The Pooh And The Honey Tree," as well as tie-ins to the hotly awaited feature film "Pocahontas" and the TV show "Gargoyles."

The interactive studio divisions note that not all projects will involve "repurposing" films or established characters. Universal Interactive head Rob Biniarz stresses that his division "will not be limited to films. We will continue to cultivate original stories, with the hope that if they are done well enough, they will not only be great games but can be crossed over perhaps into traditional Hollywood film properties."

Universal Interactive had success
(Continued on page 70)

Scoring The Games

Musicians And Composers Get In On The Interactive Act

BY BRETT ATWOOD

Dolby Sound

Multimedia gaming music has come a long way since the pioneering blips and bleeps of Pac-Man and Space Invaders. The MIDI-powered multimedia of the '90s is made up of stereophonic shooting, Hot 100-worthy rock tracks and fully orchestrated digital scores. In fact, the two top-selling CD-ROM games, "Myst" and "The 7th Guest," have been critically praised for their lush soundtracks.

Many computer owners are taking advantage of a new wave of inexpensive, high-quality sound cards by connecting their computers to home stereo systems. As a result, the demand for high-quality music has risen to match the current expectations for mind-blowing graphics and gameplay.

"The reason a lot of video games have gotten a bad rap is because a lot of the [sound] used to be composed independently of the actual game," says Keith Arem, Virgin Interactive's director of music and sound effects, who composed the music for such popular games as "Creature Shock" and "Demolition Man."

"Some game producers don't expect the consumer to hook up their computer to their stereo," says Arem. "They think that the average consumer won't be as critical as an engineer, so they create for the lowest-common-denominator computer systems. But that's changing."

Interplay's director of music, Brian Christian, agrees. "This is not 'Pong.' Music has become a vital part of establishing the mood of the game," he says. "I think that people in Hollywood will find that they need us more than we need them. The recognition for gaming composers is finally going to happen in 1995."

Indeed, the emerging demand for competent multimedia musicians has proved a boom for many established artists.

Thomas Dolby, whose "She Blinded Me With Science" hit the Top 5 of the Hot 100 in 1983, formed Headspace in 1993 to handle the wave of multimedia scoring requests. His latest effort, the score to Interplay's fast-moving, sci-fi epic "Cyberia" hit stores in December.

"The sounds of the super highway will be designed by artists, not engineers," says Dolby. "I think that the new opportunities are opening up because consumers are tired of having canned music looping in the background. It's distracting to the gaming experience."

Dolby says that Headspace is developing new ways to advance the quality of game sound, including an audio virtual-reality engine (AVRE) that will customize gameplay to each player's personality. "The music will be triggered by character behavior and even the pace that the player takes in the game," says Dolby.

One of the first stars to emerge specifically from new-media music composition is the charismatic George Sanger, better known to many gamers as "the Fat Man." Though his list of credits includes many top-selling games, it was the creepy, crawling score to Trilobyte/Virgin Interactive's groundbreaking "The 7th Guest" that made him a household name among the cyber-savvy.

"I had an incredible amount of cooperation and freedom on that project. I even got to sing on it," recalls Sanger, who adds that the top-selling game was the first game to use MIDI sound. "We used Red Book audio on one of the game disks to give the consumer more value."

Sanger says that a major label is currently negotiating for the rights to a soundtrack for both "The 7th Guest" and its sequel, "The 11th Hour," released this month.

Indeed, separate audio releases
(Continued on page 70)



Thomas Dolby believes "the sounds of the superhighway will be designed by artists, not engineers."

Film

(Continued from page 69)

with its debut original title, "Way Of The Warrior," which is a popular 3DO title.

"The one thing that is most important in this business is that the game always has to be able to stand on its own," agrees Fox's Hoff, whether it is based on a film or not. "The Pagemaster" film, on which Fox Interactive's debut videogame was based, "was less than a blockbuster" at the box office, Hoff notes. But the publicity machine that roared into life behind the film gave the game enormous exposure—and the game was strong enough then to stand on its own.

It is that marketing might and prowess, most of all, that veteran game companies look to Hollywood to bring to their party.

Marketing Muscle

"They know how to market better than anybody else," says Interplay's Fargo of the movie and home-video industries. "Their ability to market a product is worlds beyond what anybody has done before in this industry. And that kind of aggressive, mainstream promotion can only help grow the business for everyone."

Already, the fledgling Hollywood units have tried such novel approaches as launching a game on the same day as the film on which it was based (as with Fox's "The Pagemaster") and running ads for video game titles based on the home video release of the related movie (as with "Blown Away").

Most studios target simultaneous film releases as goals, and they're in the unique position to be able



The studio's animators created Disney Interactive's "Winnie The Pooh And The Honey Tree."

Michael Rothman.

Fox Interactive is repromoting "The Pagemaster" game with the home video and laserdisc release of the film in the second quarter of this year. The campaign will include trailers on every videocassette, as well as packed-in \$5 rebate offers for the games in the videocassette boxes.

Gamers Leading Market

Even as Hollywood works to get a handle on the gaming market, though, many of the most innovative "films" on disc are being made by game companies not affiliated with any studios.

Although the film-related companies have access to movie footage to use in their games when desired, there are limits to how that is being used in the interactive properties. Fox's Hoff sees film's role more as "rewards" and set pieces, rather than the heart of the game. "If you really like a motion picture, you'll rent or buy the video—you are not going to sit there and watch the movie on your computer," he says.

While they agree the game's the thing, video game companies have been going to greater and greater lengths to create their own film assets to use in their titles.

The evolution has been a natural one, says Interplay's Fargo, who has a

long-term perspective on the move. "Ten years ago, the programmer would typically do the writing and the art," he says. "And then eventually we put specialized artists to work. Now, with the rise of CDs, we are using real, legitimate actors and voice talent—as opposed to having people from around the office do it. Early on, you could spot your secretary and programmers in all the roles."

Activision's Kottick can tick off a long list of people he has hired away from Hollywood—writers, directors, editors, sound technicians—to work full-time in-house on his company's titles. "We actually moved the company from Northern California to Southern California to take advantage of tapping into the Hollywood talent pool," Kottick says.

Eugene, Ore.-based Trilobyte, creator of the hit CD-ROM "The 7th Guest" and its forthcoming sequel, "The 11th Hour," has an in-house director, Dave Wheeler, who brought his movie sensibility to "11th Hour." It was filmed primarily on location using a cast of 18 actors.

"Cyberhood," due this Christmas from Interplay, is being overseen by a Hollywood-veteran director and features more than 50 actors, including some yet-to-be-confirmed "big names," according to Fargo. The shoot, which began earlier this year,

Scoring

(Continued from page 69)

are already available for many multimedia games, including "The Vortex: Quantum Gate II," "Paatank!" and "Inca."

It's Got The Music In It

Sales Curve Interactive packed a bonus audio soundtrack into its three-disk game "Cyberwar," which hit shelves in December. The product design makes a prominent selling point of the music disc by musician Steve Hillage, who is known for his ambient music with System 7 and The Orb.

"We didn't want the music to be heard only beneath the sound effects," says Fergus McNeill, SCI's creative development manager. "We felt it was strong enough to warrant its own soundtrack. And once you have three discs, you can add a fourth without complicating the packaging."

For the interactive adventure film "The Vortex," Hyperbole enlisted the help of D'Cuekoo's Candice Pacheco to establish the world beat-derived, techno-driven score, which was released separately on San Francisco indie label RGB Records.

"It just made sense to issue the music separately," says Hyperbole CEO Greg Roach. "We thought about the possibility of putting part of the score on Red Book audio on the CD-ROM, but then we would be missing out on the opportunity to get across all of the music. Instead, we are cross-promoting the music with the game in the advertising."

Tying in a product with an established musician is no guarantee of sales, says Jon Viscott, Virgin MegaStore West Coast multimedia buyer. Additionally, Viscott says that it is too early to expect most consumers to be aware of multimedia composers by name.

"They may know of Thomas Dolby from his past, but they are not necessarily going to purchase the title because of that," says Viscott. "They have to hear the music first." He insists that impressive music will sell

was slated to take six weeks.

Sony Imagesoft is "actually filming a movie to be a video game," says senior producer Mary Ann Norris, referring to its upcoming full-motion video title "Johnny Mnemonic." The game, based on a screenplay by William Gibson for a mid-1995 TriStar Pictures film, is described as "an interactive movie."

Digital Pictures, of course, was formed as a company devoted to live-action games, and Seattle-based Hyperbole Studios has made its mark with "interactive cinema" titles such as "Quantum Gate" and its sequel, "The Vortex." They're not intended to be games at all, but rather what Hyperbole founder Greg Roach calls "a new kind of movie experience."

For most of the veteran game companies and Hollywood newcomers, though, even as they move to include more digitized "star" actors, hit soundtracks and movie tie-ins, the focus remains the game.

Says Kottick, "Just because we are investing millions of dollars in the production values of these titles doesn't necessarily mean you will have a great game. That's something none of us can forget. Look at 'Doom,' which was a huge hit even though it was hardly much in terms of production value. And 'Myst' didn't star a famous actor or have a score by John Williams." ■

software, noting that some customers in his Los Angeles store are physically drawn to an in-store demonstration of "Cyberia" by the sound of Dolby's score.

Viscott says that the Philips CD-i game "Burn Cycle" also attracts attention for its strong soundtrack. A separate audio-only disc is bundled with the fast-action driving game.

Electronic Arts' "Road Rash" racing game includes a separate audio disc sampler that features music from several A&M bands, including Soundgarden, Swervedriver and Paw. Video footage and audio samples from the alternative acts are included on the 3DO game disc.

"Getting the legal clearance for publishing rights for the game was a long drawn-out process," says A&M product manager Brad Pollack, who supervised the 3DO version of the fast-moving game. "Nobody had any idea what rate to charge. How many units would be sold? We didn't know. When would it come out? We weren't sure."

"However," he continues, "I think it opened the door for future endeavors. Now there is a history. It should only get easier to communicate with publishers."

Some game companies are building multimillion-dollar internal music studios to stay on the cutting edge of multimedia music composition. Sega recently converted an old building in the heart of downtown San Francisco into the Sega Music Group Studios, an expansive 11,000-square-foot, two-story facility that houses several production studios, as well as performance areas for both visiting and in-house musicians.

"Computer game music has been the bastard child of the music industry for ages," says Spencer Nilsen, director of Sega Music Group. "Part of the problem is that the video game industry is run by toy people and engineers who can be fairly pragmatic and anal about the creative process," he says. "Artists and musicians are now finally finding the door wide-open for opportunity in the medium." ■

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



SWAMPED BY NUMBERS: Where does the industry turn for numbers? The foggy answer is everywhere and nowhere in a frustrating scenario that's unlikely to change any time soon.

Eighteen years into the business—if you start with Magnetic Video's first releases in 1977—cassette purveyors still lack the authoritative data provided by the Recording Industry Assn. of America or the American Booksellers Assn.

Instead, there are a half-dozen prognosticators who, independent of one another, try to measure a suit of clothes for home video. It's no surprise the dimensions don't match, especially those for the sell-through sector, which regularly bursts its seams.

The Video Software Dealers Assn. might be thought of as the logical collector and disseminator, but in fact VSDA has avoided the role until very recently and then limited itself to coverage of rental turns. Even that may be more than VSDA and the folks at Rentrak working with it can afford.

Bob Alexander of New York-based consultancy Alexander & Associates, itself hip-deep in industry number-crunching, thinks the cost of the VSDA's fully implemented VidTrac system will run into the millions. Without board member Rentrak, which is plugging the association into its pay-per-transaction network, the expense could soar to \$20 million, he estimates.

"That's as much as Nielsen spent on its peplemeter," which was designed to monitor television viewing, Alexander says. VSDA would sell VidTrac analyses to retailers, vendors, and the like and split the proceeds with Rentrak, which must get the system up and running before it can think about collecting anything except installation fees.

Even then, the payback may be paltry in the face of massive outlays. "Demand for this information is simply not that great," says Alexander. "You've got to have information about the consumer," not cash-register transactions.

Alexander, who vetted Rentrak for VSDA, says it will do "a creditable job," but there's still the matter of matching that data against reports from other sources, including his own weekly Video Flash tele-

(Continued on next page)

Foreign Films A Video Alternative Rental Demand High; Sell-Through's Next

BY JIM BESSMAN

NEW YORK—Foreign movies, once an afterthought in video stores, are gaining newfound respect from retailers who have seen strong rental demand for titles such as "Like Water For Chocolate."

Demand is so promising, in fact, that some suppliers have decided foreign movies are a viable sell-through category, an impossibility a few years ago. Independents and majors like Columbia TriStar Home Video are repricing releases to take advantage of the opportunity.

"We see the greatest growth in the sell-through market," including schools, libraries, and consumers, says Jim Wade, national sales rep for Meridian Video. "Borders, Tower, and Best Buy all have foreign film sections devoted to sell-through. I talked to the buyer for the new Westwood Boulevard [Los Angeles] Borders location this morning, and he's already gone through half the foreign inventory they'd opened with."

"So with the right location, and the quality of 'Farewell My Concubine,' 'Blue,' 'White,' and 'Red,' people are picking up foreign films, and retailers are picking everything I release regardless of price point."

Fox/Lorber and its distributor, Orion Home Entertainment, have been especially aggressive in sale-pricing imports to \$19.98. "This category has rarely been at a consumer-friendly price, but now it's probably accounting for a third of our gross revenue," says Fox/Lorber Video executive VP/GM Michael Olivieri. "Our plan is to offer an average of eight price-reduced films every quarter—mostly foreign. More retailers seem to be getting involved now as they learn of others' success stories."

Orion president Herb Dorfman credits the under-\$20 price point for facilitating new accounts at traditional video retail stores, music/video combination stores, and, especially, bookstores.

"Hardcover books are now well over \$20, and foreign films address the same demographics without competing with the mass merchants, so it really works

on all fronts for booksellers," he says.

Dorfman adds that price reductions have "exponentially increased" sales through mail-order catalogs that have always supported foreign titles. Since Orion repriced its imports three years ago, volume has grown 25%.

Laserdisc sales are benefiting as well. Criterion Collection's Paul Klinger says 1994's fourth quarter was the best ever for foreign titles, which now account for 56% of the catalog. They comprised the majority of sales in January, he adds. "Foreign films sell so well that when a title comes up for us to decide whether to release, language isn't a factor."

Image Entertainment marketing director Garrett Lee says that since aficionados are generally more upscale, they're more likely to go for the more expensive but higher-quality laser format. "Laser and foreign films go hand in hand," Lee says, citing the letterbox format prevalent in laserdisc, which film buffs prefer.

Rentals pave the way for repriced product, and foreign rentals are up. Home Vision Cinema's national accounts manager, Peter Epstein, says, "Polls have computed average turns-per-copy per genre, and the only increase is in the foreign area. It still represents a smaller percentage, but it's a good investment."

Informal research suggests that imports, while remaining a niche business, are leading an upswing at retail among other alternative video categories.

"Everything other than typical Hollywood releases is going into a very intense growth period," says Lance Schwulst, director of sales for New York supplier Kino On Video.

Thus Kino is sandwiching the acclaimed German documentary "The Wonderful, Horrible Life Of Leni Riefenstahl" in between the first two of three Buster Keaton video boxed sets. This caters to nonsuperstore dealers who are realizing that it's now "breadth" over "depth" and that foreign titles, besides offering something different that smaller stores can compete with, have "incredibly long legs" that bring in revenues.

"These aren't necessarily 'destination' titles," Schwulst says, "but customers will continue to frequent a store if they know there's a wide selection of product beyond hit movie titles. Retailers are finally finding this out."

So are suppliers like New Yorker Video, releasing 25 foreign titles a year. "We wouldn't put out that many in the past, but the increased rate doesn't seem to hurt sales," says John Vanco, director of publicity/production. "Video is taking the place" of diminished big-city and college-town theaters specializing in imports.

Now those same locales are "the same places where art films are most likely to be screened," Vanco says. "We do well in university towns and the New York area," says Epstein. "But we also do well with chains on the West

(Continued on next page)

MTV Bullish On First Vids From Beavis/Butt-head

BY SETH GOLDSTEIN

NEW YORK—The MTV Home Video label, announced last year, is getting off to a fast start, says Ted Green, VP of Sony Music Group, which shipped the first four releases this month. More MTV-based programs will follow in the spring and fall.

Green says the two cassettes featuring those cute-as-a-button characters, Beavis & Butt-head, are "well into the six figures. We're delivering platinum on each." Although Green doesn't think the other titles will match those numbers, he thinks MTV, overall, could be "very successful."

It's already had one effect: Sony Music Video has been resurrected for MTV. Dormant for several years after the transfer of nontheatrical responsibilities to Columbia TriStar Home Video, SMV lives again, and "we may expand it," Green says.

He and Van Toffler, senior VP of program enterprises and new business development at MTV Networks, take pains to emphasize that the cable channel isn't being stripped of material for cassette release.

"This line has nothing to do with lifting product off television," Green says. For example, all the music-video segments, staples on cable, have been removed from the "Beavis & Butt-head" entries, making room for an "almost recreated" video.

MTV's dynamic duo probably will sell themselves. Other titles like "Liquid TV" and "The Year In Rock," while expected to generate solid numbers, "don't have the inherent hot appeal of 'Beavis & Butt-head,'" Green says.

One route to overcoming retailer resistance, of course, would be the separate marketing force Sony Music is hiring to support the new label. MTV, he claims, already "is getting support from all across the board," including the mass merchants.

Nevertheless, Sony Music has some heavy pulling ahead of it. Toffler notes MTV's target audience of 12-34 year olds—with emphasis on the 18-24 crowd—"has had a tattered past regarding

(Continued on next page)



Command Post. Turner Home Entertainment executive VP Stuart Snyder wasn't kidding when he announced a "war room" to fight Jan. 19 street-date violations of "The Mask." A 24-hour phone line was manned Friday, Jan. 13, until 8 a.m. the following Thursday. Dressing for the part are Bob Prudhomme, national director of distribution sales; Craig Van Gorp, VP of sell-through sales; and Snyder. Turner distributes the title for New Line.

TO OUR READERS

Video Previews is moving. As of Feb. 15, send all screeners, press releases, and promotional material to Cathy Applefeld, 3817 Brighton Court, Alexandria, Va. 22305.



COMING
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FOREIGN FILMS

(Continued from preceding page)

Coast, like Tower and Borders Books. The main thing is to get people to take a chance in those areas where there's an audience for foreign films."

Such consumers, says Columbia TriStar senior VP of sales Ralph Walin, are basically in search of a good story, "and that good story doesn't have to be just 'Jurassic Park,' but can exist in 'Like Water For Chocolate' and 'Belle Epoque.'"

Word of mouth is a major factor, as is Academy Award recognition—which Walin has used as a marketing tool on two big titles, "Belle Epoque" and "Indochine."

Wal in places trailers on other Columbia TriStar releases, which gets the titles to a wider audience. Buena Vista Home Video, shipping Miramax titles, has also developed programs geared toward consumers who otherwise would be unaware of the imports.

"We've created an in-store magazine focusing strictly on indie film product, and are finalizing an online program for consumers focusing on Miramax product," says Greg Ptacek, publicity director for Buena Vista's rental line.

PICTURE THIS

(Continued from preceding page)

phone survey of renters and buyers. "I'm not sure how well [VSDA] has researched that problem," he says.

VSDA's decision to authorize data collection is redolent of the aroma of déjà vu. Many years ago, when the industry was young and easier to organize, A.C. Nielsen said it would do the job. Press conferences were held, a research scheme devised, and test numbers gathered and released.

But Nielsen stumbled where VSDA and Rentrak might totter—no customers. The deal disintegrated shortly thereafter, and Nielsen also scrapped its subsequent home video version of the peplemeter (without VSDA participation) for the same reason.

If anything, the situation is more complicated and fraught with more obstacles these days: Retailers that want to keep their data confidential; studios that figure their data is better; independents that can't afford any data.

Meanwhile, sell-through goes unnoticed, despite 15%-20% growth in 1994. But, then, it's harder to hit a moving target like sell-through than a stationary one like rental.

MTV HOME VIDEO

(Continued from preceding page)

[video] purchases." Unlike kid-vid buyers, Toffler says, that age cohort rarely frequents video and record stores.

To reach them, MTV and Sony have been taking a nontraditional approach, including "Butt Bowl" spots on MTV during the Super Bowl half-time and ads in car-stereo publications, comic books, and more than 40 college newspapers. Campus retail centers, "where kids buy their shirts and books," are expected to deliver bigger-than-usual numbers.

Direct response isn't part of the current strategy but might be when the label can boast more releases.

Toffler says the objective is to "cut through some" of the heavy coverage of movies that submerge nontheatricals at retail. Sony and MTV might try an in-store electronic gizmo to boost the label's visibility, he adds.

The partners are said to be refining a display that may emerge later in 1995.

Billboard®

FOR WEEK ENDING FEBRUARY 18, 1995

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	2	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	3	12	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
3	2	15	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
4	4	6	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
5	8	18	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
6	6	11	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
7	9	12	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	5	3	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
9	7	10	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
10	11	12	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
11	10	11	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
12	14	47	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Video 82163	Yanni	1994	NR	19.98
13	15	6	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
14	NEW ▶		PENTHOUSE: SWIMSUIT 2	Penthouse Video A*Vision Entertainment 50784-3	Various Artists	1995	NR	19.95
15	12	7	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
16	13	13	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
17	29	2	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1994	NR	19.95
18	17	10	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
19	34	3	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
20	21	23	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
21	22	2	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
22	16	19	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
23	18	10	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
24	28	21	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
25	19	22	THE 3 TENORS IN CONCERT 1994 ▲ ⁴	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
26	20	11	JANET JACKSON: JANET ●	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
27	27	45	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
28	37	3	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
29	36	2	YOUR PERSONAL BEST WORKOUT	Buena Vista Home Video 3851	Elle Macpherson Karen Voight	1994	NR	19.99
30	24	11	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
31	31	64	ALADDIN	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
32	23	4	THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95
33	26	71	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
34	NEW ▶		BLACK BOX: VOLUME 1	Wax Trax TVT Records 72213	Various Artists	1995	NR	19.98
35	RE-ENTRY		PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
36	NEW ▶		TIME BANDITS	Paramount Pictures Paramount Home Video 2310	Sean Connery John Cleese	1982	PG	14.95
37	30	13	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
38	38	23	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
39	33	3	THE LITTELST VIKING	Hemdale Pictures Corp. Hemdale Home Video 7192	Kristian Tonby Per Jansen	1989	PG	19.95
40	32	43	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

The Brooklyn Tabernacle Choir, "Live ... He's Been Faithful," Warner Alliance Video (615-214-1577), 60 minutes. The 240-voice-strong Brooklyn Tabernacle Choir has earned a reputation not only for its dramatic delivery of praise and worship music but also for the inspiration it has evoked in the surrounding urban community. Part music video—with powerful footage of the ensemble and solo members performing in church—and part documentary—extensive interviews with choir director Pastor Jim Cymbala and several choir members reveal some of the beaten paths that opened the door to the crystalline choir—this video is an uplifting experience for all.

CHILDREN'S

"Dudley The Dragon: Dudley And The Genie," "Mr. Crabby Tree," GoodTimes Home Video (212-951-3000), 30 minutes each, \$12.95. GoodTimes follows its September debut of two "Dudley" episodes with this pair of fun and environmentally conscious adventures. "Dudley And The Genie" concerns itself with energy conservation and education as the curious dragon meets a genie who tries to trick him into using more power than he really needs. "Mr. Crabby Tree" finds Dudley in a time-traveling tizzy when he meets a grumpy old tree, portrayed by actor Graham Greene, who takes the dragon back in time by using his multiple rings as guides.



"Puff The Magic Dragon," UAV Corp. (803-548-7300), 60 minutes, \$9.99. As is the case with many of the fantasy songs from the '60s, the Peter, Paul & Mary classic has the makings of a great magical children's story. Complemented by a soundtrack that includes the original "Puff," the animated story comes to life as an adventure of courage and friendship between a young boy and a friendly dragon. Puff,

portrayed by Burgess Meredith, comes off as a poor man's Stuart Smalley—full of self-help tips to encourage the drastically withdrawn Jackie Draper to get in touch with his inner self. The song's infamous Jackie Paper comes through in the video as a magic drawing pad that allows the boy to open up. UAV also is releasing the companion video "Puff And The Incredible Mr. Nobody." Both videos are packaged with a Puff Swap Top and a plush-toy coupon offer.

"Mozart's The Magic Flute Story," 42 minutes; "Daisy & Her Garden," 38 minutes; "Hansel & Gretel," 72 minutes, V.I.E.W. Video (800-843-9843), \$19.98 each.



V.I.E.W.'s Children's Cultural Collection is synonymous with quality performances that bring the magic of classical music to children in ways that are easy for them to understand. And these latest additions are no exception. "The Magic Flute Story," the last opera written by Mozart, features Germany's Gewandhaus Opera & Orchestra and includes a child-friendly narrative that brings the somewhat comedic story home. "Daisy & Her Garden" is a new fairy tale from Czech TV, the creator of previous Cultural Collection release "Alice In Wonderland: A Dance Fantasy," and "Hansel & Gretel" is a film enactment of Engelbert Humperdinck's 1893 opera that incorporates hand-sculpted dolls and lavish sets.

"The Magic Flute," ABC Video (203-329-6416), 45 minutes, \$12.95. This animated adventure, based loosely on the classic Mozart opera, arrives in stores just days after its television debut. Mozart's music unfortunately takes a back seat to a host of contemporary original songs and an updated story line that clearly takes a cue from "Snow White" and other time-proven fairy tales. A dashing

prince sets off to rescue a beautiful princess first from a foreign captor and then from an evil queen who pretends to be her mother. This video will keep children duly entertained, but parents looking to educate their children about classical music are advised to buy a recording of "The Magic Flute" or attend a performance of the opera. Retailers can take their pick between clamshell or traditional video packaging.

HEALTH/FITNESS

"Quick Toning Buns Of Steel," "Quick Toning Abs Of Steel," "Quick Toning Thighs Of Steel," "Quick Toning Arms & Abs Of Steel," A*Vision Entertainment (212-275-2900), 50 minutes each, \$14.95 each.

Aimed squarely at women who are short on time but long on the desire to shape up and slim down, this new four-video collection led by the inexhaustible Tamilee Web offers a working solution. Each video features several self-contained 15-minute workouts—which come complete with warm-ups and cool-downs, and target a specific area of the body—that participants can incorporate into busy schedules. The formula also allows those exercising at home to avoid boring repetition of the same old routine day in and day out. All excuses stop here.



DOCUMENTARY

"Wildlife Tales," ABC Video, approximately 30 minutes each, \$9.95 each. This six-video series was created by Dennis Kane, who launched National Geographic's "Explorer Series," and fittingly it contains the same blend of captivating wildlife footage and thoughtful narrative that makes learning about nature fun. "Whale Rescue," "Spiders: Web Of Steel," "The Legend Of The Bison," "Family Of Wolves," "Sharks: The Perfect Predators," and "Puffins" shed light not

only on the animals in question but also provide information about the animals' natural habitats, environmental concerns, etc. With their half-hour length, these programs—which originally aired on the Discovery Channel—are perfectly suited to adults and children alike.



ANIMATION

"Fractal Lumination," Higher Octave Music (310-589-1515), 50 minutes, \$19.95. The instrumental music, provided courtesy of new age label Higher Octave's dream team, that accompanies these animated images is the primary attraction of this video. Artists ranging from Ottmar Liebert to Nightingale to William Aura to Cusco lend their aural impressions to computer-generated images that generally stick to the straight and narrow. Brightly hued designs swirl around the screen, but the majority of the images fall into the same basic genre and lack the creativity found in some other computer-animation videos. Still, the soundtrack goes far in creating the aura of imagination.

INSTRUCTIONAL

"Dream Catchers," Arcane Life Productions (408-622-9441), approximately 40 minutes, \$19.95. Dream catchers, mystical, beautiful works of art characterized by sinew and feathers woven through a wooden hoop, have been an integral part of Native American life for centuries. Unfortunately, this instructional video falls short in conveying the symbolism and importance of these objects, which are thought to hold positive forces over dreams. From his comfortable spot on a blanket in the woods, the great-grandson of a Mohican craftsman leads a lesson that covers the arts-and-crafts aspect to a T but lacks the inspiration behind it. Despite the inclusion of snippets of history and culture and the accompanying Native American flute music, this video comes off as a how-to in home decoration.

Billboard.

FOR WEEK ENDING FEBRUARY 18, 1995

Top Video Rentals

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers	
			★ ★ ★ No. 1 ★ ★ ★			
1	2	3	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	A. Schwarzenegger Jamie Lee Curtis	
2	1	6	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	
3	7	2	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	
4	3	6	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones	
5	6	6	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito	
6	10	3	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer	
7	4	9	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	
8	5	11	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia	
9	9	6	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte	
10	8	12	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	
11	11	2	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller	
12	14	3	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler	
13	12	14	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicholas Cage	
14	13	4	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis	
15	15	11	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy	
16	17	11	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid	
17	18	6	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	
18	21	23	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	
19	29	2	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante	
20	16	12	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance	
21	19	16	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close	
22	24	10	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda	
23	20	12	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser	
24	22	15	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald	
25	NEW ▶		CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe	
26	23	10	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson	
27	27	5	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson	
28	25	14	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland	
29	26	6	WAGONS EAST! (PG-13)	Live Home Video 69991	John Candy Richard Lewis	
30	28	5	THE LAND BEFORE TIME II (G)	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	
31	35	2	WHITE (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy	
32	34	10	DREAM LOVER (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick	
33	NEW ▶		IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda	
34	32	20	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee	
35	38	10	THE FAVOR (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak	
36	30	7	WIDOW'S PEAK (PG)	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright	
37	NEW ▶		KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy	
38	36	11	COPS AND ROBBERSONS (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance	
39	33	14	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman	
40	37	6	BELLE EPOQUE (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan	

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◀ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Kaleidoscope Offers Array Of Colorful Kid Vid Titles

THE OTHER SIDE: Although he's still on the supply side, former BMG Kidz executive **Ron Osher** is moonlighting as a retailer of children's video, music, and books.

Osher, now senior VP/CFO at EMI Records, opened the kid-friendly Kaleidoscope in October. His wife, **Stephanie**, runs day-to-day operations at the Stamford, Conn., location, while Osher commutes to New York for EMI.

The decision to take the retail plunge was triggered while Osher, acquiring music product for BMG Kidz, discovered an untapped market.

"When we tested kids music with parents, we would ask them where they would go to buy it," says Osher. "Often they said they didn't know. I thought if you could figure out how to get these titles into a store, they would sell."

Kaleidoscope started as an outlet for little-known children's music, but the store also carries a fair amount of mainstream product, such as **Raffi** and "The Lion King" soundtrack. In-store live appearances by leading kids artists are a large part of the promotional effort.

Music makes up 15% of the store's revenue. Video and multimedia products account for 50%, and books and ancillary merchandise make up the remaining 35%.

Osher says the store offers parents information about the wide variety of product it stocks. "The concept is to support parents," he says. About half-a-dozen store employees are trained specifically to help parents make buying decisions. Osher also works in the store on weekends.

Multimedia demonstration kiosks assist computer-illiterate parents. "We demo a lot of software," Osher says, "because the average adult can get pretty nervous around a computer."

After three months and 1,500 customers on its mailing list, Osher is seeking space to open a second location. "From looking at the customer buying habits, we're able to tell that we're on the right track," he says. "And experience tells me that you can't sit around too long before expanding."

SILENT LION: Shelf Talk has noticed that Buena Vista Home Video isn't roaring about its first-time Burger King cross-promotion for "The Lion King."

The reason, we're told, is the plan has yet to be nailed down. "There are no specifics yet," says a Buena Vista spokesman, "beyond in-store signage, which Burger King will keep up from the theatrical campaign."

Considering the title arrives at retail in two weeks, Burger King's

involvement likely will be limited, at least upon initial release. Cross-promotions can take months to set up, so it's possible Buena Vista and Burger King are aiming for a re-promotion later this year timed for the release of the direct-to-video "Lion King" sequel.

When the bulk of "The Lion King" marketing plan was leaked three months ago, retailer sources said the Burger King promotion would involve a plush toy giveaway or discount (Billboard, Nov. 12, 1994). The Buena Vista spokesman

says those plans aren't confirmed.

It's highly unlikely that Buena Vista will reverse its position against selling cassettes at

fast-food outlets, but the studio appears to have softened its policy about working with burger outfits.

Buena Vista is also mum about a tie-in with Ralston Foods. The only information it is providing is that "The Lion King" will get exposure on more than 10 million Chex cereal boxes.

Elsewhere, the supplier will debut its "Princess Collection," with a free jewelry-box mail-in offer when consumers purchase four titles in the line.

The direct-to-video series, featuring Jasmine from "Aladdin," and Ariel from "The Little Mermaid," arrives in stores April 4. Initial launch includes four individual cassettes, priced at \$12.99 each.

Each video will be packaged with a free necklace or bracelet. Consumers may also order the jewelry box with the purchase of two "Princess Collection" cassettes and an additional \$2.99. The offer expires April 4, 1996.

GOOD DEEDS: Columbia TriStar Home Video and Us magazine have teamed for a promotion that will benefit AIDS Project Los Angeles.

To promote the sell-through release of the Academy-Award-winning "Philadelphia," Columbia TriStar will insert a subscription card good for a 50% discount of the magazine in each cassette. The studio also will place ads in Us and its sister publication, Rolling Stone, to alert consumers to the offer.

Us magazine will donate a portion of the proceeds from new subscriptions generated by the insert to APLA.

Columbia TriStar says it has shipped 250,000 units of "Philadelphia."

The title, re-priced to \$19.98 beginning Feb. 14, will include the music video "The Streets of Philadelphia" featuring **Bruce Springsteen**. The singer collected a Best Song Oscar for his effort; Tom Hanks walked away with the Best Actor award.



Kid-Vid Suppliers Splurge On Marketing

BY STEVE TRAIMAN

NEW YORK—The marketing of children's video, once a quiet backwater for everyone content not to go head-to-head with Disney, has become almost as frenetic as some of the on-screen programming.

It's not that Disney has loosened its grip. Rather, consumer demand has widened, and video suppliers seeking to fill it are licensing every television show with promise, all the while keeping a weather eye on multimedia uses—and the more innovative, the better.

Take "Reboot," an Alliance/BLT Production appearing Saturday mornings on ABC. "It's No. 1 in its time slot, breaking new boundaries in state-of-the-art computer-animation techniques never before used in TV production," says Joanne Singer, PolyGram Video director of children's marketing.

PolyGram will have the first titles out in September, with several cross-promotions planned with Irwin Toys, Canadian manufacturer of 3- and 5-inch "Reboot" action figures. Singer ex-

pects more licensees and more cross-merchandising.

"The key is acquiring a few good products and working them to the nth degree," Singer says. PolyGram has been successful with the "X-Men" TV series, "and we want to keep the momentum going." Last year, the company tied "X-Men" into Acclaim Entertainment's campaign for the "Wolverine" video game, giving PolyGram another shot at selling product at \$9.95 suggested list.

PolyGram got an "X-Men" ad in every booklet packed with each Acclaim game, and as part of the deal the series showed up on the pages of magazines like Game Pro. Random House, "X-Men" hardware publisher, also worked with PolyGram, which got an ad on the inside front covers in exchange for inserting a book promotion inside the cassette box.

Singer says, "It got us exposure in areas where we've had little direct penetration, such as bookstores."

Not every TV image translates into video sales, however. PolyGram was

disappointed in the response to the four episodes of "The Thunderbirds," a British puppet series released with much fanfare last August. "The brief run on the Fox Children's Network last summer that we hoped to capitalize on wasn't renewed, and potential licensees like Tyco Toys put their products on hold," Singer says. "Some things just don't work out."

The real excitement at Random House Children's Media, says sales and marketing VP Gary Gentel, comes from multimedia joint ventures with Broderbund Software, Knowledge Adventure, and Humungous Entertainment. Living Books offers eight CD-ROM titles on dual MPC and Macintosh platforms at \$39.95 list, which Broderbund has brought to new accounts like Musicland's Media Play and Trans World Music.

Meanwhile, Knowledge Adventure is co-producing the multimedia "Aviation Adventures," with 11 releases ranging from \$35-\$50 list, and "My First Encyclopedia," due in late spring. And Hu-
(Continued on page 76)

Billboard.

FOR WEEK ENDING FEBRUARY 18, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	1	17	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL	PolyGram Video 8006319053	19.95
2	2	11	LESLIE NIELSEN'S BAD GOLF MY WAY	PolyGram Video 8006331153	19.95
3	3	61	BAD GOLF MADE EASIER	ABC Video 45003	19.98
4	18	3	NFL: 100 GREATEST FOLLIES	PolyGram Video 8006326733	19.95
5	4	17	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	179.98
6	6	15	BEST OF ABC'S MONDAY NIGHT FOOTBALL	PolyGram Video 8006319073	19.95
7	9	63	SHAQ ATTACK: IN YOUR FACE	Parade Video 530	19.98
8	5	33	THE TOP 50 WORLD CUP GOALS	PolyGram Video 8006315333	14.95
9	7	39	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95
10	10	37	WHEN IT WAS A GAME 2	HBO Home Video 90843	14.98
11	14	55	NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95
12	12	37	NBA GUTS & GLORY	FoxVideo (CBS/Fox) 5981	14.98
13	RE-ENTRY		BEST OF HOCKEY'S HARDEST HITTERS	Quality Video, Inc. 3130	9.99
14	20	41	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98
15	NEW▶		NFL'S GREATEST STARS	PolyGram Video 8006319093	19.95
16	16	29	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	19.95
17	8	23	DREAM TEAM II	FoxVideo (CBS/Fox) 8133	14.98
18	RE-ENTRY		WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14.95
19	NEW▶		NBA SUPER SLAMS 2	FoxVideo (CBS/Fox) 8198	14.98
20	NEW▶		SHAQUILLE O'NEAL: LARGER THAN LIFE	FoxVideo (CBS/Fox) 8179	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	19	KATHY SMITH'S NEW YOGA	A*Vision Entertainment 50570-3	19.95
2	4	9	REEBOK WINNING BODY WORKOUT	PolyGram Video 8006330553	19.95
3	15	3	YOUR PERSONAL BEST WITH ELLE MACPHERSON	Buena Vista Home Video 3851	19.99
4	2	11	ALI MACGRAW'S YOGA MIND & BODY	Warner Home Video 35826	19.98
5	7	43	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98
6	9	3	SUSAN POWTER: BURN FAT & GET FIT	A*Vision Entertainment 50607-3	19.95
7	6	11	KATHY IRELAND: TOTAL FITNESS VIDEO	UAV Entertainment 1994	19.99
8	3	5	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT	FoxVideo (CBS/Fox) 8208	14.98
9	14	3	JANE FONDA'S STEP & STRETCH WORKOUT	A*Vision Entertainment 55030-3	19.98
10	20	7	RICHARD SIMMONS: SWEAT & SHOUT	GoodTimes Home Video	19.95
11	5	147	ABS OF STEEL WITH TAMILEE WEBB	A*Vision Entertainment 132	9.95
12	10	9	MEN OF STEEL: ABS OF STEEL	A*Vision Entertainment 185	14.95
13	8	41	STEP REEBOK: THE POWER WORKOUT	PolyGram Video 4400877673	19.95
14	16	29	DENISE AUSTIN: TRIMWALK	Parade Video 1483	19.98
15	12	3	TONY LITTLE: UPPER BODY & ABDOMINAL REDUCTION	Parade Video 161	12.98
16	13	107	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
17	RE-ENTRY		ABS OF STEEL 2 WITH TAMILEE WEBB	A*Vision Entertainment 133	9.95
18	RE-ENTRY		O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN	Uni Dist. Corp. 5101-3	14.95
19	17	159	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	14.95
20	RE-ENTRY		STEP REEBOK: THE VIDEO	PolyGram Video 4400847853	29.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

CD-ROM SUCCESSES

(Continued from page 68)

April 1993 and was a tremendous commercial and creative breakthrough for the fledgling CD-ROM market. "The 7th Guest" set new standards for realistic animation, interweaving live-action video and moving the player smoothly through the game. With a superb score by legendary game composer George Sanger (a.k.a. "The Fat Man") and an excellent interactive horror script by novelist Mathew Costello, "The 7th Guest" appeals to all ages.

Rob Landeros and Graeme Devine, founders of Medford, Ore.-based Trilobyte, created "The 7th Guest" with six other core people, funding from Virgin and Nintendo, and the use of both Devine's own proprietary software and Autodesk's "3D Studio" animation software. Virgin showed off the title at events like the Consumer Electronics Show, where retailers could visit the "7th Guest Theater"—a haunted house replete with antique furniture, eerie cobwebs, and numerous computers where users could play the game. Virgin staged retail promotions and provided special displays for stores, but the "buzz" among consumers was again probably the most powerful force in selling the title.

Trilobyte's sequel, "The 11th Hour," is also distributed by Virgin and has generated an estimated 250,000 preorders. "The difference between that and 'The 7th Guest' is a 300% improvement in the script, acting, direction, and quality of video," says Trilobyte's Landeros.

'DOOM' SAYERS

"Doom II" is another title that came from a small team—the 10-man operation of id Software in Mesquite, Texas—but it bears few similarities to "Myst" or "The 7th Guest." It is typical run-and-gun action gaming, with lots of blood and killing, and is a follow-up to the hit PC computer game "Doom," which was marketed by id's now-famous business plan.

Id made the first episode of "Doom" available in 1993 for free as "shareware" in various online networks, such as America Online, CompuServe, and Genie. An 800 number was posted with the shareware version, and consumers could order two additional episodes of "Doom" on floppy disc for \$40 directly from Id. That strategy resulted in a massive cult following, with an estimated 10 million users of the shareware and several hundred thousand players buying the complete software.

The \$69.95 "Doom II" continues the adventure on CD-ROM and floppy-disc versions for PCs. It launched last October; its distributor, GT Interactive Software, claims to have received more than 500,000 preorders.

"Using a combination of our own warped imaginations, thousands of hours of software development, and insightful suggestions from thousands of dedicated DOOMers worldwide, we've crafted a sequel that is more exciting, more deadly, and even more realistic than the original DOOM," says id Software CEO Jay Wilbur.

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JAM PACKED WITH STARS!

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- ★ TV advertising support on NBA programming and NBA games
- ★ Radio promotions in top 20 markets and on NBA Radio
- ★ Full scale publicity campaign
- ★ Spectacular customized POP including customized floor and counter displays
- ★ Cross promotional trailer on other hot-selling NBA Videos

\$14.98* EA. \$19.98* EA. CANADA

CATALOG #4301

12-PIECE COUNTER DISPLAY: CATALOG #0919

36-PIECE FLOOR DISPLAY: CATALOG #0920

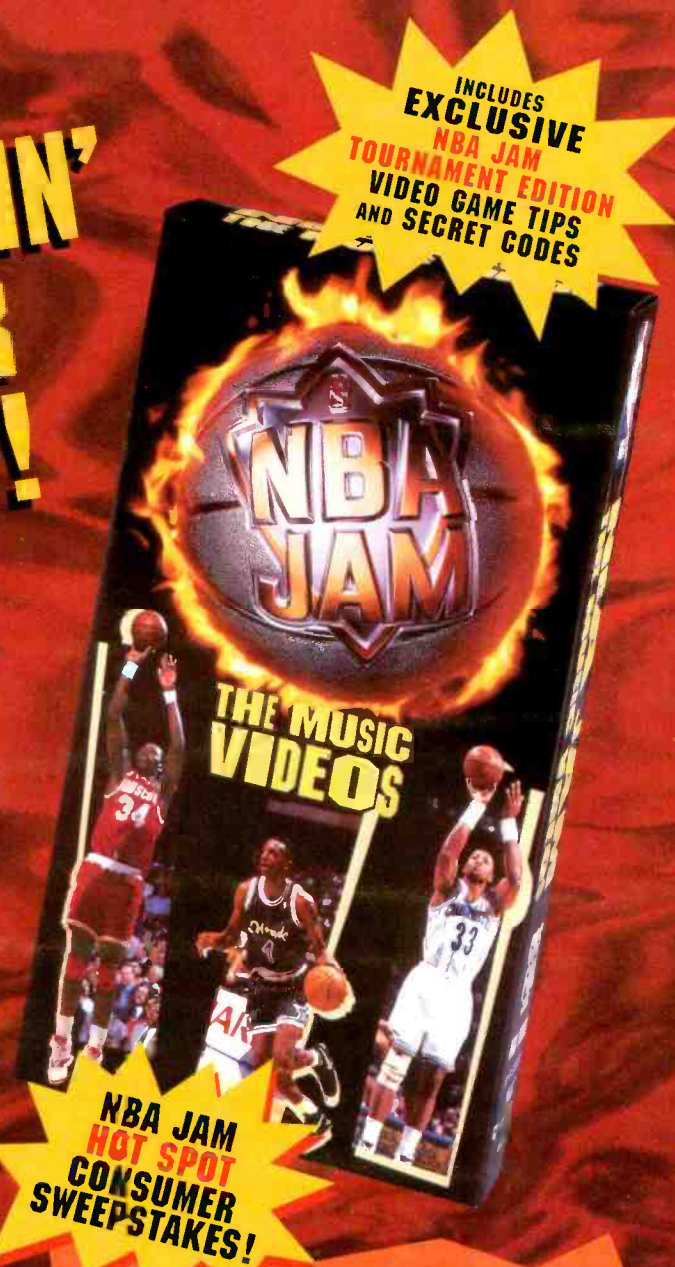
DEALER ORDER DATE: FEBRUARY 17, 1995*

*Distributor Order Date in Canada

STREET DATE: MARCH 15, 1995

*Suggested Retail Price

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- ◆ NBA radio promotions
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- ◆ In-theater advertising on over 5000 screens nationwide
- ◆ On-line promotions on PRODIGY, COMPUSERVE and AMERICA ONLINE
- ◆ Creative in-store merchandising including specially designed header cards, counter cards, mobiles and posters

*Suggested Retail Price

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VIDEO PEOPLE

John Scott has been promoted to the newly created position of WEA senior VP of visual entertainment. Reporting to Scott are the video and multimedia sales teams. **Gary Rautenberg** advances to VP of sell-through and **Tim Landers** to VP of distributor sales.



SCOTT

Cathy Mantegna-Scott advances to the newly created post of publicity and promotions VP at New Line Home Video. **Louise Alaimo** has been appointed VP of marketing and nontheatrical acquisitions. **Sarah Olson** becomes marketing executive director; **Michele Bell**, marketing director; **Stephanie Sigel**, marketing manager; **Brian Blair**, publicity and promotions manager; and **Josh Lobis**, assistant marketing manager.



MANTEGNA-SCOTT



LANDERS



RAUTENBERG

George Feltenstein has been promoted to senior VP of worldwide marketing, MGM/UA Home Entertainment.

KID-VID SUPPLIERS SPLURGE ON MARKETING

(Continued from page 74)

mungeous will offer six CD-ROM titles, including "Airport" and "Farm" at \$39.95 list.

"At this point in time, anyone interested in expanding an interactive kid-vid niche is taking a look," says Gentel. "And we're making the most of the opportunities."

As for plain-vanilla video, Random House has four new "Sesame Street" titles shrink-wrapped with a different character and instrument in a "collect-the-band" promotion. This spring, the label launches "Happily Ever After: Fairy Tales For Every Child." The first four of 13 episodes receive prerelease HBO airings starting mid-February. Narrated by Robert Guillaume, the tapes list at \$9.95.

Packaging and placement helped GoodTimes Home Video score last year with its Animated Classics and Beatrix

Potter series, says senior VP Jeff Baker. GoodTimes' version of "Aladdin," issued in late 1993, "got us off to a great start," he says. "And we proved the clamshell case and attractive graphics could open the doors at major mass merchants like Wal-Mart and Kmart."

The big accounts particularly like "side-kicks" or "power wings," corrugated displays with tapes that clip to the side of an end-cap. "It creates a home for bonus distribution in another part of the store," Baker says, "and it leads to major incremental sales."

Golden Book Video has tried similar meat-and-potato strategies to sustain retailers' interest. Entertainment VP Nancy Steingard assigned Los

Angeles-based Promotion Management the task of taking a customized Madeline to 100 malls last spring to boost visibility of "Madeline And The Easter Bonnet" last spring. Golden Books' cross-promotional partners included The Family Channel and Eden Toys.

"It did so well we followed up" with mall tours of subsequent titles, says Steingard.

At the same time, Golden Book isn't ignoring CD-ROM. Steingard has five new titles in a "Step-Ahead" software series, based on the best-seller Educational Workbooks, and available on MPC and Macintosh platforms. A "Golden Book Encyclopedia" on CD-ROM is due later this year.

Billboard®

FOR WEEK ENDING FEBRUARY 18, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ ★ No. 1 ★ ★ ★				
1	1	15	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Pictures/Walt Disney Home Video 1514	1937 26.99
2	2	5	THE LAND BEFORE TIME II Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142	1994 19.98
3	3	5	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video 3491	1994 12.99
4	6	3	A TROLL IN CENTRAL PARK Warner Bros. Inc./Warner Home Video 16100	1994 19.99
5	4	71	ALADDIN Walt Disney Pictures/Walt Disney Home Video 1662	1992 24.99
6	13	3	THE BRAVE FROG Hemdale Pictures Corp./Hemdale Home Video 7098	1989 14.95
7	8	19	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲³ Dualstar Video/BMG Kidz 30051-3	1994 12.98
8	7	430	DUMBO ♦ Walt Disney Pictures/Walt Disney Home Video 24	1941 24.99
9	14	25	BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002	1994 19.99
10	17	17	BARNEY'S IMAGINATION ISLAND The Lyons Group 2003	1994 14.95
11	9	19	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲³ Dualstar Video/BMG Kidz 30050-3	1994 12.98
12	10	7	MIGHTY MORPHIN: KARATE CLUB Saban Entertainment/A*Vision Entertainment 42028-3	1994 12.95
13	18	363	ALICE IN WONDERLAND ♦ Walt Disney Pictures/Walt Disney Home Video 36	1951 24.99
14	5	27	THUMBELINA Warner Bros. Inc./Warner Home Video 24000	1994 24.96
15	11	37	THE RETURN OF JAFAR Walt Disney Pictures/Walt Disney Home Video 2237	1994 22.99
16	15	45	THE FOX AND THE HOUND Walt Disney Pictures/Walt Disney Home Video 2141	1981 24.99
17	12	13	MUPPET CLASSIC THEATER Jim Henson Video/Buena Vista Home Video 5810	1994 19.95
18	16	270	PINOCCHIO ♦ Walt Disney Pictures/Walt Disney Home Video 239	1940 24.99
19	19	27	MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276	1988 19.98
20	NEW ▶		TIMMY THE TOOTH: MOLAR ISLAND Universal City Studios/MCA/Universal Home Video 81940	1995 12.98
21	23	105	FANTASIA Walt Disney Pictures/Walt Disney Home Video 1132	1940 24.99
22	NEW ▶		TIMMY THE TOOTH: TIMMY IN SPACE Universal City Studios/MCA/Universal Home Video 81914	1995 12.98
23	NEW ▶		THERE GOES A BOAT! Kidvision/A*Vision Entertainment 50718	1995 12.95
24	NEW ▶		THERE GOES A SPACESHIP! Kidvision/A*Vision Entertainment 50729	1995 12.95
25	22	290	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Billboard's evolution from 1894 to the present. All the eras of music are examined and celebrated, from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between inside this close to 300 page centennial edition. The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

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Children's Audio & Video

THE BILLBOARD SPOTLIGHT



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PRODUCTS

Advertise complete product lines with the hot new hits.

For example, feature the new *Lion King: Rhythm of the Pride Lands* and *Classic Disney: Volumes 1 and 2* in your advertising with hit Disney soundtracks like *The Lion King*, *Aladdin* and *Beauty and the Beast*.

PLANOGRAMS

Maximize sales with a full selection of titles consumers want.

Experience shows you can increase sell-through over 300% — just by planogramming your mix. Offer consumers the audio products they want. Then let them know where to find what they're looking for with attractive, eye-catching displays like the award-winning "Mickey Fixture."

PROMOTIONS

Utilize aggressive Disney promotions to drive the entire business.

Use our aggressive promotions with major packaged goods and fast food partners — plus POP and in-line signage — to encourage consumers to buy deeper into the line — 365 days a year!



RECORDS

Your Day-In, Day-Out Performer in Family Audio



License To Sell

Major Companies Concentrate On Tried-And-True Programs And Familiar Characters

By Moira McCormick

As far as the major labels are concerned, there's no question that the children's entertainment industry largely revolves around licenses. Having realized over the last couple of years that the amount of time, money and effort it takes to break artists did not result in commensurate returns, the big companies did what they had to do to stay in the kids' business. They concentrated on licensing properties from film and television, which already had built-in audiences.

The kids' audio business took its cues from video, as it became apparent that more and more dollars were being spent on the visual

configuration. Other than the Disney-dominated theatrical product, which in 1994 accounted for the Top 6 best-selling titles, the most successful children's videos were licensed product. A *Visions' Mighty Morphin Power Rangers titles took six of the Top 25 slots; a Sony Wonder/Nickelodeon Ren & Stimpy title checked in, as did a Lyons Group Barney video and FoxVideo's sumptuous licensed animated feature, "My Neighbor Totoro."

High-Profile Profits

Virtually all of the major video manufacturers, even those that produce original programming, found licensed product to be high-profile and profitable. GoodTimes Home Video drew critical accolades for its exquisite animated series "The World Of Peter Rabbit And Friends," licensed from British company Television Cartoons Ltd. Last fall, GoodTimes began releasing episodes of the licensed Canadian TV series "The Adventures Of Dudley The Dragon" and recently announced a video-licensing deal with Fisher-Price. Video Treasures has enjoyed considerable success with its Thomas The Tank line, as has Golden Book Video with its many licensed series, including "Madeline," "L," "Bunch Of Munsch," John Matthews Collection and "Precious Moments." And MCA/Uni-



The Mighty Morphin Power Rangers



Ren & Stimpy

versal Home Video has the "Shelley Duvall's Bedtime Stories" and "Shelley Duvall Presents Mrs. Piggle-Wiggle" series.

New licensing deals are continually being inked: LIVE Home Video's Family Home Entertainment imprint, for

instance, recently announced an arrangement with toy manufacturer Sanrio for home-video rights to its popular characters Hello Kitty and Keroppi. Among the first releases are versions of "Cinderella," "Snow White" and "Robin Hood."

Naturally, licenses are much sought after on the audio side as well. But acquiring a high-profile character, TV show, or film property does not automatically guarantee meteoric sales. The Sony Wonder/Nickelodeon audio product has done "okay," according to Becky Mancuso-Winding, Sony Wonder's senior VP of creative affairs, noting that the Ren & Stimpy titles have thus far been the standout sellers.

Mancuso-Winding says Sony Wonder is "just starting to re-focus" its audio approach, taking its cues from the video realm. "Up to this point," she says, "the major thrust of our acquisition strategy has been centered around licensing. Now

Continued on page 86

Independents Overcome Major Changes

Singer-Songwriters Survive The Majors' Shifting Tide, Finding Calm And Steady Waters At Indie Labels

By Moira McCormick

Several years ago, when the burgeoning independent children's-music scene became a groundswell that could not be ignored, the major labels decided to jump in. They signed kids' performers, created their own children's divisions and formed partnerships with high-profile independent kids' labels. Major-market newspapers ran features on the children's-music explosion, while pop singers, actors and other celebrities scrambled to record their own kids' albums.

Veteran observers of the children's scene predicted that the majors wouldn't last—that they lacked the time, patience and ability to build their new artists' careers bit by painstaking, grassroots, alternative-distribution bit. They were right, and in 1995 very few live artists remain on the big labels.

There's No Place Like Home

Most children's artists are back promoting themselves on their own labels. There are also those who had the good fortune, in hindsight, to stay put and not bite the apple when it was offered. Austin, Texas-based Joe Scruggs, for instance, consistently resisted major label efforts to sign him, continuing to tour and putting out audio and video product on his label Shadow Play (Scruggs' eighth and latest release is "Ants").

Not only have the artists survived,

Continued on page 88



Joe Scruggs



David Holt



Phil Rosenthal

Kid Vid, Old And New

Such Reliable Standbys As Mister Rogers And Barney Make Room For Up-And-Coming Edu-tainment Video Titles

By Catherine Lella

We're Expecting: A Calendar Of Upcoming Releases

FEBRUARY 1995

AUDIO

A&M KID'S WORLD OF MUSIC

Linda Arnold: "Sing Along Steu"

BLANKET KID PRODUCTIONS

Robbo: "Space Aliens. It's Party Time"

LIGHTYEAR ENTERTAINMENT

"Snoopy's Classical Classics On Toys"

MARLBORO RECORDS

Kevin Roth: "Train Songs & Other Tracks"

MEDICINE SHOW MUSIC

Karan And The Musical Medicine Show:
"Living In Harmony...A Celebration Of
Friendship"

SABAN COOL KIDS RECORDS

VR Troopers: "The Battle Begins," "The
Great Brain Robbery"

SHARP TOOTH PRODUCTIONS

Dr. Steve Butler: "She's Looking At Me!"

WALT DISNEY RECORDS

"Rhythm Of The Pride Lands"

VIDEO

ABC VIDEO

"Mr. Bumpy's Karaoke Cafe"

BARNEY HOME VIDEO

Barney: "Families Are Special"

BRITT ALLKROFT/VIDEO TREASURES

Thomas The Tank Engine: "Rusty To The
Rescue & Other Thomas Stories"

BUENA VISTA HOME VIDEO

"Gargoyles: The Movie"

GOODTIMES HOME VIDEO

Dudley The Dragon: "Dudley And The
Genie," "Mr. Crabby Tree"
"The Jungle Book"

HEMDALE HOME VIDEO

"Vincent & Me"

"Whale Of A Tale"

KIDVISION

"The Magic School Bus"

LIVE HOME VIDEO/FAMILY HOME

ENTERTAINMENT

"Brer Rabbit"

"A Family Circus Easter"

"The Norfin Adventures: The Great Egg
Robbery"

"Peter Cottontail"

"Stanley The Ugly Duckling"

"The Tale Of Peter Rabbit"

"Tales Of Beatrix Potter"

"Tales Of Beatrix Potter: Vol. 2"

"Thumpkin And The Easter Bunnies"

"The Turtles' Awesome Easter"

"The Velveteen Rabbit"

"Will Vinton's Claymation Easter"

SONY WONDER

Tintin: "Cigars Of The Pharaoh," "The
Secret Of The Unicorn"

Rocko's Modern Life: "Machine Madness"
"With Friends Like These..."

WARNER REPRISE VIDEO

Kidsongs: "Bopping With The Biggies,"
"Country Sing-Along"

MARCH 1995

AUDIO

BACKYARD AUDIO/VIDEO TREASURES

Hap Palmer: "BabySongs Goodnight"

DRIVE ENTERTAINMENT/VIDEO TREASURES

Sharon, Lois & Bran: "One Elephant Went
Out To Play"

KID RHINO

"Dr. Demento Gooses Mother"

Continued on page 82

Navigating the world of kid-vid takes savvy. You've got to know names you can trust for quality entertainment as well as names of independents to look for on the horizon. Here are some of each, with reviews of their latest releases.

Names To Trust

"Mister Rogers' Neighborhood" (CBS-Fox) fits comfortably on video, for each episode hones a theme. And the multi-award-winning Fred Rogers sets a relaxed and inviting ambience all his own. This makes "Kindness" a natural for him in a new video co-starring Tommy Tune.

"Circus Fun," also just out, has Rogers and Lady Aberlin visiting the circus with all its special performers. Viewers can witness a person being transformed into a clown and animals in training. Then it's showtime, complete with acrobats and trapeze artists. "Making Music" and "Love" round out Mister Rogers' January releases.

Barney (Lyons Group)—another warm and welcoming children's entertainer—is still going strong, with more than 27 million units sold and 15 current titles. The gentle giant's latest, "Families Are Special," comes with an instant \$1-off coupon and celebrates families with a story of Toshia's surprise.

The new video is, of course, filled with music. Opening with "My Family's Just Right For Me," in which the children act out a new baby coming home from the hospital, the vid includes eight other numbers. The best belong to the visiting Ella Jenkins, who shares two songs and a few strums of the ukulele with her new friends. The children (and viewers) then learn how to make the instrument.

Scholastic (Kid Vision) is a publishing name that parents and teachers have long respected. With the success of its Baby-Sitters Club series, Scholastic has earned a name in video as well. And now it's bringing another book line to video.

"The Magic School Bus" episodes of PBS' first animated series, debuted Feb. 1 in two volumes. In fantastic voyages, the bus gets "Lost In Space" for a lesson on the solar system and shrinks "For Lunch" to teach about digestion. These video field-trips are fun, jam-packed with education and



Mister Rogers



"Let's Go To The Farm"

fitness gyms. Other recent releases include two "Nick News" editions—on AIDS, with Magic Johnson, and on child abduction—available as free rentals at Blockbuster Video.

"Shelley Duvall (MCA-Universal) burst on the scene of children's entertainment with "Faerie Tale Theatre" and has since been a whirlwind of creativity. There seems to be no area immune to her charms—music, interactive media, publishing and especially television production.

has attracted top talent in animation and narration, with the likes of Sissy Spacek and Michael J. Fox reading.

Madeline—that French charmer created by Ludwig Bemelmans 40 years ago—has found new life on video. Animated and peppered with original songs, her tales are as fresh as the cute heroine herself. "Madeline At Cooking School" (Golden) is the ninth release told in clever rhyme by Christopher Plummer. After serving Lord Koo-Kooface a "feast of creativity" involving olives and chocolate syrup, the girls are sent to Chef Flambé for lessons. It's a tasty idea served up with a soupçon of humor and generous high spirits.

Names To Look For

Mazon Productions, based in Northbrook, Ill., aims

"to produce videos that engage children and their parents in science-related activities," according to co-founder and president Scott Doniger. His father, VP Jay Doniger, says that their mission is to turn families on to "challenging and yet accessible adventures." And they do just that.

Production values are top-notch, as is the educational value. "I Dig Fossils" is an entertaining, kid-hosted guide to fossil-hunting. Just out is "Astronomy 101," which brings the same expertise to stargazing. With its unique niche of involving families in science, and a projected release schedule of two videos a year, Mazon is a name with a future.

Another Illinois-based company, Stage Fright Productions in Geneva, has taken a simple yet effective tack in its "Close Up and Very Personal" line. Subjects with proven kid-appeal—animals and vehicles—are treated to excellent filming with only ambient sounds.

"Horses," the latest release, takes such imaginative turns as showing a watercolorist at work and young cowboys and cowgirls in the rodeo. "Choo Choo Trains," Stage Fright's

Continued on page 97



"Astronomy 101"

ably hosted by Lily Tomlin voicing the teacher.

Nickelodeon (Sony Wonder) is gaining adult viewers—and not just for its cleverly promoted Classic TV lineup. All ages seem to gravitate to the likes of "Ren & Stimpy" and "Rugrats."

The latest in Nick's offbeat, hip animations is also its highest-rated cartoon launch ever. "Rocko's Modern Life" traces the adventures of a wild and woolly wallaby, his friend Heffer and pet dog Spunky. Rocko's stories spoof such contemporary inanities as home shopping and

for which she's been amply awarded.

"Shelley Duvall's Bedtime Stories" has a new installment of six animated picture books. Typically, Duvall again

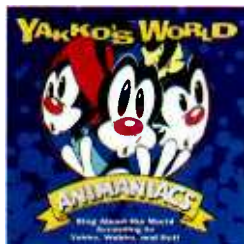
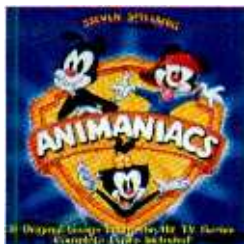
FIRST WORD

MAMA



SECOND WORD

CASS



Yakko's World/Animaniacs
 A musical cornucopia from the imaginative Steven Spielberg-produced cartoon series by Warner Bros.
 #71570/71 (Animaniacs).
 #71762/63 (Yakko's World).

Saved by the Bell
 The soundtrack to the original hit TV series, featuring a special mix of the theme song by Michael Damian.
 #71880. Available spring.

Hanna-Barbera Cartoon Sound FX
 One hundred of the best cartoon sound effects for home videos, computers, and those wild parties.
 #71827/28. Available now.



Great music that will make any child spit up the lyrics to "Twinkle, Twinkle, Little Star" all over his blue jumper.



From Brahms To Lullabies

Kids' Music Goes Back To Basics With Classical Connections, Multicultural Roots And Bedtime Songs

By Catherine Cella

Expecting

Continued from page 80

"Saved By The Bell"

OFF HOME ENTERTAINMENT/VIDEO TREASURES

"Shining Time Station Featuring The Juke Box Puppet Band: 'Rise & Shine Singsongs,' 'Birthday Party Singsongs'"

TEAL ENTERTAINMENT/VIDEO TREASURES

Bob McGrath: "Sing Me A Song"

WALT DISNEY RECORDS

"Aladdin: Here Comes A Parade," "Bambi: A Little Spring Shower," "Classic Disney: 60 Years Of Musical Magic," "The Lion King: Simba's Hide And Seek," "My First Read-Along" series

YELLO DINO RECORDS

"Can't Fool Me"

VIDEO

ABC VIDEO

"Kitty Love," "The Magic Flute"

A&M KID'S WORLD OF MUSIC

Shari Lewis: "Lamb Chop In The Land Of No Numbers"

BEI

Jim Gables: "Kids Make Puppets," "Mommy And Me In Animaland"

BMG VIDEO

Skeleton Warriors: "Flesh & Bone," "Trust & Betrayal," "Heart & Soul"

FAMILY HOME ENTERTAINMENT

Hello Kitty: "Cinderella, Vol. 1," "Snow White, Vol. 2," Keroppi: "Robin Hood, Vol. 3," "Let's Play Baseball, Vol. 4," "16-Piece Display"

GOODTIMES HOME VIDEO

"Heidi"

HEMDALE HOME VIDEO

"By Way Of The Stars," "Kidpirate," "Pretty Princess," "Stranger In Time"

JIM HENSON HOME VIDEO

"The Muppet Movie," "The Great Muppet Caper"

KIDVISION

"Real Animals"

LIGHTYEAR ENTERTAINMENT

"Things To Do On A Rainy Day"

MGM/UA HOME VIDEO/FAMILY ENTERTAINMENT LABEL

"All Dogs Go To Heaven," "Angels In The Outfield" (original), "The Black Stallion," "Chitty Chitty Bang Bang," "The Secret Of NIMH"

SONY WONDER

"The Adventures Of Pete & Pete: Farewell My Little Viking," "Clarissa Explains It All: Ferguson Explains It All," "Enchanted Tales: The New Adventures Of Peter Rabbit," "Ron & Stimpny: Incredibly Stupid Tales"

VIDEO TREASURES

"How It's Done: From Roller Coasters To Ice Cream," "How It's Done: From Baseball Bats To Potato Chips"

WALT DISNEY HOME VIDEO

"Alice In Wonderland," "Angels In The Outfield," "Bedknobs And Broomsticks," "The Fox And The Hound," "The Lion King," "The Love Bug," "Mary Poppins," "Old Yeller," "Robin Hood," "Snow White And The Seven Dwarves," "Swiss Family Robinson," "The Sword And The Stone," "20,000 Leagues Under The Sea"

The openness of the genre to many musical styles is part of what attracts recording artists to children's music. This eclecticism also reflects a richer tradition than most genres—one that draws from a deep well of classical, multicultural folk and lullaby music.

Classical Rock-A-Bye

There's always been classical music for kids—from Brahms' "Lullaby" to "The Nutcracker" to "Peter And The Wolf." But now there's a move to open the field by tailoring other classical music to younger ears.

No one does this better than Susan Hammond. Her multi-awarded "Classical Kids" line (The Children's Group, Toronto) is now five CDs strong and includes a video, picture books and live symphony tours. In each recording, a child meets a composer—Bach, Beethoven, Tchaikovsky, Vivaldi or Mozart—in an original and inspiring story. This places the music in a child-related context of the artist's life and times.

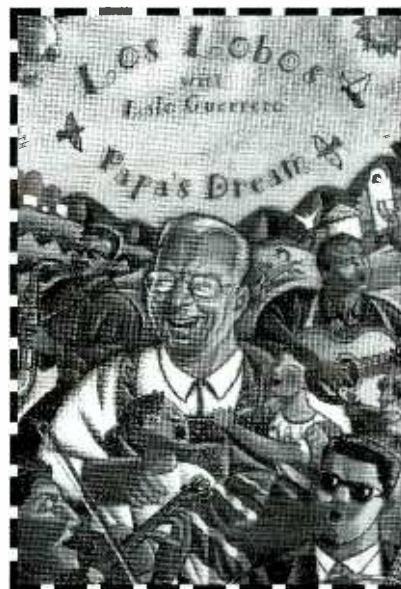
Luciano Pavarotti has lent his name to London/PolyGram's "My Favorite Opera For Children." One of 20 in his "Opera Made Easy" series, the CD includes selections from such children's operas as "The Magic Flute" and "Hansel And Gretel." Also featured are pieces thought to appeal to children who have no doubt heard, for example, "The Ride Of The Valkyries" in countless 'toons. The performance is superb—with Sir Georg Solti conducting—and the music's meaning is noted in the booklet.

When pianist Ric Louchard discovered that the music he loved also found an audience in his children, the series "Classical Piano Solos" (Music For Little People) was born. Other families, too, should respond to his dawn-themed "G'morning Johann," bedtime "G'night Wolfgang" and, especially, "Hey Ludwig!" The latter showcases pieces selected for their childlike "joy and playfulness." The result is music adults and kids can enjoy together, for they're less-familiar works treated to Louchard's friendly, ivory-tickling style.

Finally, "Clarissa Explains It All" to kids, as Nickelodeon star Melissa



Luciano Pavarotti



Los Lobos' "Papa's Dream"

Joan Hart narrates "Peter And The Wolf" (Sony Classical). Not surprisingly, Hart makes a wonderful storyteller, with Seiji Ozawa brilliantly conducting the Boston Symphony in the Prokofiev score. There's also Saint-Saëns' "Carnival Of The Animals" and Britten's "Young Person's Guide To The Orchestra."

Little-Folk Music

As for the multicultural, children's music was into world music before world music was cool. Songs and rhymes from around the globe have always echoed in homes, classrooms and playgrounds. Now artists are digging deeper and looking farther for new, kid-friendly sounds.

A great introduction to the variety of music in the world is "Lullaby: A Collection" (MFLP). The CD features artists—Tish Hinojosa, Ladysmith Black Mambazo, Judy Collins and the Chieftains' Derek Bell, to name a few—as well as songs from traditions as diverse as Spanish, African, Lakotan and South Pacific.

Los Lobos gets back to its roots in a new release called "Papa's Dream"



Linda Arnold's "Lullaby Land"

(MFLP). Papa is Lalo Guerrero, the father of Chicano music, whose dream is to go to Mexico for his 80th birthday. So he, the band and a group of kids board the "Woolly Bully" blimp for a musical history tour that travels through East L.A. rock, Tex Mex rap and, of course, Mexican folk music, including "La Bamba."

With a flair for languages and obvious rapport with children, Rachel Buchman seems a natural for this niche—and she is. "Songs And Games From Around The World" (Rounder) records the music educator singing with children, lending a live and genuine atmosphere. And they're not the same old songs either, several being

original compositions.

"Wee Sing Around the World" (P/S/S) offers a treasure trove of international children's favorites. More than 40 songs—both familiar and new—are introduced by a child from each country and sung nicely and naturally by children themselves. It's like a trip around the world via the universal language.

Lullaby And Good Night

And then there's the lullaby—the first musical gift parents share with their babies. No wonder artists of all genres find themselves wanting to record a lullaby album when they become parents.

Singer-songwriter Nicolette Larson wrote many of the songs on "Sleep, Baby, Sleep" (Sony Wonder) for her daughter. So they come across as songs from the heart, especially given her warm and likable vocals. "Starlight, Starlight," for example, shimmers with a contemporary yet classic feel. Other treats include duets with the likes of Linda Ronstadt and David Crosby.

Kenny Loggins remade his high school-written "House At Pooh Corner" for his children and then built a lullaby album entitled "Return To Pooh Corner" (Sony Wonder). Harmonies with Crosby and Nash, Chet Atkins on mandolin, Celtic harp accompaniment and a wonderful cover of John Lennon's "Love" are just some of the treasures awaiting young family listeners.

Not all lullabys are new to children's music: "Lullaby Land" (A&M) is Linda Arnold's fifth release. It features her trademark, award-winning mix of perfectly sung and richly arranged music. The title cut makes a sweet, engaging lead-in to a place populated with waltzing teddy bears, "Tender Shepherds" and plenty of twinkling stars.

Harpist Ellie Choate's "Play For Baby" (Harpwoman Productions) is a reminder that some of the best lullabies are unsung. Instrumentals—especially on the lovely, lilting harp—can be very soothing. Unsung, too, are such offbeat selections as "A Whiter Shade Of Pale" and "Golden Slumbers." In Choate's expert hands, the album becomes a mélange of musical styles and eras for ears of any age. ■



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It's A Live Show

From Successful Solos To Kiddie-palooza Packages, The Children's Touring Circuit Requires Special Care

By Maria Armoudian

Nearly every aspect of the children's touring market differs from any other market—the venues, the marketing plans, the audiences. “With children's artists, you can't sell hard tickers,” says William Derella, president of Kids Jam USA. “You can't have a normal, cookie-cutter marketing plan—like advertising in the paper or on radio—and expect people to buy tickets.”

In fact, apart from school performances, many shows are not even sold on an artist's own draw but rather, pre-sold as part of a packaged subscription series or in theme parks as part of an overall presentation.

Although smaller shows, such as schools and conferences, have proven successful for a number of artists, only a few stars—such as Raffi, Fred Penner, Shari Lewis or Sharon, Lois & Bram—can sell out their own shows in a typical 2,000-seat venue without highly specialized marketing. “Family entertainment is grass-roots spread,” says Derella. “The successful artists who do huge numbers can only do them in select markets.”

Targeting Parents

Part of the necessary specialty marketing is targeting schools, day-care centers and parents rather than the children, according to Steve McNie, marketing director of Elephant Entertainment, which represents Sharon, Lois & Bram. “Our primary vehicles are parents' publications and community media,” says McNie. “If I had a limited budget, I'd spend almost all of it through parents' publication channels before traditional consumer media.”

The genre also requires thinking “well ahead of time to meet deadlines and have long lead times,” says McNie. For one December Sharon, Lois & Bram show, for example, tickets went on sale in September.

But the children's-music genre has evolved and expanded. A market that was largely independently operated began to include more children's television programming and major label involvement, and both have elevated awareness of particular performing artists and have pushed the



Raffi



Sharon, Lois Bram

genre toward the mainstream. The result is a higher profile for touring artists.

“I think when major labels got involved, there was a tremendous rebirth,” says Barbara Simon, a leading booking agent for children's entertainment. “Instead of traditional [venues], such as children's theaters, fine-arts organizations and fund-raisers, we started doing concert dates at major theaters, state fairs, music festivals and theme parks. More and more large festivals include children's artists now. And every year it gets bigger.”

The increasing number of children's artists has caused concern for some. “I don't think the marketplace is as big as the number of people who have entered it,” says Rounder artist Cathy Fink. “But that always happens in music. When something gets hot, lots of people jump in. Then it

settles down to those most committed, who have the most fun and success.”

Children's superstar Raffi sees the flourishing market as a positive factor. “There's room for many, especially if the audio sections at retail expand,” he says. “Some will make their mark regionally, and some will shine nationally.”

Will the growth continue? Some, like Simon, feel confident that it will. Others, such as Rick Bloom, another leading agent in the children's music genre, expect children's music to shrink back to the “cottage industry” that it was in past years, with artists distributing their own records. Still others, including Raffi, call the industry “cyclical,” and it happens to be in a good cycle right now.

Bloom notes that several major labels have already cut back on their children's divisions and adds that live music doesn't have the proper “infrastructure necessary to support the artists being out there.” He says his involvement with the Children's Entertainment Organization is an effort to create the missing structure and to “give live music the exposure that licensed and animated characters have enjoyed for years.”

Simon notes that major labels promote children's music on a large scale but are limited in their ability to serve such a grass-roots field. “Children's music is niche marketing,” says Simon. “The independent specialty labels know where to go and often sell more, because they address the needs of specific retailers. But the majors opened things up with television, making children's artists household names. There's no better avenue than television.”

Kid-Friendly Packages

Last year's package tour, Kids Jam USA, also may have significantly impacted the children's touring market. For about \$10 admission, audiences could experience an all-day event, featuring three acts: Sam Wright, Bobby's World Live! and headliners Sharon, Lois & Bram.

Derella also took into account children's short attention spans and included numerous activities like face-painting, multimedia demos and

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New Companies Are Born To Handle Kids Entertainment

Specialized Promoters Use Everything From Records To Radio, In-Stores To Internet

By Trudi Miller Rosenblum

With major labels moving back toward licensed characters for their kids' product, live children's performers no longer have big marketing divisions behind them. Recently, a new kind of company has stepped in to fill the gap: marketing and promotion firms dealing exclusively with children's product.

These firms are created by people in the industry, largely as labors of love, and each takes a different approach to marketing children's music. Fees range from a few hundred dollars to several thousand dollars, depending on the company and the services required.

Main Events

Mainiac Productions of Forest Hills, N.Y., was founded by Lina Maini in 1990 as a general entertainment marketing company; she created a children's division last year. Maini, who is executive director of this year's Kids Music Seminar, most recently has had success with the Broadway Kids and Noodle Kadoodle. In marketing children's performers, Maini says, she develops her strategy “case-by-case. It all depends what level the client is on. Does the client have a finished product? Do they need a promotional package? Have they toured?”

“The next step is to get in contact with the appropriate media: *Family Fun*, *Child's Play*, even local and regional parenting magazines.” She also promotes heavily through in-store appearances tied in with radio stations.

Now Maini is promoting artists on the Internet, where specialized focus groups allow her to “put information about our clients' product in front of an international audience most likely

to appreciate it.”

Corporate Cooperation

Vison Quest Marketing of Sherman Oaks, Calif., takes a different tack. Founded by Kym Pahoundis and Tonya Santor, formerly VPs at Discovery Music, Vison Quest specializes in matching up entertainment products with corporate clients for premiums and added

incentives. “For example, we work with a lot of packaged-goods companies for mail-in offers, where you send in proofs of purchase and get a free video,” explains Pahoundis.

Vison Quest's services are aimed at well-known properties that are attractive to corporate clients, as well as theme-based product such as lullaby cassettes and fitness videos.

“They've been aggressively pursuing premium opportunities for us,” says Regina Kelland, director of children's marketing at A&M Records, “working with our whole artist roster, including Shari Lewis, Bill Harley and Frank Cappelli.”

Vison Quest also runs a general marketing and consulting business and has created start-up packages for clients. “We have a kit on how to work with distributors and retailers,” says Pahoundis, “and another on how to work with media.”

Vison Quest's most recent deal is a management contract with BMG Kidz artist Joanie Bartels, and the company will be promoting her upcoming album, tour and TV show.

Rock-A-Buy Product

In contrast, Rock 'N' Baby
Continued on page 97



Joanie Bartels

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BMG VIDEO



License

Continued from page 79

we have key, carefully selected relationships; our plate is full of main-course licensed product, and we don't want to take on more than we can fairly work."

For video, that has meant "taking what we have from the licenses and making more original product," says Mancuso-Winding. "In the 6- to 12-year-old market, we've found that video that comes straight off of broadcasts doesn't really go through the roof—unless you have a standout hit, like Mighty Morphin Power Rangers. The Nickelodeon market needs something unique, and we're developing ways in which the Nickelodeon name can be put on product that's not necessarily directly broadcast-lifted."

Audio Originals

Similarly, Sony Wonder has spun off original audio products based on its TV licenses, such as "This Is What Na Na Means" and "Clarissa: Prokofiev, Peter And The Wolf," both based on the Nickelodeon program "Clarissa Explains It All." Mancuso-Winding says the philosophy of cross-pollination extends to Sony Wonder's licensees, including Nelvana and the recently acquired Children's Television Workshop, as well as its original animated video line, "Enchanted Tales." Plus, she says, Sony Wonder is developing TV pilots with ESPN, ABC, Nickelodeon and DIC.

As for live performers, Sony Wonder has put all its eggs into its Family Artists basket. Family Artists is the banner under which Tom Chapin, Sony Wonder's one remaining children's performer (of six signed three years ago) records. It is also the home for established Sony Music artists who record kids albums, such as Kenny Loggins, whose 1994 "Return To Pooh Corner" went gold and garnered a Grammy nomination.

For some companies, a mix of live artists and licensed product is the way to go. Lightyear Entertainment, distributed by BMG Kidz, sports a live roster comprised of veteran kids' performers Gary Rosen and Bill Shontz, as well as audio gift product from licensed character Bear E. Sleepy. Video Treasures, which bowed three new audio labels in 1994, has both live artists (Chick Street Man on Backyard Audio) and licenses (Shining Time Station on Strand Music).

The newest audio label to make the biggest splash this past year was TW Kids, a division of Time Warner Audio Books. Its Mighty Morphin Power Ranger line, licensed from Saban Entertainment, did bang-up retail after its fall release, with four titles collectively moving more than a million units even before Christmas. Other TW Kids licenses include Lucasfilm, ABC, Bagdasarian Production,

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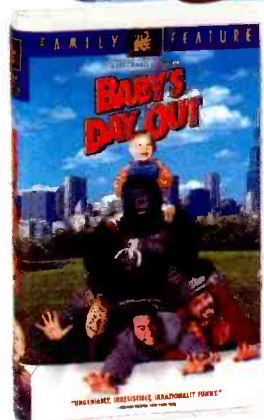
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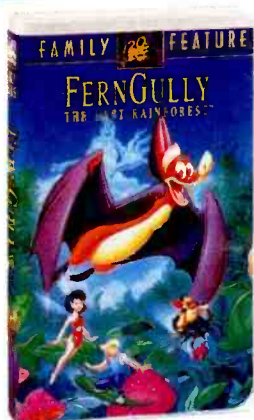


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Warner Bros. Feature Films and Scholastic Inc., whose TW Kids title "The Magic School Bus: Fun With Sound" is up for a children's spoken-word Grammy.

"To compete in this market," says Rachel Clifford, TW Kids' director of marketing, "you have to affiliate yourself with established licenses. Or, if it's a new property, make sure the licensor is behind it. 'The Magic School Bus' is a perfect example; Scholastic has supported the property in a big, big way."

Clifford agrees that audio and video product from even a high-profile property will not always jump out. "You cannot assume that just because you have a successful license in one format, it will perform well in other formats," she says. "You have to stay on top with consumer packaging, publicity, in-stores, promotional campaigns, etc."

"Video is still the dominant kids' configuration—2-to-1 over audio in some cases—but I think the tide is changing. Parents are realizing that audio products have a lot of advantages: They're portable, under \$10 and can be listened to anywhere." What is crucial to increasing awareness, and thus sales, says Clifford, is "focusing on in-store merchandising. Even though many retailers have been taking kids' audio seriously and setting up separate sections, we can't rest there. We need to work with the buyers and merchandisers to create better merchandising opportunities, and to avoid situations that you often find where there are 10 different titles on one hook."

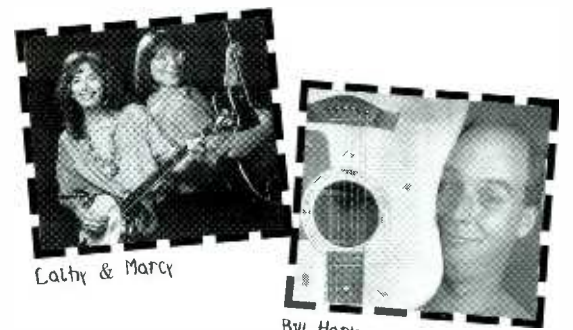
Especially important, Clifford notes, is having videos and companion audios merchandised together, with in-store P-O-P. TW Kids/Scholastic's "The Baby-Sitters Club" audio products have not performed as well as A*Vision's videos, but Clifford says a recent New York Barnes & Noble in-store with author Ann Martin resulted in equal sales of both configurations—because both were displayed together.

Licensed Longevity

Not only the major labels, but some smaller companies, too, have found that working licensed product may be the only way to stay in the kids' business. Like Sony, Kid Rhino initially signed a roster of live artists—actually, licensed them from indie label Kids U.S.A. in Agoura Hills, Calif.—but found that trying to break performers was not working. Now, under director Torrie Dorrell, Kid Rhino is concentrating on licensed product from McDonald's, Hanna-Barbera and Warner Bros.

"Because we're small, we'll never have the next Barney or Power Rangers," says Dorrell, "so our philosophy is to go for brands with long-term opportunities. We want to put out as much product as we can for those three licensees, without glutting the marketplace."

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Cathy & Marcy

Bill Harley



The Smith Sisters



Rachel Buchman

Jacks And Jills Of All Trades

Low-Profile Children's Artists
Don't Just Sing And Play

By Catherine Lella

Independents

Continued from page 79

but so have a handful of indie labels. In fact, they've flourished during the recent upheavals—not by signing licensing deals, but by releasing audio product by live artists. Virginia Callaway, who owns the High Windy Audio label in Fairview, N.C., sees the indie realm as the area “below the ocean's surface, where everything is calm.” When the majors came and stirred things up, it was like a hurricane on the surface—while, underwater, things were tranquil as ever. “While the majors were jumping in and out, always tumultuous, it was nice being part of the calm that just keeps flowing along,” she says.

Callaway started High Windy Audio in 1986 and since then has released 15 albums, most of them by the label's flagship artist, storyteller David Holt. Holt's “Grandfather's Greatest Hits” was nominated for a Grammy in 1992. The latest release is

“Why The Dog Chases The Cat,” by Holt and Bill Mooney. Notable non-Holt recordings include Pete Seeger's “Stories & Songs For Little Children,” Jay O'Callahan's “The Boy Who Loved Frogs” and Cathy Fink and Marcy Marxer's “Air Guitar.”

Callaway stresses the importance of staking out and filling a niche. “I fell in love with storytelling,” she says, “and had a vision that every child in America should have a story tape. At the time, I saw a lot of storytellers with no retail distribution for their tapes—just stage sales.

“Joan Pelton took my stuff right away,” says Callaway, referring to the president of Waterbury, Vt.-based wholesaler Silo Inc., which along with Rounder Kids is the country's largest independent distributor of children's product. “Also, audio was just hitting bookstores, so I got it in there too.” Shelf space these days, she notes, is more difficult to come by: “It's really hard to compete

Continued on page 92

They sing. They write. They play instruments—often several, and in many musical styles. And they do it all exceptionally well.

And yet you may not be familiar with these super talents. They're not exactly household names...yet.

Cathy & Marcy, aka Cathy Fink and Marcy Marxer, describe their music as having “a direct line to the daily lives of children.” And a sure line it is, strengthened by their consummate skills in singing, songwriting and musicianship—on banjo, guitar, mandolin, hammered dulcimer and a variety of percussion instruments.

At least as varied is their repertoire of traditional and original songs. “We do traditional because of our folk and country music background,” says Fink. “And we want kids' first experience with it to be a wonderful one.” Original songs enter when the duo records albums on a particular theme. Their “Help Yourself” series on A&M, for example, tackles self-esteem, diversity and conflict resolution.

Hat Tricks

Varied, too, are the hats these and most children's artists find themselves wearing. “It was pretty clear we weren't going to make a living doing coffeehouses,” recalls Fink. “So from the very beginning of our career, Marcy and I have been extremely diverse—doing things like performing in schools and at educational conferences, and teaching at music camps. And besides all the artistic hats you wear, you wear the business hat.”

No wonder Cathy & Marcy's albums—on A&M, High Windy and Rounder—become “a mix of songs that are fun and silly, thoughtful and caring, and there to help you think through something.”

“Eclectic” is the word Bill Harley chooses immediately to describe his work. And he has more claim to it than most, for in addition to his music, Bill is a master storyteller.

“All the hats I wear are confusing and wonderful and frustrating,” he muses. “I'm very much a generalist and interested in the connection between language and music.”

That connection finds its way into albums rich in story and song diversity. Harley's 11th and latest release, “Big Big World” (A&M), reflects influences from Cajun to South African

pop. His next two will be more story-driven, and then he'll record albums of camp songs, original songs and adult music. Two of his songs are being published as picture books by August House, and he's just written a play as a result of an invitation to the Sundance Institute.

As if this weren't enough, Harley says, “I'm also working on a kids' radio show that's looking for syndication.” And it's all done with emotional honesty “to entertain parents as well as kids” and humor “to knock things off-center a bit.”

Family Of Folk

The Smith Sisters, Debi and Megan, characterize their music—for both children and adults—as contemporary-traditional folk. “I say folk because it reflects a variety of music,” explains Debi, “though to some it may sound limiting.”

The Smiths' talents are anything but limited. They harmonize as heavenly as that other sibling group, The Everly Brothers. And they add accompaniment from not only guitar and electric bass but also Appalachian dulcimer, Irish bodhran, African kalimba and Pueblo Indian drum. The latter punctuates a Dutch spinning song on their upcoming American Melody release, their second for children.

“Reilly's Goat And Other Songs” hints at the playful nature of the album, which blends original and traditional material. Debi says the title track is “one that Mom remembered; she's good at coming up with weird stuff!” It's the story of a laundry-eating goat who saves his life by coughing up a red shirt to stop a train. The album is also populated with a kite-flying “Dog Named Bill” and “Little Sir Echo,” as well as songs from French, Scottish, Puerto Rican and Navajo traditions.

John McCutcheon likes to think of his music as “inclusive—musically and generationally,” which he credits to his roots in both folk and garage rock 'n' roll. But it was working with Paul Simon that prompted “a real turning point.” Asked to play the hammered dulcimer simply for its sound quality inspired John to think of all his mastered instruments—fiddle, banjo, guitar, autoharp, etc.—in “solely sonic terms” rather than in their traditional contexts.

Similarly, McCutcheon's songs reach parents as well as children, for he writes “adult-friendly stuff on topics with a lot of entry points.” His latest Rounder CD, “Summersongs,” includes songs that celebrate a “Haircut” (scarecut!), “Riding My Bike” and “Metemorphosis,” an original yet classic sailing tune of the midsummer night of the Perseid.

Over the next five years, McCutcheon and songwriting collaborator Si Kahn plan to complete the seasons cycle. But first he's working on an adult album, as well as companions to his “Rainbow Sign” CD, which will feature tales and dances from around the world.

Child Proven

No wonder Rachel Buchman calls her music “engaging and unaffected”; much of it was written in play with children—her own and the preschoolers she teaches.

“Recently, some kids I was teaching came inside and had pebbles in their shoes and socks,” Buchman recounts. “So we started singing about rocks in my pockets, and that become a song. Being with kids gets you to understand where they're at and what they're interested in.”

What interests Buchman is integrating music education, vocabulary and cultural history in her songs. And yet they retain a simple, childlike tone, one that establishes instant rapport with children. Complementing this is her Jean Ritchie-like vocals—naive, direct and perfectly suited to the music.

Buchman also plays a variety of instruments, including guitar, violin, banjo and harmonica. But there's one newly acquired hat she would like to relinquish. “Being my own manager and agent has my desk six inches deep in paperwork,” she laments. She would like to move on to her next Rounder release—following “Songs And Games From Around The World” and “Jewish Holiday Songs For Children”—which will feature songs about the natural world. ■

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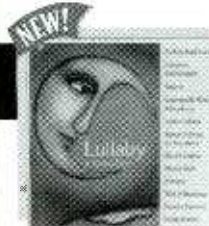
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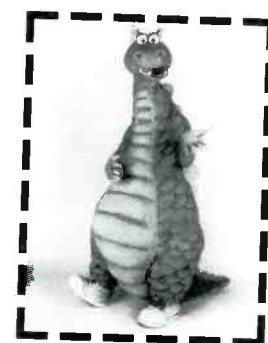
License

Continued from page 87

Even a major licensee like McDonald's presents a challenge in the marketing department, according to Dorrell. Kid Rhino is unable to sell its "McDonaldland" albums in the McDonald's stores themselves, as they're franchises; what Kid Rhino can do is promote the product via tray liners, Happy Meals, etc.

The Live Mix

Interestingly, Kid Rhino plans a children's compilation with live artists some time this year. "We're doing the project in conjunction with Ben & Jerry's Ice Cream, with some proceeds going to charity," says Dorrell, who prior to overseeing Kid Rhino ran the live-artist division at Walt Disney Records. "I have great respect for per-



Dudley The Dragon

formers and haven't given up on them."

In fact, some see licensed product as a potential growth area for the songs written by children's artists—if not necessarily for the artists themselves. Regina Kelland, director of children's product for A&M, thinks the labels dealing in licenses would do well "to hire kids' singer-songwriters to contribute material. They'd get the best of both worlds."

A&M is the only major label to have continuously operated a children's division over the last decade. Though the label's best-selling act is Shari Lewis and her puppet character Lamb Chop, a TV-driven property, A&M maintains a relatively sizable roster of live artists, including Bill Harley, Cathy & Marey, Linda Arnold and Frank Cappelli. "Though some of the licensed-character audio out there is good," Kelland observes, "using the work of kids' singer-songwriters would raise the quality a notch or two."

Sony Wonder's Mancuso-Winding agrees that licensed-property audio affords opportunities for talented songwriters' work—and possibly even the artists themselves, in time. "If we can turn our companies into profit centers," she says, "then maybe we'll be able to go back and break performing artists. But we have to establish ourselves as a business first." ■

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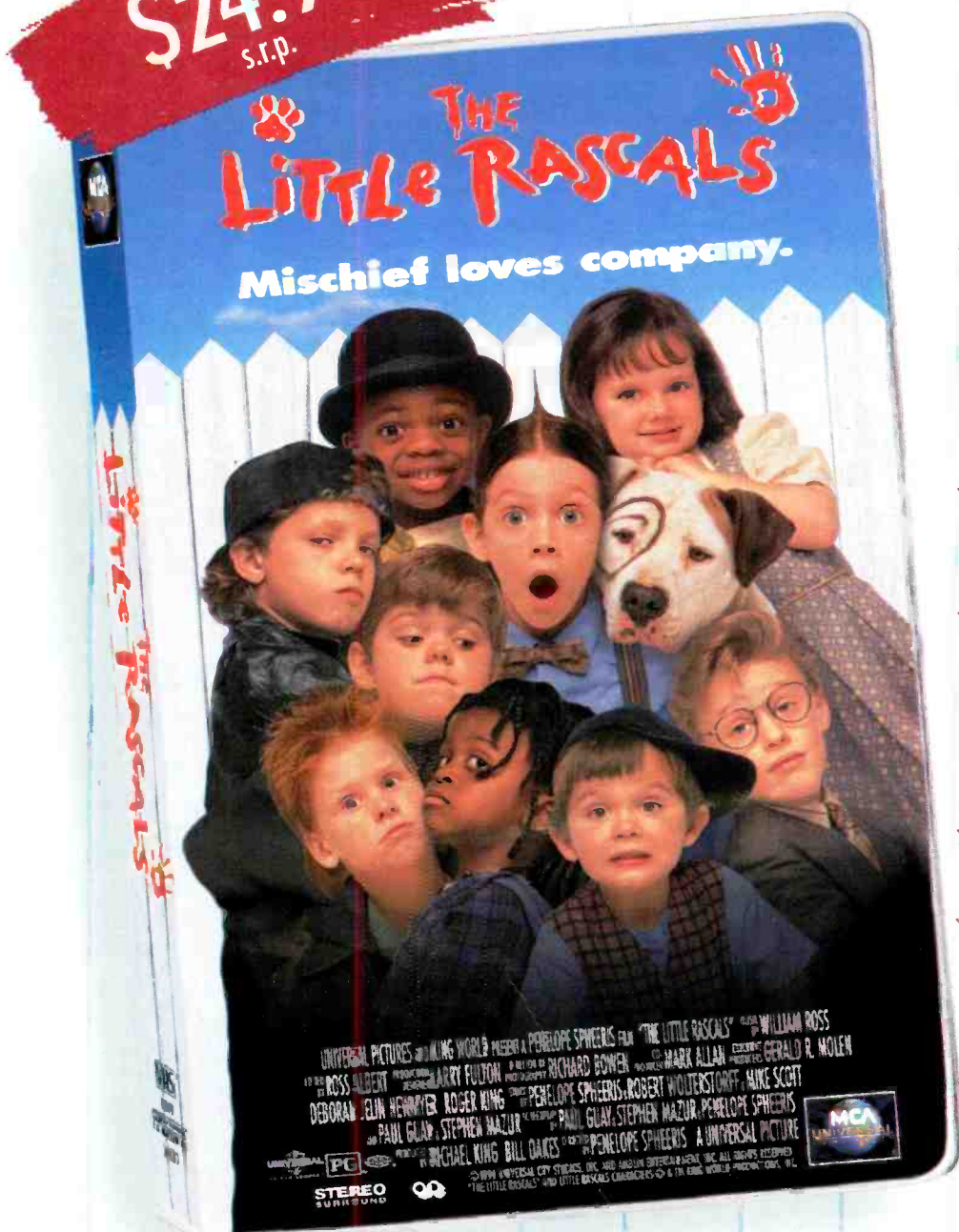
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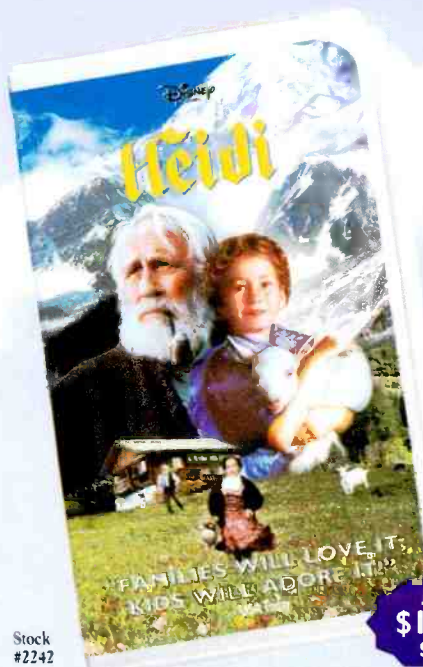
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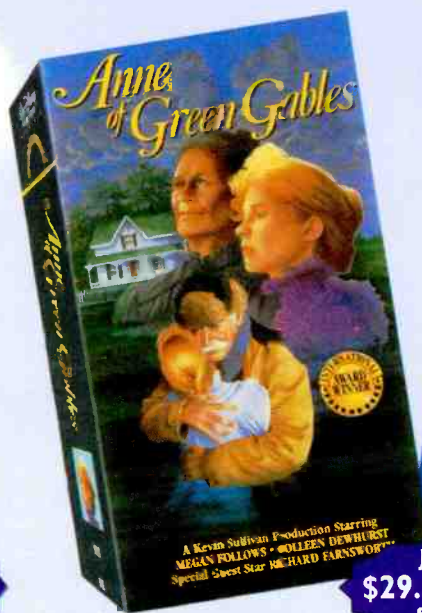
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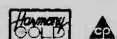


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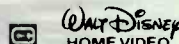
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Independents

Continued from page 88

with "The Lion King"

If Callaway has any advice for artists operating their own labels, it's that "the artist should not be the business person. You can't afford *not* to have someone help you, even if for a few days a week." Callaway's own "right-arm person, Joni Banett, oversees bookings, airline tickets, invoicing, the phone—and is here for me to bounce questions off of." This leaves Callaway time "to have a life."

Remembering The Little People

Living life as they want, and running their business as they want, is also the modus operandi of Leib and Linda Ostrow, founders of the Music For Little People label. Located in a redwood forest 200 miles north of San Francisco, in Redway, Calif., MFLP was until recently a three-pronged operation: a record label, distributor and mail-order catalog. Last fall, the Ostrows sold the wholesale division to Rounder, which renamed it Rounder Kids. At press time, the catalog division was being sold to the Welk Group in Santa Monica, Calif.

"We grew too fast and got into too many things," says Leib Ostrow. "My passion is doing music."

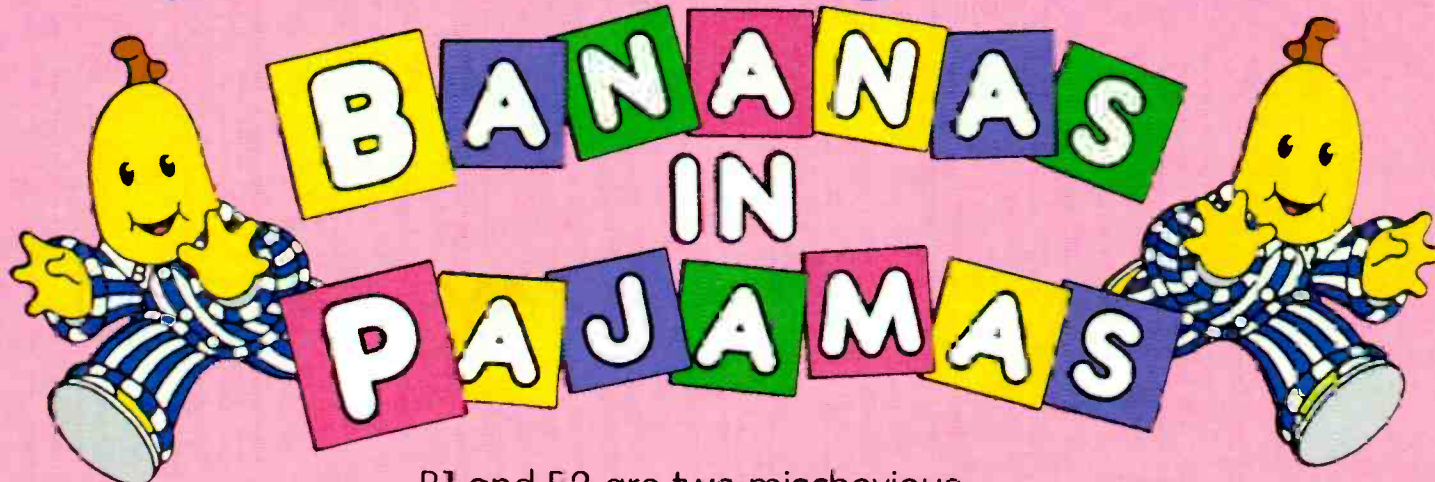
The MFLP label has been growing: sales are three times what they were two years ago, according to Ostrow. Over the last few years, the label has evolved into a showcase for established pop and ethnic music artists who wish to release children's albums. Two 1994 recordings, Ladysmith Black Mambazo's "Gift Of The Tortoise" and the multi-artist "Lullaby: A Collection," spent many weeks on Billboard's World Music Chart; MFLP's most recent release is Los Lobos' "Papa's Dream." Others who have recorded children's albums for MFLP include Buckwheat Zydeco, Cedella Marley Booker, Taj Mahal and Maria Muldaur.

Major Support

Warner Bros. Records owns a minority interest in MFLP—and distributes selected product in record stores—but Ostrow says. "They've given us the freedom to run the company." Last year's executive upheavals at Warner Bros. led to uncertainty at MFLP, but now, he says, "Things are really working out. Danny Goldberg is a record person and is committed to supporting us." New executive VP David Altschul, who produced MFLP's recent release "A Child's Celebration Of Broadway," is passionate about children's music, says Ostrow, especially the multicultural, non-violent, earth-friendly music that is MFLP's stock

Continued on page 94

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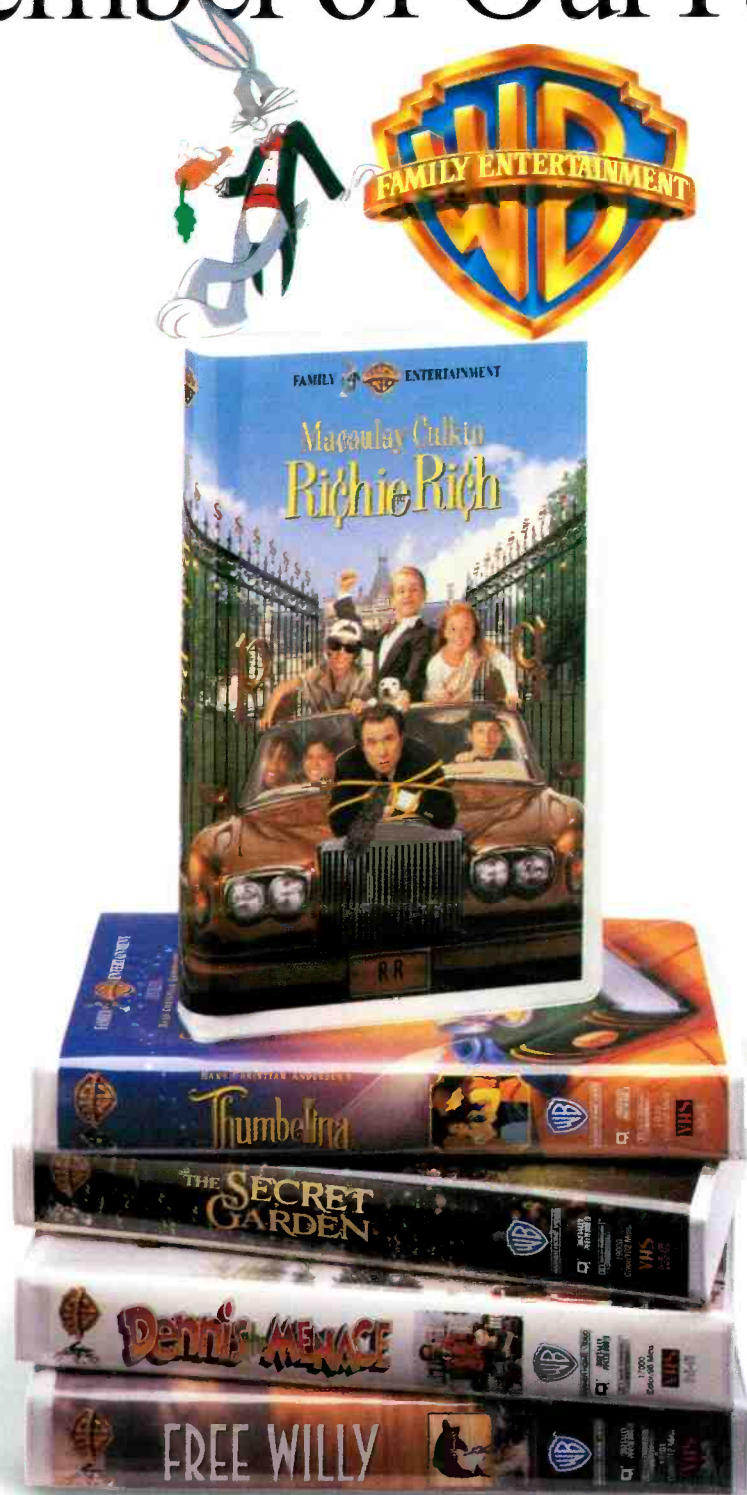
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Independents

Continued from page 92

in trade. "Even if we're not making a lot of money, they're still supporting us," says Ostrow.

The Warner Bros. relationship has "helped us license stuff and develop relationships with artists we wouldn't have otherwise," Ostrow says. "It allowed us to go to South Africa to record Ladysmith, and to New Orleans to cut Buckwheat's 'Choo Choo Boogaloo.'" Johnny Clegg is on Ostrow's current wish list, and he'd also like to do a Native American album. Upcoming projects include "The Gift: A Musical Journey Through Parenthood." The compilation of songs written by pop artists for their own children features such artists as Joni Mitchell, John Lennon



Ladysmith Black Mambazo

and Jackson Browne. Another compilation, "Big Country For Little People," features Randy Travis, Faith Hill, Charlie Daniels, Crystal Gayle and others.

"We're really a hybrid that bridges both worlds, independent and major label," says Ostrow. "Everyone has horror stories about the majors, but I have nothing but good to say about Warner Bros."

Classic Genres

MFLP has its celebrity-kids'-album niche, and High Windy Audio its storytelling corner. An even more exclusive area of concentration is classical music for kids, and one label has it virtually sewn up: Toronto-based The Children's Group, whose imprint Susan Hammond's Classical Kids has been producing consistently superlative work for years (and whose North American sales have reached 1.5 million units). Its six audio titles combine the works of renowned composers with child-friendly storylines. "Beethoven Lives Upstairs" and "Tchaikovsky Discovers America" are also available in lustrous picture-book form, and both productions tour extensively as live symphony shows.

The Children's Group, another example of an independent label with major distribution (in this case, BMG Kidz), also features a live artist on its roster: veteran kids' performer Fred Penner, whose catalog includes nine

Continued on page 96



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audio and three video titles. The American Melody label in Guilford, Conn., is supporting another musical tradition: homegrown bluegrass and folk. Label founder Phil Rosenthal began American Melody in 1984, when he was still a member of progressive bluegrass outfit the Seldom Scene. Rosenthal, who last year was named Connecticut State Troubadour, has maintained an artist roster that includes himself and his family, the Smith Sisters, Max Showalter, Syniah and Jeff McQuillan, and Dave "The Garden Song" Mallett, for over a decade. American Melody's biggest sellers, he says, are its three oldest titles: Rosenthal's own "Turkey In The Straw," Jonathan Edwards' "Little Hands" and "Grandma's Patchwork Quilt"—proof of the ever-green nature of children's audio sales.

"Our ideal goal is to release at least two titles a year," says Rosenthal, who observes that his eight-track American Melody Recording Studio has become a full sideline business.

Rosenthal, who admits that marketing is not his strong point, says that positive press and numerous awards have helped build American Melody's audience. "Our philosophy is just to make the best quality recordings we can—that's our marketing strategy." ■

Live Show

Continued from page 84

games, as well as sponsors' booths with displays and samples. Each event averaged 35 local booths and 20 national ones that traveled with the tour, according to Derella.

"It's a new spin on an old idea—like a folk festival or a jazz festival for children," says McNie. "What makes Kids Jam unique and good is that it's more than a concert or trade fair. It's a whole package of entertainment, education and fun."

The average attendance at Kids Jam USA was 5,000 people at each of the seven events, according to Derella, who says it even outsold "Sesame Street Live" in Melbourne, Fla. It also provided new exposure for both developing and established artists.

A second package, Kids Jamboree, has been compiled by the Simon agency. But unlike the multi-attraction Kids Jam USA, Kids Jamboree focuses primarily on live performances, rotating in artists for each location.

Live music now has additional competition from the explosion of home-entertainment products, interactive games, children's programming and music television. "The sell-through video market exploded with children's product, and, for the same \$14.95 price, you get a lot more mileage [with videos] than with live concerts," says Bloom.

How then can live performances keep audiences happy? For one, the shows are always "fresh," according to Raffi. For example, Sharon, Lois & Bram have begun to market themselves as a package, such as their "Winter Singalong" holiday shows.

"Each tour has a look and well-conceived focus and theme to it," says McNie. "Many people have already seen Sharon, Lois & Bram, so we have to create a new reason to come and we have to deliver. It's not enough just to come out with another great record or concert." ■



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Children's Audio Video

New Companies

Continued from page 84

Boomers of Las Vegas, Nev., founded by Pamela Benjamin, focuses on independent artists. As head of Pamela Benjamin Public Relations, Benjamin had worked with such big-name clients as Mary-Kate and Ashley Olsen and Jim Henson Records. But when deciding to form a children's marketing firm, she and partner Luisa Riano-Anderson chose to work with independent artists. The roster includes Dr. Steve Butler, a dentist who writes '50s- and '60s-style pop music for kids with humorous lyrics, and singer/songwriter Fritzie, whose album "My Treasure Chest" features R&B, country, folk and rock-influenced tracks.

"We promote our artists very heavily," Benjamin says. "First we send out press releases with the 800 numbers or P.O. boxes of the independents. We get reviews in parenting publications or newspapers. We do children's radio promotions, with an active list of over 40 stations. We provide tapes to give away on the air as prizes, bartering for advertising time. In March, we plan to go on-line with an on-line catalog, where people can find out about the tapes and order them directly through their computer." Benjamin tries to keep the price low by doing collective mailings. "We get four or five independent artists and put them together in one pack-

age, grouped by theme—artists doing music for toddlers, for example, or a group of releases aimed at 5- to 7-year-olds."

Small Circle Of Clients

Playground Entertainment Marketing in Glendale, Calif., founded three years ago by Kathleen Bywater, does intensive promotion and marketing campaigns for no more than five clients at a time. Clients have included Barney, the Mighty Morphin Power Rangers, Raffi, and Sharon, Lois & Bram.

"When we take a client on, we do a blanket mailing to 4,000 retail accounts," says Bywater. "Then we do follow-up calls to every single account, to find out if they're going to order, if they need posters or display material—anything we can do to make sure the product doesn't come back."

Playground's take-no-prisoners strategy includes phone calls to educational centers, children's radio stations, syndicated networks and regional cable TV outlets; in-store appearances and national contests; direct mailings and samples to retailers, distributors, and children's and parenting publications; and a weekly comprehensive retail report providing the client with information on all progress.

For the Power Rangers, Playground organized a contest with Blockbuster Video, flying 20 winners

from 10 major markets in to meet the Rangers and getting airtime on 10 Top 40 stations to announce the event.

"We specialize in marketing plans that close the circle," says Bywater, explaining, "We got free airline tickets from Continental in exchange for free airtime on the Top 40 sta-



Dr. Steve Butler

tions. We got \$700,000 worth of free advertising on radio, because, in exchange, the radio stations got the hottest property in the industry—the Power Rangers."

Getting Organized

The American Academy Of Children's Entertainment (AAACE) is not a marketing company, but a two-

year-old, New York-based, non-profit trade organization of children's entertainment professionals that does everything it can to help and publicize its members. The group currently has 150 members, including performers Joanie Bartels, Bob McGrath, Shari Lewis, and Sharon, Lois & Bram; writers Maurice Sendak and Paul Tripp; and executives Fred Seibert of Hanna-Barbera, Regina Kelland of A&M Records and Craig Shemin of Jim Henson Productions.

AAACE is working on a "Kids Music Sampler Pack," featuring three full-length cassettes from different artists for \$9.95. "If you go into a store and see a Sesame Street tape and a tape of someone you're not familiar with, and they're both \$10, which are you going to buy?" AAACE president Bill Weber asks rhetorically. "But if you see a beautifully packaged set of three tapes by three different artists, and maybe you're vaguely aware of one of them, you'll be willing to give it a try."

AAACE is also holding a children's-entertainment conference Oct. 9-10 in Orlando, Fla., as part of Fun Expo, a trade show for amusement parks, entertainment centers and children's museums. "Our members will have a stage there so that they can be hired by these venues," says Weber. "We will also be debuting an annual book, 'Who's Who In Children's Entertainment,' to make it easy to contact artists." ■



Chuck McCann, Soupy Sales, Sonny Fox and Zacherle show off their AAACE Achievement Awards

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Kid Vid

Continued from page 80

best-seller, is a virtual paean to the machines of cross-generational interest. With its chugs-and-whistles audio, the video gives preschoolers not only a sense of trains' rhythms but also a chance to self-narrate.

Vermont Story Works, of Vergennes, uses narration and music quite well in its burgeoning library. Current offerings include "Baby Animals," complete with llamas and emus, and "Let's Go To The Farm," a bargain at just \$14.95 for 60 minutes. "Farm" is genially hosted by farmhand Mac, who provides not so much a tour as a day in the life of a dairy farm. All the hard work is analogized for kids: The cows' feed mix is called "a salad," and giving them new hay is "changing sheets." Moving things along is a lively bluegrass accompaniment.

Vermont Story Works' "Let's Build A Playhouse" is due out in spring, and two releases are slated for summer.

Los Angeles-based Bogner Entertainment Inc. (BEI), has been known for its puppeted "Musical Classics For Children" ("The Nutcracker," "Peter And The Wolf"). With "Introduction To Puppet

Making," the company delved into how-to, from which it is branching out even further into interactive video.

"Kids Make Music" offers an exceptional look at just that, under the guidance of music expert Lynn Kleiner, M.A. Attractively colorful and perfectly paced, the video shows Kleiner engaging preschoolers in singing, dancing, listening, learning, playing and moving to all kinds of music. With recent research on intelligence gains with instrument-playing, parents should flock to this video—and it's fun, too. A sequel is planned, as are BEI ventures in CD-ROM, feature films and public television.

Blackboard Entertainment, based in San Francisco, has teamed up with Red Sky Films to produce the new "You Can" series for kids. Founded by mother Marcela Davison Aviles to create "30 minutes of worthwhile entertainment," the line boasts fine photography, bright original music and expert editing.

"You Can Ride A Horse," the debut title hosted by a genuinely enthusiastic girl, highlights equine variety as well as a step-by-step guide to grooming, riding and caring for a horse. Blackboard will soon follow up with "You Can Be An Artist" and "You Can Fly A Kite." ■

A Grammaphone For A Bananaphone?

RAFFI

Bananaphone

MCAC/D-11115 (Blister Pack MCAC-11229)

Raffi's latest release is more than just an album with a peel.

Bananaphone also just received a Grammy nomination for Best Musical Album for Children.

That nomination joins the bunches of accolades received by Raffi over his twenty fruitful years of performing music. But what thrills this internationally acclaimed artist more than anything else is the fervent adoration of his fans.



And we're not just talking kids here.

Many of the millions of children who stomped and clapped and sang along with Raffi back in the '70s are now parents themselves. And though they claim they're now purchasing his albums for their kids, listening to such delightful songs as "Shake A Toe," "The Gorilla Song" and "Bananaphone" (all available on CD as well as cassette) is a joy no child-at-heart can resist.

Also Available

Raffi On Broadway
MCAC/D/V-10709

Raffi In Concert With The Rise And Shine Band
MCA/C/JD-10035

Baby Beluga
MCA/C/JD-10036 (Blister Pack MCAC-11250)

Singable Songs For The Very Young
MCA/C/JD-10037 (Blister Pack MCAC-11251)

More Singable Songs
MCA/C/JD-10038 (Blister Pack MCAC-11252)

Everything Grows
MCA/C/JD-10039

One Light, One Sun
MCA/C/JD-10040 (Blister Pack MCAC-11253)

Corner Grocery Store
MCA/C/JD-10041

Rise And Shine
MCA/C/JD-10042 (Blister Pack MCAC-11254)

Raffi's Christmas Album
MCA/C/JD-10043

Evergreen Everblue
MCA/C/JD-10060

Raffi In Concert With The Rise And Shine Band
VIDEO - MCAV-10975

A Young Children's Concert With Raffi
VIDEO - MCAV-10976

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

DOUG HOPKINS, formerly head of Advision Studios, has launched a mobile recording operation called A2D, which will house a custom-built MTA console designed by **Malcolm Toft**, formerly head of console manufacturer Trident.

In a move unusual for Toft, long associated with split consoles, the desk is a space-saving, 54-channel, in-line model that will be developed into the Series 990 desk, to be launched later this year with modifications aimed at studio recording.

Hopkins says the development takes him back to his roots and the business he always enjoyed. "Toft has a great reputation in the music business and was prepared to build what we wanted even though it was a departure for him," says Hopkins. "We've taken the best features of types of in-line and what we liked about the old Helios desk days and taken it one step further."

THE CAMDEN PALACE nightclub in London has undergone a 2 million pound refit that includes a 20 kW Court Club 8000 System—a five-way version of the Black Box with flown and stage side fills, wedge monitors, and LX Series delays. Consoles are a Soundcraft Vienna II for FOH and D-Mix 1000 for the DJ desk.

New London venue Caesars Palace in Streatham has installed a Court Acoustics system comprising TR750 3-way trapezoids with DSB2000 2x18 bass bins, LX series compact trapezoids, and SM750 bi-amped wedges.

MGM CINEMAS is embarking on a program of installing Dolby Digital starting with 40 of its 400 screens. This will include the nine screens of a new multiplex in Northampton (the first in the U.K.), the Hammersmith and Shaftesbury Avenue locations, and one screen in each of 17 multiplexes.

"Installations of these systems by cinema operators has been delayed by the wide choice of alternative systems," says MGM U.K. managing director **Mike Sommers**. "MGM believes that this is to the detriment of the cinema experience, and we have therefore chosen to give wide installation to the system in which we have most confidence, to encourage our suppliers to provide the maximum range of movies compatible with this method of reproduction."

STUDIO AUDIO & VIDEO, manufacturers of the Sadie digital audio workstation, has announced record sales and profits for its third financial year ending Oct. 31, 1994. Turnover increased to 3 million pounds (compared to 1.5 million pounds in 1993), and operating profits were up to 552,000 pounds (compared with 215,000 pounds in 1993). 560 Sadie systems were installed during 1994, bringing the total in the field to 745 in just over two years.

SWITZERLAND

STUDER has capped its redefined Dyaxis II range of DAWs with the PostTrio, which is optimized for postproduction. This comes on the heels of the launch of the IIb stripped-down Dyaxis II and the Iii InterMix processor version.

Studer U.K. GM **Brian Whittaker** describes the changes as "an expansion of the range. To provide more inputs and outputs in one box, Studer created the Iii, which has the upgradability required to take it up to the PostTrio."

PostTrio offers 8- to 24-disc channels of simultaneous record/playback, 16 to 72 freely assignable I/O channels, and 16 to 48 totally automated mixer strips, in addition to the 128-channel InterMix local serial network, the MultiDesk hardware controller, and Lexicon's NuVerb digital effects card.

AUSTRIA

FAIRLIGHT installed 10 MF3 digital audio workstations throughout Europe in December and January.

Mainframe systems went to ORF in Austria, Heissicher Rundfunk in Germany, Antenne 2 in France, Triarios Corp. in Moscow (two systems), Essex Radio and Zoo Studios in the U.K., and Gest Music in Barcelona, with two Mini systems going to REN TV in Moscow.

Fairlight also has restructured its sales and marketing operations with three key appointments. **John Lancken** becomes international sales and marketing manager, **Nick Cook** (formerly of SSL) becomes director of European operations, and **Wayne Freeman** becomes CEO of newly formed Fairlight USA.

THE NETHERLANDS

AUGAN announced its three-target development plan for its OMX magneto-optical-disc-based digital audio workstations.

All machines will become switchable to 16-, 20-, and 24-bit operation, and Augan's networking capabilities will be enhanced with the arrival of 100Mbit links next year, but the imminent arrival of the 2.6-gigabyte MO drive will be the most significant development.

"In the next six months, we will release a machine that is capable of playing back eight channels of audio from one drive and has video on the other drive, which is truly OMF compatible," says Augan managing director **Jan de Wit**. "You'll be able to take optical discs or hard discs from an Avid system with the video and audio part. Nobody wants to hook up a video machine, and even those with random-access video players still have to transfer the video part. We're talking about simply plugging it in."

Future Disc Masters Teamwork Studio Expands Steadily, Innovatively

■ BY PAUL VERNA

NEW YORK—When Gary Rice and Steve Hall founded Future Disc Systems Inc. as a one-room mastering studio 14 years ago, they had enough foresight to build it in a large space. So large, in fact, that the company has been able to grow into a state-of-the-art, five-studio complex without having to move, and it is plotting further expansion in 1995.

The growth plans underscore Future Disc's continued financial health, according to Rice, president and CEO of the privately held, 10-employee company. In January, Future Disc enjoyed a 14% increase in business over the same period last year, says Rice. For the fiscal year ending June 30, he projects 10%-12% growth over the previous fiscal year.

"Growth is pretty steady," says Rice. "We've always expanded. We start busting at the seams, so we increase the staff or we build another studio. It looks like this year we're getting close to that feeling again. In order to continue to accommodate the clients as efficiently as we can, we're considering

an expansion."

Future Disc currently occupies half of an 8,000-square-foot building with plenty of vacant and warehouse space, according to Rice.

Hall, who is VP and chief engineer, will be the direct beneficiary of the new room when it is built. So far, he has shared Studio 2 with fellow engineer Tom Baker, who is "really coming into his own big time," says Hall.

Studio 6—scheduled to be completed sometime this year—will be "the most hi-tech audiophile room that I know," says Hall. "I really enjoy putting a new facility together with the best technology and the best acoustical know-how we can muster."

While the sharing arrangement is unusual in the mastering community, it reflects Future Disc's philosophy of servicing the client rather than encouraging competition among engineers, according to Hall. He says further evidence of Future Disc's client orientation is in its network setup, which expedites the mastering process by allowing an assistant engineer in an editing room to do follow-up work on a project after the main engineer has

moved on to the next session.

The streamlined formula has worked wonders for the facility. In the past few years, it has attracted such major-league clients as George Harrison, Madonna, Tom Petty, Rod Stewart, Janet Jackson, k.d. lang, UB40, Luther Vandross, Stone Temple Pilots, and others.

Future Disc's staff is rounded out by Eddie Schreyer, a veteran of Capitol and MCA/Whitney who joined the facility in 1989 and has since mastered albums for some of the top names in the business, including Alice In Chains, Babyface, Boyz II Men, Candlebox, George Michael, Jane's Addiction, Offspring, Stevie Nicks, and Take 6.

Future Disc is one of the few remaining facilities that still does a substantial business in disc-cutting, according to Rice. He says one of the five rooms is devoted exclusively to cutting lacquers for alternative rock and dance vinyl.

Future Disc recently upgraded its main mastering suites, Studios 1 and 2, with Manley 20-bit A-D and D-A converters, which Hall says have "made an enormous improvement." He adds, "The better things get, the better we can hear."

AUDIO TRACK

NEW YORK

ATLANTIC RECORDS artist **Juliana Hatfield** was at the Magic Shop working on overdubs and mixes for her next release. **Sean Slade** and **Paul Q. Kolderie** co-produced and co-engineered the project... **Fred Schneider** of the B-52's stopped at Baby Monster Studios to cut vocals for his version of "Coconut" for the upcoming tribute album to the late **Harry Nilsson**. **John Agnello** engineered and co-produced the project with **Richard Barone**. **The Roches** were also at the studio with producer **Mark Johnson**, recording "Space-man" for the same project. **Ian Bryan** engineered those sessions... **Lach & the Sextet Offensive** tracked and mixed an upcoming project at **Martin Bisi's B.C. Studios** in Brooklyn, N.Y. **Paul Wexler** produced, and Bisi engineered. Additional tracking was done at Baby Monster.

NASHVILLE

AT MANZANITA RECORDING Studios in nearby Arrington, Tenn., Warner Alliance recording artist **Kim Boyce** has begun work on a Spanish-language version of her hit album "By Faith." Sessions are being co-produced by **Robert White Johnson** and **Wild Bill Cuomo**, who is also handling engineering chores behind the Trident 80-B console.

LOS ANGELES

KARAMBOLAGE recording artist **Kris Kristofferson** was at Brooklyn Recording Studios working on an upcoming album with producer **Don Was**. Engineering chores were

handled by **Ed Cherney**. Was and Cherney also finished mixing the upcoming Karambolage release from **Jonell Mosser**. **Ronnie "Extra Cilantro" Rivera** assisted on both projects... At Aire LA Studios, **Silas/MCA** recording artist **Chanté Moore** remixed "Old School Lovin'" with producers **Jeff Gill** and **Louil Silas**. **Michael Nally** engineered the project behind the SSL 4064.

OTHER LOCATIONS

DOS RECORDING ARTIST **Stephen Bruton** is back at the Hit Shack

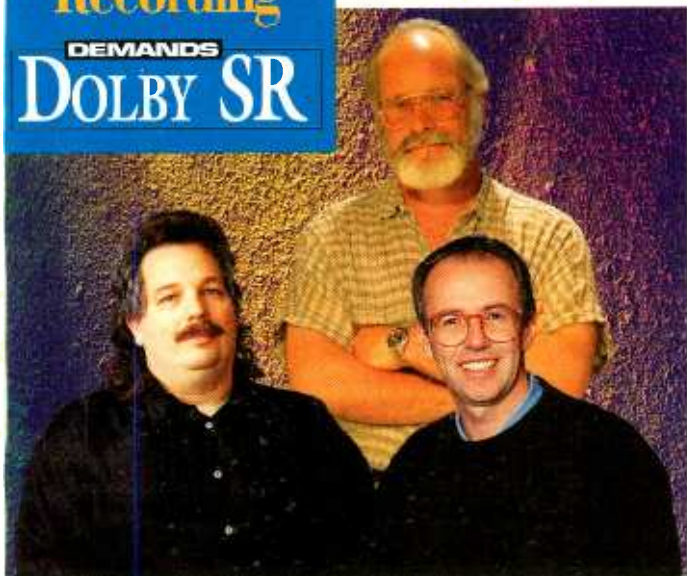
in Austin, Texas, working on the follow-up to his critically acclaimed solo debut, "What It Is." **Tom Canning** is producing the project and **Dave McNair** is engineering behind the Mackie console... **The Son Lewis Blues Band** was at Honeywind Studios in Weston, Conn., working on vocal tracks for an upcoming project on Kicking Mule Records. **Bob Messinger** produced the sessions, while **Fred Hellerman** engineered on the Alesis ADAT recorder.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Cross Their Hearts. New Benson recording group Three Crosses has been working on its debut album with noted producer Barry Beckett at Masterfonics in Nashville. Shown standing, from left, are band members Stephen Pasch, Ralph Barrientos, and Ed Nicholson. Seated, from left, are Beckett; Wes Farrell, CEO of Benson parent Music Entertainment Group; and Ken Pennell, VP of A&R at Benson.

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DOLBY SR



Clockwise from top: David Hewitt, Guy Charbonneau, Kooster McAllister

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David Hewitt, Remote Recording Services

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Guy Charbonneau, Le Mobile

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Kooster McAllister, Record Plant Remote

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Pro Audio

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 11, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	CREEP TLC/ D. Austin (Laface/Arista)	BABY Brandy/ K. Crouch (Atlantic)	MI VIDA LOCA Pam Tillis/ P. Tillis S. Fischell (Arista)	WHEN I COME AROUND Green Day/ R. Cavallo (Warner Bros.)	BIG POPPA/ WARNING The Notorious B.I.G./ (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	STUDIO 56 (Los Angeles) Booker T. Jones III	TREASURE ISLE (Nashville) Mike Poole	FANTASY (Berkely, CA) Neil King	HIT FACTORY (New York) Rick Travali
RECORDING CONSOLE(S)	SSL 6056E/G	Trident 80B	Trident 80C	Neve 8108/ Trident Series 80	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Alesis ADAT	Sony APR 24	Studer A800	Studer 800
STUDIO MONITOR(S)	Custom TAD	JBL	Augsperger Yamaha NS10	Custom Augsperger UREI 813 Sierra Hidley SMIII	Augsperger Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Ampex 499	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	D.A.R.P. (Atlanta, GA) Alvin Speights	STUDIO 56 (Los Angeles) Booker T. Jones III	WOODLAND DIGITAL (Nashville) Chuck Ainlay	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	SSL 4056G	Neve VR60	Neve VR 60 with Flying Faders	Neve 8128 with Flying Faders	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Alesis ADAT	Soundtools	Studer A827	Studer A800
STUDIO MONITOR(S)	Custom TAD	JBL	Westlake Steve Durr	Custom Augsperger	Augsperger Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Ampex 467	Ampex 499	Ampex 467
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Herb Powers	BERNIE GRUNDMAN Brian Gardner	GEORETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	HIT FACTORY Calton Batts
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing

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LABELS, FESTIVALS CELEBRATE PURCELL'S 300TH

(Continued from page 1)

several large-scale theater works in a now-defunct form, the "semi-opera."

In the U.K., where Purcell is revered, and debates are waged as to whether he is in fact England's greatest composer, there is considerable activity and excitement connected with the 300th anniversary of the year of his death. Yet, apart from the hour-long "Dido" and some of Purcell's songs, his music has, for the most part, been the province of early music performers in the U.S., only a few of whom record.

Born in 1659, Henry Purcell benefited from the Restoration of the monarchy in England. Charles II, in exile at the court of Louis XIV during Oliver Cromwell's Protectorate, returned to England in 1660, determined to re-create the splendors of the French court at home. The arts, once again under the patronage of the Crown, flourished. Purcell was trained in the choir of the Chapel Royal, appointed composer to the Royal Violins in 1677, and organist to Westminster Abbey in 1679. As composer to the Crown and the Abbey, seat of the Anglican church, he wrote splendid sacred anthems, as well as odes and welcome songs for members of the royal family.

James II succeeded Charles in 1685. A Catholic, he created an alternative Chapel Royal, so Purcell, though keeping his royal posts, wrote less court music and more chamber music and songs for publication and performance by ama-

teurs. In 1688, when William III (not a music lover) came to the throne, Purcell's court work was reduced even more, so the composer turned his talents to other fields, particularly the theater. Opera was not yet staged in London, but Purcell supplied incidental music and songs for plays, and created several "semi-operas," plays with staged musical interludes, including "King Arthur," "The Fairy Queen," and "The Indian Queen." (Semi-operas don't fit into contemporary performance formats—they are neither plays nor operas—and so these works have, for the most part, been heard only in excerpted versions.)

The early-music movement revitalized Purcell in this century. Alfred Deller, the English counter-tenor, and his Deller Consort launched the Purcell renaissance in the 1950s. In the last two decades, a flock of (mostly British) early-music performers, such as John Eliot Gardiner, Andrew Parrott, Nicholas McGegan, Trevor Pinnock, and Roger Norrington, with period instruments and scholarship at their service—to say nothing of record companies behind them—have begun to mine the riches of this vast treasure trove.

Harmonia Mundi, of course, has a large reservoir of Purcell and in January issued "A Purcell Companion," a boxed set of six CDs that sells for the price of three. Its selections from the label's catalog include "Dido And Aeneas" with William Christie and Les Art

Florissants, excerpts from "King Arthur" with the Deller Consort, plus songs, chamber music, organ works, and the funeral music for Queen Mary.

Harmonia Mundi also has put out a Purcell catalog, detailing its Purcell recordings, which is boxed with the set, as well as shipped individually to stores. Harmonia Mundi is offering the box as a fundraising premium to radio stations. However, the label is focusing on the early-music market and is not anticipating any great crossover interest.

Hyperion (distributed in the U.S. by Harmonia Mundi USA) gets the prize for completeness: It has released Purcell's "Complete Anthems And Services" on 11 CDs, the "Complete Odes And Welcome Songs" on eight CDs, and the "Secular Solo Songs" on three CDs, all with Robert King and the King's Consort. "Odes And Welcome Songs" also will be available in the spring as a boxed set.

Hyperion also has issued a half-dozen other assorted Purcell discs, including "Essential Purcell," which features such Purcell favorites as "Dido's Lament," "Fairest Isle," and "Hail, Bright Cecilia." The label's dedicated Purcell brochure points out that two of its artist-scholars, Robert King and Peter Holman, recently have published books on the composer.

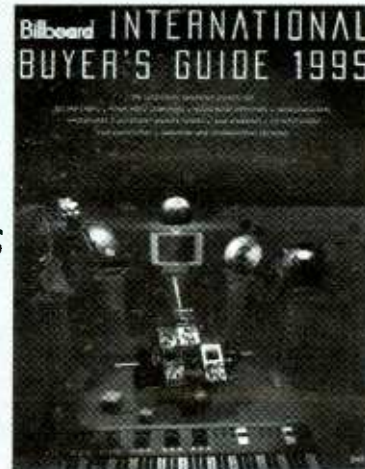
Harmonia Mundi is not relying simply on its back catalog to push Purcell. One of the few labels to record American early-music art-

(Continued on next page)

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FALLING STOCKS

(Continued from page 65)

recorded videocassettes in their stores—Trans World and Musiland have their own video sell-through chains—but music is the dominant product category for companies like Musiland, Trans World, Spec's, and National Record Mart. Chains specializing in video only, however, are doing much better on Wall Street. Because they rent tapes to consumers—a high-margin business—rather than selling them, these companies have not been either victims or perpetrators of price wars.

Now that the Big Daddy of video retail, Blockbuster, is a subsidiary of entertainment conglomerate Viacom, the only pure-play, publicly held video retailers are companies like Hollywood Entertainment and Movie Gallery, which both have been hot stocks in the past year. Hollywood Entertainment saw its stock soar 151% last year; it's now down about 30% from its high, but still is selling at a rich multiple of 50 times earnings. Movie Gallery's stock rose 73% last year; it is also down about 30% from its high.

For years, Wall Street scorned Blockbuster because of the video-on-demand threat. According to that scenario, consumers will be able to order movies directly from their homes via the TV rather than go out and rent them from stores. But delays in tests of video-on-demand, coupled with more realistic estimates of its eventual cost to the consumer and the timetable for its full-fledged rollout, have softened the concerns of the imminent death of video retailing.

LABELS, FESTIVALS CELEBRATE PURCELL'S 300TH

(Continued from preceding page)

ists, Harmonia Mundi USA released a well-reviewed new "Dido" with Nicholas McGegan and his Bay Area-based Philharmonia Baroque Orchestra last fall, and this month the label will put out "With Charming Notes," a disc of (mostly) Purcell songs and instrumental music with McGegan's chamber group, Arcadian Academy, and the soprano Christine Brandes.

The latter release is pegged to a two-day Purcell event March 17-18 at the Metropolitan Museum in New York and will be available for sale at the museum bookstore. Called "Henry Purcell: A Century Of Stuart Patronage," the event will offer concerts and lectures about Purcell and his historical and cultural context. (One of the Purcell concerts also will be performed at the University Of Chicago, and at SUNY Stonybrook.)

Another label that plans to put some muscle behind Purcell is Erato, which is part of the Warner Classics family. William Christie and the French-based Les Arts Florissants, who in 1994 left Harmonia Mundi to join Erato, have two Purcell discs due this year: "Dido And Aeneas" in March and "King Arthur" planned for June. Late March is likely to be a big push time for the label, because "Les Arts," which has a big following in New York, performs "King Arthur" in a concert version at the Brooklyn Academy Of Music on March 31 and April 1.

Marketing plans still are being formulated for the Christie re-

leases, but Ellen Schantz of Erato says Christie is "a priority artist, and he will get lots of attention, especially since he's coming here." An indication of just how high a priority is the fact that the group is recording "King Arthur" in February—a quick turnover for a June release. The pioneering recordings of Purcell made by Gardiner and the English Baroque Soloists and Monteverdi Choir on Erato in 1976 are being rereleased in England, but not in the U.S.

"King Arthur" appears to be the popular Purcell work of the tercentenary year in the U.S. The Philharmonia Baroque is doing four concert performances of it, with narrator, in the Bay Area, April 20-23. The orchestra also is collaborating with choreographer Mark Morris on "Dido And Aeneas" at Berkeley in October, and will open its 1996 season with "The Fairy Queen"—a little late for the anniversary.

But the big Purcell happening in the U.S. is sure to be the Boston Early Music Festival's "King Arthur." The biannual early-music blowout will be built around an unabridged, fully staged production of the show, complete for the first time since 1741, says Kathleen Fay, director of the Festival.

"King Arthur" will have actors, singers, dancers, and orchestra, with musical direction by harpsichordist Peter Holman (who directs Parley Of Instruments) and lutenist Paul O'Dette, and sets and costumes based on historical originals. "King Arthur" will play for

five performances beginning June 13, and the Festival is hoping to find a record company interested in taking on the project. But, says Fay, "[Other labels] are running scared because the Christie recording is coming out."

Other U.S. events tied to the Purcell anniversary include the Houston Grand Opera's February presentation of "Dido And Aeneas," in a production created by period performance groups Opera

*Purcell's music
has been
the province
of early-music
performers
in the U.S.*

Atelier of Toronto and the French Musiciens Du Louvre. In May, the Bloomington Early Music Festival at Indiana University will offer a "Dido" featuring Bimbeta ("Five Babes Go For Baroque"), a new, avant-garde baroque group.

The British group Consort Of Musicke began touring a Purcell program Jan. 31, and the Boston Handel And Haydn Society (directed by Christopher Hogwood) is doing "The Indian Queen" with narrator and dancers in collaboration with the New York Baroque Dance Company March 31 and April 2.

In New York, the Early Music Foundation, under Fred Renz, plans a four-concert Purcell tribute around the date of the composer's death that will offer music of the chamber, court, church, and theater.

The major record labels, however, appear to have decided that Purcell is not likely to catch on here in a big way. Several are releasing recordings of the theater pieces, but are not planning big promotional campaigns for them. At L'Oiseau-Lyre (distributed by London Records here), "Dido And Aeneas" with Hogwood and the Academy Of Ancient Music and a cast that includes Catherine Bott and Emma Kirkby, will be out for Valentine's Day on Tuesday (14); the sales copy mentions the anniversary, but other London releases have higher priority in February.

L'Oiseau-Lyre also will be putting out "The Indian Queen" with Hogwood and the Academy in October. And the label has plumbed its catalog to come up with a compilation, "Henry Purcell: A 300th Celebration" for July, just in case the tercentenary takes off.

EMI also is on the "semi-opera" trail: "The Fairy Queen, With Roger Norrington And The London Classical Players" was released in January. Sony Classical has "Music For Queen Mary" with Martin Neary, the New London Consort, and the Westminster Abbey Choir, in April, as well as two new Purcell sets on its Vivarte la-

bel—a disc of anthems, hymns, and voluntaries, directed by Gustav Leonhardt (May), and "Airs For The Theater" with the Canadian group Tafelmusik in March.

Deutsche Grammophon and Philips are releasing Purcell recordings they plan to promote, but only incidentally in connection with the Purcell anniversary. DG (Archiv) will put out "Harmonia Sacra" with Paul McCreesh and the Gabrieli Consort in the spring, and plans, according to Albert Imperato, to "link it up with another release and spend June promoting the resurgent success of Archiv." Philips has a disc of Purcell songs and arias sung by Sylvia McNair with Hogwood and the Academy, and although the recording is timed for the anniversary, the label will be promoting McNair, a priority artist, rather than Purcell.

Which leaves Collins Classics, with its new Purcell recording from Harry Christopher & the Sixteen, a British choir, featuring "Love's Goddess Sure Was Blind" in a new edition, and the complete "Funeral Music For Queen Mary." Allegro, which distributes Collins in the U.S., made the set its release of the month for January, and it is the featured title for the label's first-quarter regional promotion. Allegro's Robert Russell says that radio stations are interested and aware of the anniversary, so perhaps some airplay will enable this composer's remarkably beautiful music to speak for itself.

Or—maybe—someone's planning to make the movie?

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Twin boys, Dylan Garrett and Austin Tyler, to **Cary and Robin Vance**, Jan. 12 in New York. He is national CHR promotion manager for Profile Entertainment.

Boy, Andrew Keith, to **Scott and Dana Stern**, Jan. 21 in Nashville. He is a publicist for Bob Doyle And Associates.

Boy, Timothy John O'Connor, to **Tim and Amy Saylor**, Jan. 24 in Pittsburgh. He is district supervisor for Camelot Music there.

Boy, Samuel Clemens, to **Craig and Pamela Hayes**, Jan. 25 in Nashville. He is an entertainment attorney with Zumwalt, Almon & Hayes. She is a songwriter with Acuff-Rose/Opryland Music.

Boy, Zachary Karl, to **Alan White and Miriam Cwierniewicz**, Jan. 28 in Atlanta. He is president of Hot Hits Productions there, and personal manager for Len Barry.

Boy, Brian Taylor, to **Greg and Angie Kiltz**, Feb. 2 in Jackson, Miss. He is afternoon air personality on WKTF Jackson under the name **Greg Kelly**.

MARRIAGES

Mike Bone to **Lori Nafshun**, Dec. 21 in Bali, Indonesia. He is head of the international and retail departments at American Recordings. She is CEO of Get A Life Management.

Ken Mellons to **Stephanie Poole**, Jan. 14 in Nashville. He is a recording artist on Epic Nashville.

Brian Wilson to **Melinda Kae Ledbetter**, Feb. 6 in Rancho Palos Verdes, Calif. He is the founder and chief songwriter of the Beach Boys. She is a Los Angeles businesswoman.

DEATHS

Nee Daku ("Potato") Adams, 59, of a heart attack, Jan. 1 in Accra, Ghana. Adams was a percussionist and voodoo dancer with the African group Osibisa, known for its fusion of African, Caribbean, rock, jazz, and R&B influences. The band released its self-titled debut in 1971; Adams joined the group in the mid-'70s in London, where the band now resides, and was first featured on the album "Osibisa Live At The Royal Festival Hall." Over the course of its career, Osibisa recorded 14 albums on such labels as MCA, Buddah, WEA, CBS Africa, and EMI India. Before joining Osibisa, Adams performed with the Uhuru Dance Band in Ghana.

Natalie Purvin Prager, 87, after a brief illness, Jan. 25 in Lake Worth, Fla. Prager was producer of "The March Of Games," a popular children's quiz show which aired on the CBS Radio Network from 1938-41. Preceded in death by her husband, Monroe, she is survived by her daughter, Carole Prager; granddaughter Kimberly Brown; and several nieces and nephews.

John Hitt, 70, of heart disease, Feb. 4 in Tulsa, Okla. Hitt was president of Roy Clark Productions, a position he held since 1991, and was Roy Clark's exclusive agent and personal manager. He began his career in 1949 as manager of Hank Thompson. From 1959-72, he did booking and artist management at MCA and Associated Booking Corp. In 1972, he became senior VP of the Jim Halsey Co. in Tulsa, Okla., where he helped build the careers of Clark, the Oak Ridge Boys, Mel Tillis, Reba McEntire, Tammy Wynette, and others. From 1990-91, he was a VP with the William Morris Agency. He is survived by his wife, Jane; two sons, Dr. Michael Hitt and Tim Hitt; a daughter, Patti

Lefler; and seven grandchildren.

Joe Nixon, 70, of leukemia, Feb. 2 in La Crescenta, Calif. Nixon was a radio personality and songwriter. He began his career at WIBK Knoxville, Tenn., followed by a stint at WMAK Nashville. He then moved to Southern California, where he worked at stations KXLA, KRKD, KGBS, KIEV, and KFOX. He wrote a number of songs, including "The Pleasure's Been All Mine," a top 10 country hit for Freddy Hart, and "Mother Country Music," a gold record for Kenny Rogers. In total, 25 of his songs were recorded by such artists as Waylon Jennings, George Jones, Dean Martin, and Ann-Margret. Nixon also was an announcer on Los Angeles television and taught broadcasting at Los Angeles City College. He is survived by his wife, Liz; two sons, Joseph Jr. and Kevin; and a daughter, Mary.



Horning In. Playboy magazine founder Hugh Hefner, center, displays Bix Beiderbecke's cornet and mouthpiece at a backer's audition for "Hoagy & Bix," an upcoming Broadway musical about the Jazz Age songwriter and cornetist, at the Playboy Mansion in Los Angeles. Shown with Hefner are musical instrument collector Robert Christiansen Jr., left, who brought the cornet, and Hoagy B. Carmichael, the musical's producer and son of the famed songwriter.

Ticketmaster Hires Lobbying Firms For Antitrust Face-Off

Bracing for a potential fight with Congress, Ticketmaster recently hired two high-powered Washington, D.C., lobbying firms—Bergner, Bockorny, Clough & Brain and Black, Manafort, Stone & Kelly.

Interestingly, Roger Stone, a partner with the latter firm, met with representatives from Pearl Jam in January, just weeks before being hired by Ticketmaster.

According to sources close to the band, Stone called Pearl Jam on behalf of another client, Sen. Arlen Specter, R-Pa., who, Stone said, was interested in hearing about the case. (Stone is serving as an adviser for Specter, who formed an exploratory committee late last year to look into running for the White House in 1996.)

According to those present at a subsequent meeting, Stone told

band representatives that for \$1 million his firm could mount a full-fledged lobbying campaign for Pearl Jam on the Hill. The band passed; within weeks Ticketmaster hired Stone's firm.

Stone was unavailable for comment, but a Ticketmaster spokesman says the company has retained the two firms.

Despite his connection with Stone, Specter may still be interested in the ticketing controversy. According to one congressional source, Specter may bring the matter up before the Senate subcommittee that oversees antitrust activities, on which he serves. Sen. Strom Thurmond, R-S.C., is the chairman of the subcommittee. Members of his staff met with Pearl Jam representatives last January.

ERIC BOEHLERT

CALENDAR

FEBRUARY

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, **Urban Network Power-Jam**, Riviera Resort And Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 20, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott And Convention Center, San Diego. 609-596-2221.

Feb. 25-28, **Audio Engineering Society 98th Convention**, Palais De Congress, Paris. 212-661-8528.

Feb. 27, **NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

GOOD WORKS

NATALIE AT MAP BENEFIT: Jazz saxophonist **Buddy Arnold** is presenting the first annual Musicians Assistance Program benefit concert, headlined by **Natalie Cole** and featuring the **Manhattan Transfer** at the House Of Blues in Los Angeles May 15. Songwriter **Paul Williams** will be MC; other performers will be named soon. MAP assists musicians and industry professionals in identifying and dealing with substance-abuse problems. For more info, call **Michael Levine** at 310-659-6400.

SO THEY CAN LEARN: **Bonnie Raitt** and Fender Guitars helped raise more than \$80,000 for the new Bonnie Raitt Guitar Project when she performed before 1,500 music-industry attendees of the recent National Assn. of Music Merchants convention in Anaheim, Calif. The program is designed to provide an opportunity for inner-city children to learn to play the guitar. For more

info, call **Norma Velvikis** at 310-471-6170, ext. 123.

CALLING FOR EARTHQUAKE relief: **Orchestra De La Luz**, the Japanese salsa band, has established a 900 number in Japan to aid Kobe earthquake victims. Fans pay to call in and hear a sampling of the band's music. More than 10,000 calls, at \$3 each, already have been logged. For more info, call **Jody** or **Susan Miller** at 212-532-4099.

MUSIC THERAPY BENEFIT: Guitarist **Craig Chaquico**, up for a Grammy nominee this year for his Higher Octave Music album "Acoustic Planet," has become associated with the National Assn. For Music Therapy and will do a benefit party-concert for the group Feb. 21 at The Derby in Los Angeles. The \$10 admission fee will be donated to NAMT. For more info, call **Jerry Brown**, **Steve Levesque**, or **Ian Dove** at 213-651-9300.

TICKET FEE DISCLOSURE BILL

(Continued from page 5)

study of ticketing practices.

A similar bill (which does not call for an FTC probe) was introduced in the 103rd Congress after Pearl Jam brought complaints about Ticketmaster pricing to the attention of lawmakers last June. That bill did not win full congressional approval.

Ticketmaster spokesman Larry Solters has said that the company "has always supported ticket price disclosure and will continue to do so."

Also as a result of Pearl Jam's complaints, the Justice Department is investigating alleged anticompetitive practices in the ticket distribution business.

Senate lawmakers also are monitoring the issue after band representatives met with staffers of Republican and Democratic Senate

leaders briefly last month, including Arlen Specter, R-Pa., Strom Thurmond, R-S.C., Patrick Leahy, D-Vt., Paul Simon, D-Ill., and Joseph Biden, D-Del.

Despite the pro-business, deregulatory mood of the new Congress, insiders say that the consumer-oriented ticketing issue has gained some bipartisan support.

The New York investigation, launched in 1994 by then Attorney General Oliver Koppell, looked into both the illegal sale of Broadway show tickets by brokers and the large number of tickets for concerts and sporting events that were never put on sale. A preliminary report issued in December noted that "promoters, managers, record companies, performers, and their agents receive large blocks of tickets that are never made available

for public sales, some of which appear to end up among the wares of illegal brokers as well."

After Democrat Koppell was defeated in last November's elections, it was doubtful whether the new Republican Attorney General Dennis Vacco would continue the probe. But in a recent interview, newly appointed Deputy Attorney General For Public Advocacy John Carley confirmed the investigation is moving ahead and receiving his personal attention.

Ticketmaster also has been busy in Washington, D.C. The company hired two lobbying firms to represent its views on the Hill (See story, this page).

Assistance in preparing this story was provided by Eric Boehlert in New York.

Radio

Finding Public Radio's Open Minds Promoter Works Sundry Acts, Stations

■ BY JIM BESSMAN

NEW YORK—It's been a year, and Julia Mucci still hasn't come up with a name for her company. But the former director of creative services for Fordham University public station WFUV Bronx, N.Y., has already carved out a niche as an indie promoter specializing in public radio stations.

Mucci, who also hosted WFUV's award-winning "Sitting In" songwriter/musician interview show for four years, focuses on such syndicated, public-radio programs as "Mountain Stage," "World Café," and "All Things Considered," as well as specialty shows



MUCCI

like "Fog City Radio" on KQED San Francisco. But she also targets specialty shows on commercial radio stations—like Vin Scelsa's "Idiot's Delight" on WXRK (K-Rock) New York—and other adult alternative and eclectic-formatted commercial stations and programs.

In her first year as a New York-based promoter, she worked product by the likes of Loreena McKennitt, Iris Dement, Jim Lauderdale, Kristin Hersh, Mario Grigoriou, Tom Paxton, and Jump In The Water. Her activities have centered on advance tour support at public radio and have included setting up on-air interviews and performances, securing concert-calendar listings, and promoting giveaway CDs. She also submits weekly airplay tracking reports to her clients.

"I try to do what my colleagues at adult alternative are doing," says Mucci. "The big challenge is that everybody wants to get on syndicated programs like 'Mountain Stage' or the news shows like 'All Things Considered' or 'Morning Edition.' These are possible, because [public radio] programmers wouldn't be working in public radio if they weren't open to new ideas. The problem is they're swamped."

Mucci's first promotion supported McKennitt's first U.S. tour, and was facilitated by a reference from New York's Bottom Line club owner Allan Pepper—a major proponent of public radio.

"[McKennitt's] idea was to promote to public radio, which is where she thought her audience was," Mucci says. "I pitched her to approximately 200 stations for interviews or performances, and she had something to do in every city she played. It's not that others couldn't do it—of course they could. But acoustic music and music which the new 'Americana' format addresses is where I have the passion."

Cost, Mucci acknowledges, is an issue for both major and indie la-

bels. "It's an added expense, and they want to hire other people to promote to commercial radio. But the advantages of public radio aren't about adds and often aren't about charting, but about image-building—reaching people who are taste makers. It's niche marketing: For example, there might only be 30,000 listeners tuning into a Celtic music show in a given city, but you know that anybody who's an avid fan of Celtic music is tuning in, and they're avid record buyers. So there's maximum potential for a genre-specific show."

Mucci says that her Paxton and Hersh promotions originated through the artists themselves. "Tom hired me to work concerts in New York, Chicago, and Washington, D.C., supporting his 'Wearing The Time' album, and it gave me the opportunity to encourage people to think differently about him as an artist," she says of the venerable '60s folkie. "In terms of production values, the album had a fresh sound that wasn't '60s folk, and showed that he'd grown in a different direction as a writer which programmers might not have been aware of."

Warner Bros., meanwhile, has hired Mucci for several roster artists, including, most recently, Mark O'Connor and his upcoming album, "Fiddle Concerto For Violin And Orchestra."

"She gets to the nooks and crannies of public-radio specialty shows," says Warner/Reprise product manager Peter Standish. "It's an important market for us, but there aren't enough artists and not enough of an immediate impact to hire someone in-house full time."

Sire/Reprise artist Hersh's acceptance at the public-radio format surprised Mucci. "I thought her 'Hips And Makers' CD would be

too hard for a number of stations I worked—and it was," she says. "But I learned that a lot of stations and programs were open to it, and she was so popular for interviews that I had to turn a lot of them down."

This openness to such artists is what makes her job so rewarding, Mucci says. "With artists like Jim Lauderdale, for instance, I almost feel like I'm making a contribution to pop culture by exposing people to him," she says. "He's had a difficult time fitting in and getting recognized, but public radio gives me that opportunity for people like him."

1995 Budget May Give FCC New Fee Clout Commission Proposes Faster Radio License Renewal

■ BY BILL HOLLAND

WASHINGTON, D.C.—Broadcast industry lobbyists say they are unsure of the implications for broadcasters of a section in the just-released, four-volume, five-inch-thick FY 1995 Federal Budget, which gives the FCC authority to hold more auctions and collect more "user fees" from its customers. The document does not spell out whether broadcasters will have to pay for spectrum.

However, a source at the National Assn. of Broadcasters says that officials at the Commerce Department and the Office Of Management And Budget (two agencies that helped forge the giant document) say the language does not mean broadcasters will be "taxed" on the AM and FM spectrum.



Branching Out. ABC Radio Networks' Tom Joyner, left, recently hit the set of "General Hospital" for a cameo performance. Joyner, who played himself on the show, is getting some tips from "GH's" Anthony Geary, better known as Luke Spencer.

"The language is unclear," says the source. "But collecting fees starting with \$300 million and escalating to \$1.5 billion sure makes it seem broadcasters will have to pay up the line."

Another hint that the administration intends to corral broadcasters into the spectrum-fee net is wording in the budget that au-

board members are "generally thumbs up" in support of a communications-act-rewrite draft by Sen. Larry Pressler, R-S.D., that would eliminate all current radio and TV ownership restrictions.

Pressler, chairman of the Senate Commerce Committee, circulated a draft Feb. 1 that would repeal national ownership caps and rules covering duopolies, one-to-a-market access, and leasing and time-brokerage agreements.

Unlike radio broadcasters, which already have relaxed ownership caps and leasing arrangements, small-market TV-station owners have voiced fears of concentration of control.

The bill also allows for foreign ownership of telecommunications and media companies and removes cable and telco barriers.

The NAB is expected to present Pressler's staff with its own version of the draft by midmonth.

In other news, Pressler is awaiting answers from Corporation for Public Broadcasting chairman Henry Cauthen, including one that addresses the issue of the so-called liberal bias at National Public Radio.

Pressler wants Cauthen to send the "names of NPR staff who have worked at evangelical Christian radio stations."

Pressler and other right-leaning Republicans hope to chop federal funds for public broadcasting.

The administration's FY 1995 budget sets aside \$296.6 million for CPB, a 6% reduction from the previous year.

MINORITY CERTIFICATE FAST TRACKED

Republicans in the House are moving quickly on all kinds of legislation, and their fast-paced efforts now include a new attempt to eliminate the FCC's minority tax-certificate program.

Rep. Bill Archer, R-Texas, who feels the program that aids minor-

(Continued on page 110)



Guitar Man Meets Morning Men. Elektra singer/songwriter Freedy Johnston, center, wakes up with KROQ Los Angeles' Kevin Ryder, left, and Gene "Bean" Baxter, right.

WASHINGTON ROUNDUP™

thority will be granted to the FCC to collect fees "for public resources that the commission gives away free."

NAB officials wonder if that language could be interpreted to include new and old spectrum use.

Months of debate on the Hill and grass-roots lobbying by broadcasters await the unwieldy budget document. At the very least, however, broadcasters are certain to be saddled with increased "pay as you go" cost-of-business FCC fees.

AUTOMATIC LICENSE RENEWAL

FCC chairman Reed Hundt has proposed the elimination of lengthy, expensive comparative renewal hearings for radio stations.

Stations that have not run afoul of major FCC rules would be granted automatic renewal, although license-challenged stations still would be subject to comparative hearings.

However, Hundt also wants the statute of limitations for FCC rule violations extended from one year to five years.

Also on the table: elimination of laws prohibiting gaming (such as casino gambling) ads.

GOP TO NIX OWNERSHIP RULES

A source at the NAB says radio

Coloring Book, ID Pix Campaigns Benefit Kids, Community

LOS ANGELES—From diaper derbies to motorcycle rides to events with an international flair, radio stations of all formats are trying several approaches to help safeguard the future by hosting promotions geared toward benefiting children.

Here's a quick roundup of some kids-oriented promotions that have proven successful.

AC WKJY Long Island, N.Y., just finished production of a coloring book titled "Lucky The Duck," after the

station mascot. The cost of printing and binding of the book as well as the cost of the accompanying crayons, which are being given away at remotes, were provided on trade, and the book's back page was sold to a major drug store chain. The station's only expense was for the artist.

The book is part of the station's "Kids Come First" mission, which is designed to educate adults about ways to help children deal with the challenges they face and to serve as

a channel through which funds can be raised to help Long Island children. The motto the station is using to go with this theme is "Protect Our Children And You'll Protect The Future Of Long Island."

Oldies WCBS-FM New York has been the official radio station of the large-scale annual event, "World Children's Day," for the past two years. The event, which drew 25,000 families last year and is slated for May 6 this year, is held at the World

Trade Center, which adopted this international program that began in Japan many years ago.

WCBS-FM sponsors a section of the festival space and ties in approximately four clients, who have their own booths as well. The festival includes events such as karaoke, spin art, a world music stage, and appearances by Sesame Street personalities.

The station makes money by tying in the clients. The only prerequisite for the clients is that their advertising spots must be tagged with a plug for the event.

N/T KMOX St. Louis recently participated in the national program "Project KidCare" by teaming with six Sears stores to have children photographed for safety documents, which were given to parents free of charge.

Representatives from the National Center For Missing And Exploited Children also were on hand to educate parents about the steps they can take to protect their children. KMOX had approximately 2,628 children photographed.

Hollywood restaurant there. Proceeds go to the Children's Hospital Of Orange County and the San Diego Center For Children. Listeners also can attend a kick-off breakfast, where they will receive T-shirts.

Like many country stations, KPLX Dallas is participating in the annual St. Jude Children's Hospital radiothon Feb. 24-25. The station will broadcast from four Blockbuster locations.

In addition, as an affiliate of MJI Broadcasting's "Bedtime With Barney" program, KPLX is working out the details of a Barney concert in March.

IDEA MILL: 'MILE OF MEAT'

For Valentine's Day, WKSS Hartford, Conn., morning man Gary Craig is attempting to create the longest line of the state's hottest men on a highway during rush hour. Female listeners can drive by and vote on their favorite stud. Each vote qualifies the listener to attend the "Mile Of Meat" party. The "King Beef" with the most votes wins a vacation for two to Nassau, Bahamas.

To celebrate its 20th birthday, WKRQ (Q102) Cincinnati is presenting "Q102's 20 Years In 20 Days" promotion and is giving away prizes that relate to a particular year from the last two decades. For example, because Elvis Presley died in 1977 and because he loved Las Vegas, Q102's prize package for that year includes a trip for two to Vegas. To win, listeners try to be the 20th caller to guess what's in the prize package.

CJKR Winnipeg, Manitoba, morning man Scruff Connors was suspended with pay for a day and a half for misleading 30 listeners into believing they won tickets and transportation to the Super Bowl in Miami. Instead, upon arriving at the Manitoba airport, the listeners were put onto a bus to go to Miami, *Manitoba*, to see the game on a restaurant television.

CJKR PD Morley Calahan says that the station knew what Connors was up to and made sure Connors never mentioned Florida or flying in the promos for the contest. Nevertheless, the jock was briefly suspended after the event to give the station time to review the last two weeks of his show to make sure he didn't violate the rule. Turns out he didn't.

As a takeoff of the Publishers Clearing House \$10,000 giveaway, (Continued on page 110)

Format's A Mix At California's KAVA Small-Town Station Crosses Genres To Get Listeners

KAVA BURNEY, CALIF., holds one of the keys to certain radio success—a captive audience.

The tiny, 1,000-watt commercial AM station serves a small community in a hilltop basin between the considerably larger Northern California cities of Redding and Susanville.

Burney's population is only 3,500, but KAVA assistant manager Bob Walker estimates that the station's signal reaches a maximum of 20,000 people.

"Depending on the time of day, we can be heard in the edge of Redding," he says. "We're a real competitor with the cable company up here. Many of our listeners don't even have TV. In the mountains, you can only get three or four other radio stations."

To maximize listenership, KAVA has not adopted any specific format. The station, which is owned by the Oakland, Calif.-based KAVA Broadcasting Co., instead tries to appeal to as many potential listeners as possible by playing a chaotic mix of classic country cuts, rock'n'roll oldies, bluegrass, and Spanish music.

Walker, 42, compares the multigenre format to the Armed Forces Radio Network, which he grew up listening to.

"They would have two hours of classical music, then big band, then a classic radio drama like 'Lone Ranger,'" says Walker. "I was exposed to lots of different sounds on one station. That's what it's like here, too."

From the station's sign-on at 6 a.m. until 8 a.m., "The Uncle Willy Show" opens the program day with rock'n'roll oldies. A half-hour diversion into comedy, classical, or big band music follows, depending on the whim of the DJ. At 8:30 a.m., it's back to rock'n'roll oldies.

From 10 a.m.-2 p.m., Miss Kitty plays bluegrass and country classics. At 2 p.m., the syndicated "Radio Cafe Hour" offers country hits direct from Branson, Mo.

From 3-7 p.m., the "Ranger Bob Show," hosted by Walker, broadcasts a mix of classic and current rock tracks. Walker also hosts the unpredictable "Theater Of The

Mind." That eclectic program airs from 7-8 p.m. on Monday, Tuesday, and Friday. It showcases full-length albums, classic radio dramas, and best-selling audio books. Walker says "Theater Of The Mind" exposes literary classics for the first time to many mountain dwellers.

A recent serialized version of J.R.R. Tolkien's "Lord Of The Rings" trilogy spawned plenty of phone calls from listeners "begging for more," he says.

Spanish-language music programming airs on Wednesday and Thursday from 6-8 p.m. Finally, the station wraps with a four-hour block of modern country music hosted by Lynn Kenyon.

Although there is no official station slogan, KAVA's air personalities refer to the station on-air as "the radio station that has just a little something for everyone."

All of the on-air personalities are in their first radio jobs, says Walker.

"It's the perfect place to perfect your radio skills," he says. "There is a lot of freedom in how each person presents their show. We pretty much let the DJs program their own show. They can play whatever they want."

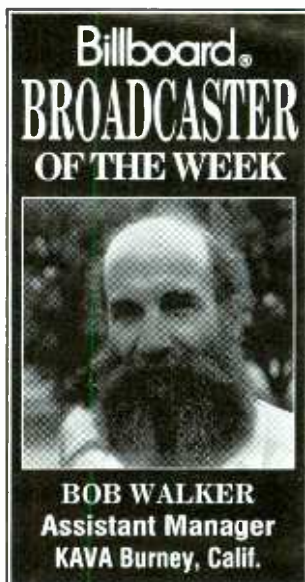
For his show, Walker usually brings in his personal record collection, which includes rock acts such as Tears For Fears and the Gin Blossoms.

"I guess the record companies aren't really interested in sending a station our size product," he says. "However, we are such a small town that there is high public recognition for whatever we do."

Walker joined the station last October as an air personality, but soon assumed the title of assistant manager. The station has no MD or PD.

"We're such a small station that everyone has to pitch in and do a bit of everything to keep things running," says Walker. "It's a lot of hard work—but, as someone who loves radio, this is like a dream come true."

BRETT ATWOOD

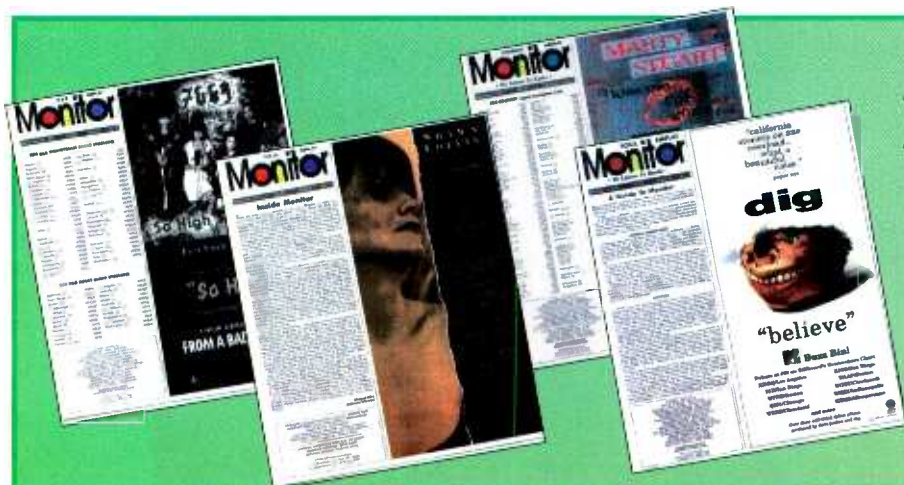


by Carrie Borzillo

On a lighter note, top 40 KIIS Los Angeles hosted the "Dees Diaper Derby" at the Kids Stuff Festival. The event is named for morning man Rick Dees. Parents line their babies up to see who is the fastest crawler. The grand prize is \$10,000, while the second-fastest rug rat takes home \$1,000. A baby food manufacturer sponsors the event.

Oldies KRTH Los Angeles is gearing up for its second annual "Care For Kids" 38-hour radiothon to benefit the L.A. County USC Pediatric Pavilion, which lost its building in the earthquake here last year. The station teams with KTLA-TV for cross-promotions, and the KTLA morning show is broadcast live from the event.

KRTH also is getting ready for its "Planet Hollywood Ride For Children," in which listeners pay \$50 for the opportunity to ride their Harley Davidsons along with Tom Arnold and Arnold Schwarzenegger to San Diego for the opening of the Planet



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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Main chart table with columns: T.WK., L.WK., 2 WKS., WKS. ON, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes entries like 'TAKE A BOW' by Madonna and 'LOVE WILL KEEP US ALIVE' by Eagles.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

Table listing recurrent tracks with columns: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, TITLE, ARTIST. Includes 'BUT IT'S ALRIGHT' by Huey Lewis & The News and 'LOVE IS ALL AROUND' by Wet Wet Wet.

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

FALL '94 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copy-right 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Large table of radio market data for various cities including Wilkes Barre/Scranton, PA., Tucson, Ariz., Fresno, Calif., Grand Rapids, Mich., McAllen, Texas, Toledo, Ohio, and Youngstown, Ohio. Columns include Call, Format, and share percentages for '93, '94, and '95.

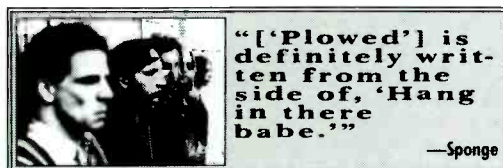
(Continued on page 110)

IF IT HADN'T BEEN for decisive action, "Plowed" by Detroit's Sponge, which moves to No. 17 on the Modern Rock Tracks chart, might have gotten lost in the shuffle.

"I mean it's almost like a miracle we even recorded the tune," says the band's lead singer and lyricist, Vinnie. (Just Vinnie.) "Because actually, I ended up putting it together on a Sunday morning, and we went and rehearsed it Sunday afternoon. And I was like, 'Man, let's just go cut this tune.'

"We've got a buddy with a studio [located] below Ann Arbor [Mich.] and he had some free time. As a matter of fact, the bass player couldn't make the session, but we were like, 'Aw, we'll cut it anyway,' you know. And it's weird that just at the spur of the moment... We go through tunes so fast, had we not maybe recorded that

day we may not have ever recorded the thing. Actually, it was something we just used for a demo. We weren't even recording the record at that time. We were just knocking through tunes. When we got done with it, I was like, 'Man, way cool.' It was like my song of the



week. I'd drive around in a car and play it."

At first listen, "Plowed" seems to be as dark as they come; "Say a prayer for me/I'm buried by the sound/In

a world of human wreckage." But Vinnie insists that optimism can be mined from the song. "The initial idea was, 'Wow, man, world of human wreckage,' and all this shit like crumbling around you and being able to maintain against that. But it's just stuff every one of us comes across every day of our lives. The tune talks about coming across these adversities and you just kind of tear through the shit and don't let the adversities get the best of you.

"You can watch the news and read the paper and just from what the media feeds you, for God's sakes, you can interpret it like the world is going to hell.

"And in fact if it really was that bad, you couldn't walk down the street or go to the store. It'd be complete anarchy. ['Plowed'] is definitely written from the side of, 'Hang in there, babe.'"

Billboard® FOR WEEK ENDING FEBRUARY 18, 1995

Album Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
*** No. 1 ***				
1	1	11	BETTER MAN	PEARL JAM
			VITALOLOGY	EPIC
2	2	6	DON'T TELL ME (WHAT LOVE CAN DO)	VAN HALEN
			BALANCE	WARNER BROS.
3	4	11	YOU WRECK ME	TOM PETTY
			WILDFLOWERS	WARNER BROS.
4	3	11	WHEN I COME AROUND	GREEN DAY
			DOOKIE	A&M/REPRISE
5	5	12	BANG AND BLAME	R.E.M.
			MONSTER	WARNER BROS.
6	6	10	BRIDGE	QUEENSRYCHE
			PROMISED LAND	EMI
7	7	4	GEL	COLLECTIVE SOUL
			"THE JERKY BOYS" SOUNDTRACK	ATLANTIC
8	10	4	HIGH HEAD BLUES	THE BLACK CROWES
			AMERICA	AMERICAN/REPRISE
9	14	8	GOT ME WRONG	ALICE IN CHAINS
			"CLERKS" SOUNDTRACK	COLUMBIA
10	12	4	SHE'S A RIVER	SIMPLE MINDS
			GOOD NEWS FROM THE NEXT WORLD	VIRGIN
11	8	9	UNGLUED	STONE TEMPLE PILOTS
			PURPLE	ATLANTIC
12	9	27	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
			PURPLE	ATLANTIC
13	11	10	THANK YOU	JIMMY PAGE & ROBERT PLANT
			NO QUARTER	ATLANTIC
14	16	9	LET HER CRY	HOOTIE & THE BLOWFISH
			CRACKED REAR VIEW	ATLANTIC
15	19	4	THE MAN WHO SOLD THE WORLD	NIRVANA
			MTV UNPLUGGED IN NEW YORK	DGC/GEFFEN
16	18	4	WALK ON WATER	AEROSMITH
			BIG ONES	GEFFEN
17	13	16	MY WAVE	SOUNDGARDEN
			SUPERUNKNOWN	A&M
18	17	22	I ALONE	LIVE
			THROWING COPPER	RADIOACTIVE/MCA
19	15	16	YOU DON'T KNOW HOW IT FEELS	TOM PETTY
			WILDFLOWERS	WARNER BROS.
*** AIRPOWER ***				
20	27	2	LIGHTNING CRASHES	LIVE
			THROWING COPPER	RADIOACTIVE/MCA
*** AIRPOWER ***				
21	28	2	EVERYTHING ZEN	BUSH
			SIXTEEN STONE	TRAUMA/INTERSCOPE
22	21	14	PLOWED	SPONGE
			ROTTING PINATA	WORK
23	23	21	SELF ESTEEM	OFFSPRING
			SMASH	EPITAPH
24	30	2	LOVE SPREADS	THE STONE ROSES
			SECOND COMING	GEFFEN
25	24	4	GOTTA GET AWAY	OFFSPRING
			SMASH	EPITAPH
26	20	26	FELL ON BLACK DAYS	SOUNDGARDEN
			SUPERUNKNOWN	A&M
27	26	5	CORDUROY	PEARL JAM
			VITALOLOGY	EPIC
28	25	19	ABOUT A GIRL	NIRVANA
			MTV UNPLUGGED IN NEW YORK	DGC/GEFFEN
29	22	16	COVER ME	CANDLEBOX
			MAVERICK/SIRE/WARNER BROS.	
30	31	3	HIP TODAY	EXTREME
			WAITING FOR THE PUNCHLINE	A&M
31	34	22	WHAT'S THE FREQUENCY, KENNETH?	R.E.M.
			MONSTER	WARNER BROS.
32	32	7	SPARKS WILL FLY	ROLLING STONES
			VOODOO LOUNGE	VIRGIN
33	NEW ▶	1	BEGGARS & HANGERS-ON	SLASH'S SNAKEPIT
			IT'S FIVE O'CLOCK SOMEWHERE	GEFFEN
34	36	5	LEARN TO BE STILL	EAGLES
			HELL FREEZES OVER	GEFFEN
35	35	3	BUDDY HOLLY	WEEZER
			WEEZER	DGC/GEFFEN
36	NEW ▶	1	CAN'T STOP LOVIN' YOU	VAN HALEN
			BALANCE	WARNER BROS.
37	29	14	ALBATROSS	CORROSION OF CONFORMITY
			DELIVERANCE	COLUMBIA
38	33	14	A MURDER OF ONE	COUNTING CROWS
			AUGUST AND EVERYTHING AFTER	DGC/GEFFEN
39	38	16	BLIND MAN	AEROSMITH
			BIG ONES	GEFFEN
40	RE-ENTRY	2	THE SEVENTH SEAL	VAN HALEN
			BALANCE	WARNER BROS.

Billboard® FOR WEEK ENDING FEBRUARY 18, 1995

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
*** No. 1 ***				
1	1	12	WHEN I COME AROUND	GREEN DAY
			DOOKIE	A&M/REPRISE
2	3	9	LOVE SPREADS	THE STONE ROSES
			SECOND COMING	GEFFEN
3	4	7	LIVE FOREVER	OASIS
			DEFINITELY MAYBE	EPIC
4	6	11	EVERYTHING ZEN	BUSH
			SIXTEEN STONE	TRAUMA/INTERSCOPE
5	2	12	BETTER MAN	PEARL JAM
			VITALOLOGY	EPIC
6	5	10	SOUR TIMES	PORTISHEAD
			DUMMY	GO! DISCS/LONDON/ISLAND
7	9	4	LIGHTNING CRASHES	LIVE
			THROWING COPPER	RADIOACTIVE/MCA
8	7	13	GOTTA GET AWAY	OFFSPRING
			SMASH	EPITAPH
9	15	7	THE MAN WHO SOLD THE WORLD	NIRVANA
			MTV UNPLUGGED IN NEW YORK	DGC/GEFFEN
10	10	5	STRONG ENOUGH	SHERYL CROW
			TUESDAY NIGHT MUSIC CLUB	A&M
11	12	7	ODE TO MY FAMILY	THE CRANBERRIES
			NO NEED TO ARGUE	ISLAND
12	11	5	SHE'S A RIVER	SIMPLE MINDS
			GOOD NEWS FROM THE NEXT WORLD	VIRGIN
13	14	11	CORDUROY	PEARL JAM
			VITALOLOGY	EPIC
14	8	16	BUDDY HOLLY	WEEZER
			WEEZER	DGC/GEFFEN
15	18	5	HERE & NOW	LETTERS TO CLEO
			MELROSE PLACE - THE MUSIC	GIANT
16	17	8	UNGLUED	STONE TEMPLE PILOTS
			PURPLE	ATLANTIC
*** AIRPOWER ***				
17	23	3	PLOWED	SPONGE
			ROTTING PINATA	WORK
*** AIRPOWER ***				
18	21	3	GEL	COLLECTIVE SOUL
			"THE JERKY BOYS" SOUNDTRACK	ATLANTIC
19	16	11	SHE DON'T USE JELLY	THE FLAMING LIPS
			TRANSMISSIONS FROM THE SATELLITE HEART	WARNER BROS.
20	13	13	BANG AND BLAME	R.E.M.
			MONSTER	WARNER BROS.
21	20	4	NUMBER ONE BLIND	VERUCA SALT
			AMERICAN THIGHS	MINTY FRESH/DGC/GEFFEN
22	27	7	BRIGHT YELLOW GUN	THROWING MUSES
			UNIVERSITY	SIRE/REPRISE
23	30	2	NOW THEY'LL SLEEP	BELLY
			KING	SIRE/REPRISE
24	26	4	WHIP-SMART	LIZ PHAIR
			WHIP-SMART	MATADOR/ATLANTIC
25	31	3	I SAW THE LIGHT	THE THE
			HANKY PANKY	550 MUSIC
26	NEW ▶	1	O BABY	SIOUXSIE & THE BANSHEES
			THE RAPTURE	GEFFEN
27	28	11	GOT ME WRONG	ALICE IN CHAINS
			"CLERKS" SOUNDTRACK	COLUMBIA
28	36	2	LITTLE BASTARD	ASS PONYS
			ELECTRIC ROCK MUSIC	A&M
29	34	3	HOLD ON	SARAH MCLACHLAN
			FUMBLING TOWARDS ECSTASY	ARISTA
30	25	9	PIGGY	NINE INCH NAILS
			THE DOWNWARD SPIRAL	NOTHING/TVT/INTERSCOPE
31	29	21	ZOMBIE	THE CRANBERRIES
			NO NEED TO ARGUE	ISLAND
32	35	19	ABOUT A GIRL	NIRVANA
			MTV UNPLUGGED IN NEW YORK	DGC/GEFFEN
33	NEW ▶	1	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
			UNDER THE TABLE AND DREAMING	RCA
34	33	12	HALAH	MAZZY STAR
			SHE HANGS BRIGHTLY	CAPITOL
35	NEW ▶	1	CRASH THE '95 MIX	THE PRIMITIVES
			"DUMB AND DUMBER" SOUNDTRACK	RCA
36	37	2	ASKING FOR IT	HOLE
			LIVE THROUGH THIS	DGC/GEFFEN
37	NEW ▶	1	STAR 69	R.E.M.
			MONSTER	WARNER BROS.
38	NEW ▶	1	ZEPHYR	ELECTRAFIXION
				SPACEJUNK/WEA
39	NEW ▶	1	GOING SOUTH	WOLFGANG PRESS
			FUNKY LITTLE DEMONS	4AD/WARNER BROS.
40	NEW ▶	1	CANTSPEAK	DANZIG
			DANZIG 4	AMERICAN/REPRISE



HITS! IN TOKIO
Week of January 29, 1995

- 1 Stillness In Time / Jamiroquai
- 2 The Sweetest Days / Vanessa Williams
- 3 Creep / TLC
- 4 Mishale / Andru Donalds
- 5 Best Of My Love / C.J. Lewis
- 6 If I Only Knew / Tom Jones
- 7 Dream Away / Babyface & Lisa Stansfield
- 8 Take A Bow / Madonna
- 9 Sukiyaki / 4 P.M.
- 10 Sunny Day / Baha Men
- 11 She's A River / Simple Minds
- 12 Sure / Take That
- 13 When We Dance / Sting
- 14 Here To Stay / Pat Metheny Group
- 15 Whatever / Oasis
- 16 Trouble / Shampoo
- 17 Sweet Love / Sandy Reed
- 18 Here Comes The Hotstepper / Ini Kamoze
- 19 Can't Stop Lovin' You / Van Halen
- 20 Shame / Zhane
- 21 Be Happy / Mary J. Blige
- 22 I'll Be On My Way / The Beatles
- 23 La Vie En Rose / Nadege
- 24 Make It Easy On Yourself / Amar
- 25 Jazz In The House / Count Basic
- 26 Delicious / Shampoo
- 27 Get Over It / Eagles
- 28 If You Want / Luciana
- 29 Ode To My Family / Cranberries
- 30 Biggest Part Of Me / Take 6
- 31 I Know / Dionne Farris
- 32 Kisekino Chikyu / Keisuke Kuwata & Mr. Children
- 33 U Will Know / B.M.U. (Black Men United)
- 34 Waiting For You / Think Twice
- 35 Lucas With The Lid Off / Lucas
- 36 Free/Sail On / Chante Moore
- 37 I'll Make Love To You / Boyz II Men
- 38 I Will Always Love You / Take 6
- 39 All I Wanna Do / Sheryl Crow
- 40 You Are So Beautiful / Kenny Rogers
- 41 Micky S' En Balance / Fabian
- 42 Beauty / Minako Yoshida
- 43 Turn The Beat Around / Gloria Estefan
- 44 On A Bus To St. Cloud / Trisha Yearwood
- 45 It Should Have Been You / Blacknuss Allstars
- 46 Space Cowboy / Jamiroquai
- 47 Whatta Mouse / Minnie Mouse
- 48 Ticket To Heaven / Lisa Nilsson
- 49 Dancing In The Moonlight / Baha Men
- 50 All It Takes / Hanne Boel

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



FALL '94 ARBITRONS

(Continued from page 108)

Call	Format	'93	'94	'94	'94	'94
WKBN	N/T	7.5	—	12.1	—	12.2
WHOT-FM	top 40	10.4	—	9.8	—	9.1
WRBP	R&B adult	4.4	—	4.8	—	8.3
WKBN-FM	AC	12.6	—	8.5	—	7.9
WBGG	oldies	7.9	—	8.1	—	7.3
WNGD	album	6.4	—	8.1	—	5.5
WYFM	AC	3.8	—	4.4	—	5.1
WHOT-AM	adult std	2.1	—	3.6	—	4.6
WBWB	N/T	1.6	—	1.9	—	2.1
WSOM	adult std	2.5	—	2.7	—	1.7
WGFT	religious	1.6	—	—	—	1.5
WENZ	modern	1.2	—	1.9	—	1.4
WRKU	cls rock	—	—	—	—	1.3
WTKX	oldies	5	—	—	—	1.0

WICHITA, KAN.—(87)

KFDI-FM	country	11.9	12.0	10.2	8.6	11.0
KKRD	top 40	11.3	12.3	9.4	10.0	10.3
KZSN-FM	country	12.5	10.2	12.0	10.7	10.0
KEYN	oldies	5.0	5.9	7.0	5.1	7.5
KRZZ	album	4.4	5.9	7.6	6.1	6.7
KRBB	AC	6.3	4.9	6.6	6.9	6.2
KNSS	N/T	6.9	4.8	4.3	4.0	5.9
KFDI-AM	country	5.7	6.6	5.5	5.6	5.4
KICT	album	7.5	7.4	7.3	6.6	4.7
KOEZ	easy	3.5	3.3	5.5	4.3	4.2
KXLK	AC	3.6	6.1	4.9	3.6	4.0
KYQQ	country	3.9	3.0	3.0	3.6	3.3
KTLI	religious	1.8	2.5	2.1	4.1	2.5
KFH	N/T	1.8	1.8	1.6	1.3	2.0
KQAM	adult std	1.6	1.0	—	—	1.2
KSGI	religious	—	5	7	8	1.1

BAKERSFIELD, CALIF.—(88)

KUZZ	country	17.2	15.3	13.5	16.0	16.7
KKXX-FM	top 40	9.2	7.2	10.4	7.4	8.7
KERN-AM	N/T	6.3	8.4	8.4	7.0	8.1
KRAB	album	6.2	5.2	7.5	8.2	7.8
KIWI	Spanish	5.5	6.0	5.3	6.2	4.5
KSUV-FM	Spanish	3.3	3.2	3.6	3.2	4.4
KGFM	AC	5.2	4.6	6.6	5.1	4.1
KERN-FM	oldies	4.9	3.8	4.3	5.7	3.9
KLLY	AC	4.1	4.9	3.7	4.7	3.3
KWAC	Spanish	1.7	2.8	2.2	1.4	3.2
KBOS	top 40/rhythm	2.5	1.5	1.6	—	2.4
KCWR	country	1.6	2.6	1.2	2.8	2.4
KTIE	country	1.9	1.2	1.4	1.6	2.1
KBID	adult std	1.3	6	6	—	1.7
KHIS-FM	religious	—	1.1	—	—	1.2
KCNQ	country	8	2.1	1.2	1.3	1.1
KFI	N/T	1.3	6	7	5	1.1
KNZR	N/T	1.4	1.5	2.6	1.9	1.1

DES MOINES, IOWA—(89)

WHO	N/T	13.9	16.1	15.3	14.4	14.8
KGGO	album	14.0	13.9	12.4	14.0	14.0
KUJY	country	15.9	15.7	16.0	12.6	11.3
KSTZ	AC	10.4	7.7	7.5	10.4	8.7
KIOA-AM-FM	oldies	6.5	7.2	8.0	5.6	7.2
KLYF	AC	9.1	6.9	7.3	8.8	6.5
KRNT	adult std	3.9	6.2	6.5	4.0	5.5
KFMG	album	7.4	3.8	4.6	4.8	4.9
KHKI	country	—	2.6	3.7	4.4	3.5
KEZT	AC	1.1	2.0	1.4	1.8	2.7
KRUU	country	1.3	3.4	3.1	2.0	2.7
KMXD	easy	2.6	3.8	3.1	2.2	2.5
KZZQ	religious	—	—	—	—	1.1

COLUMBIA, S.C.—(90)

WWDN	R&B	16.7	16.5	17.1	17.1	16.4
WCOS-FM	country	12.6	12.0	12.2	10.6	13.1
WNOK	top 40	6.3	7.9	8.3	6.5	9.8
WVOC	N/T	7.0	7.1	5.3	7.4	7.9
WTCB	AC	6.4	6.7	7.9	6.3	7.4
WOMG-AM-FM	oldies	6.4	5.0	5.4	4.2	6.3
WMFX	cls rock	4.0	6.8	5.1	7.7	5.2
WARQ	album	4.2	3.5	5.3	3.9	4.9
WSQC	adult std	8.1	5.1	5.6	6.8	4.3
WHNZ	country	5.9	5.7	5.0	4.0	2.2
WOIC	R&B adult	2.6	2.0	1.5	1.9	1.3

SPOKANE, WASH.—(91)

KDRK	country	9.4	12.1	8.9	11.0	10.0
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Call	Format	'93	'94	'94	'94	'94
KISC	AC	7.6	7.1	8.0	8.0	7.7
KKZX	cls rock	8.1	8.6	10.8	9.8	7.7
KEYF-AM-FM	oldies	6.6	7.7	8.0	7.0	7.4
KAQQ	adult std	4.7	4.2	4.4	5.7	6.4
KZZU	top 40	11.3	9.6	9.2	7.2	6.4
KNFR	country	5.1	5.7	3.6	4.8	6.1
KXLY-FM	AC	4.5	5.2	5.1	5.3	5.4
KXLY-AM	N/T	5.4	3.4	3.4	6.5	5.1
KGA	N/T	3.2	3.4	3.1	5.5	4.8
KCDA	country	2.9	3.0	4.6	2.7	4.6
KEZE	album	7.4	6.9	6.2	6.5	4.4
KNJY	album	1.9	1.5	1.5	2.2	3.8
KKCH	country	1.7	2.2	3.1	2.5	1.6
KTRW	sports	5	7	5	—	—
KTSL	religious	2.7	1.3	1.5	2.2	1.0

TRI-CITIES VA./TENN.—(93)

WXBQ-FM	country	29.6	—	32.4	—	33.2
WTFM	AC	11.5	—	12.8	—	12.6
WQUT	album	9.8	—	10.7	—	10.0
WAEZ	AC	4.1	—	2.9	—	7.1
WJCW	N/T	5.3	—	4.8	—	2.9
WVVK-FM	country	2.7	—	3.0	—	2.7
WKPT	adult std	3.4	—	3.0	—	2.6
WGOC	oldies	3	—	1.6	—	2.4
WIMZ-FM	album	3.3	—	3.0	—	2.3
WKOS	oldies	3.1	—	3.5	—	1.9
WMEV-FM	country	2.7	—	1.4	—	1.3
WXBQ-AM	N/T	7	—	8	—	1.0

FORT WAYNE, IND.—(94)

WBTU	country	9.5	—	7.5	—	10.1
WJAI	AC	10.4	—	11.2	—	9.9
WQHK-FM	country	3.8	—	5.6	—	8.6
WOWO-AM-FM	oldies	9.0	—	6.7	—	7.4
WBYR	album	7.8	—	9.8	—	7.2
WDJB	top 40	6.0	—	6.2	—	6.6
WLDE	oldies	2.9	—	5.6	—	5.8
WMEC	AC	4.3	—	7.0	—	5.4
WKKE	album	5.9	—	5.9	—	4.0
WQHK-AM	country	2.4	—	2.3	—	3.8
WGL-AM	N/T	3.6	—	4.4	—	3.7
WGL-FM	N/T	1.1	—	2.2	—	2.7
WMRI	easy	3.3	—	2.3	—	2.7
WFWI	oldies	3.4	—	1.9	—	1.9
WJFX	R&B	1.3	—	2.2	—	1.4

DAYTONA BEACH, FLA.—(95)

WMGF	AC	9.9	—	12.2	—	11.1
WJRR	album	4.6	—	4.9	—	7.8
WGNE-FM	country	7.2	—	6.5	—	7.3
WQCL	oldies	6.4	—	6.0	—	5.7
WCFB	country	6.1	—	4.3	—	5.5
WOMX-FM	AC	5.4	—	5.4	—	5.0
WRD	adult std	6.7	—	6.4	—	4.8
WJHM	R&B	5.3	—	3.5	—	4.5
WTKS	N/T	9	—	2.1	—	4.2
WSBB	adult std	3.0	—	2.9	—	4.0
WVKA	country	4.3	—	3.2	—	4.0
WVND	N/T	5.7	—	4.8	—	3.8
WDIZ	album	4.1	—	3.7	—	3.6
WFKS	top 40	2.4	—	2.9	—	3.5
WHTQ	cls rock	4.0	—	4.5	—	3.6
WDBO	N/T	3.2	—	2.4	—	2.1
WVXJ	top 40	1.9	—	1.6	—	1.6
WVPL	R&B	5	—	2.1	—	1.4

CHATTANOOGA, TENN.—(96)

WUST	country	26.6	24.2	23.5	22.9	20.5
WITT	R&B	10.3	9.1	8.2	8.4	9.3
WDEF-FM	AC	8.2	9.6	7.9	9.8	8.8
WSKZ	album	5.2	6.9	5.5	7.7	7.6
WDDO-FM	country	4.4	3.9	4.0	3.6	4.5
WLMX	AC	4.7	5.1	5.8	5.2	4.5
WGOW	N/T	5.9	5.2	3.6	3.2	3.9
WOGT	oldies	7	4.2	3.8	4.5	3.9
WKXJ	top 40	1.3	2.0	3.6	3.2	3.2
WFXS	album	4.7	3.9	3.8	3.0	3.0
WNOO	R&B	2.2	2.5	2.4	2.5	2.9
WDDO-AM	adult std	1.5	2.7	2.7	2.1	2.5
WSSG	oldies	3.7	1.9	2.4	1.8	2.0
WBDX	N/T	1.5	1.7	1.5	1.6	1.5
WDEF-AM	AC	7	1.0	9	1.3	1.0

MELBOURNE, FLA.—(97)

WMMB	adult std	11.7	—	8.5	—	9.7
WWKA	country	6.6	—	7.1	—	7.6
WJRR	AC	6.5	—	6.8	—	7.1
WAOA	top 40	7.1	—	5.6	—	6.2
WLRQ-FM	AC	5.3	—	5.0	—	5.9
WHKR	country	7.0	—	5.0	—	5.4
WOMX-AM-FM	AC	4.7	—	4.5	—	4.4
WHTQ	album	6.1	—	7.1	—	4.3
WGGD	oldies	1.9	—	3.6	—	3.9
WJHM	R&B	3.2	—	2.7	—	3.9
WMGF	AC	1.9	—	2.5	—	3.8
WTAL	N/T	2.8	—	3.5	—	3.8
WTKS	top 40	2.4	—	4.5	—	3.3
WDIZ	album	3.9	—	4.6	—	2.6
WQCL	oldies	3.2	—	2.7	—	1.6
WDBO	AC	1.5	—	1.8	—	1.3
WQNE-FM	country	1.5	—	1.2	—	1.1
WQOL	oldies	6	—	7	—	1.1
WXL</						

1994 Radio Advertising Revenues Break \$10 Bil Ceiling, Growing 11.3% From '93

FINAL RADIO ADVERTISING REVENUE figures for 1994 are in, and the news is very good. Thanks to a 11.3% growth rate over 1993, radio advertising revenues hit \$10.7 billion last year, up from \$9.57 billion in 1993, according to the Radio Advertising Bureau. This represents the industry's fastest ad revenue growth rate since 1985.

Not only was 1994 the first year ever to break the \$10 billion barrier for total radio advertising, it also was the first year that radio ad revenue totaled more than \$1 million in a single month (May).

National spot revenue grew 14.8% last year, the biggest increase in that category in more than 50 years, according to the RAB. Local advertising was up 11.2% in 1994, compared to the previous year.

Less sensational were radio network revenue figures, which ended the year just 1% ahead of 1993's total.

PROGRAMMING: NEW WYLD PD

WQUE-FM New Orleans APD/midday host **LeBron Joseph** joins crosstown **WYLD-FM** as PD/midday host. He replaces former PD **Skip Dillard**, who is now at **WMXD** Detroit. At **WQUE**, overnight host **Upton Angela** moves to middays.

Matthew Zucker has been upped from executive producer to PD at **WWDB** Philadelphia. He replaces **David Rimmer**, now with **SW** Networks.

Jorge Antonelli is promoted from morning man to PD at Spanish **WTEL** Philadelphia.

Former **WIYY** (98 Rock) MD **John Knapp** joins **WYSR** Hartford, Conn., as PD, replacing **Steve Weirman**, now at **WBUF** Buffalo, N.Y. Knapp was most recently with **550 Music**.

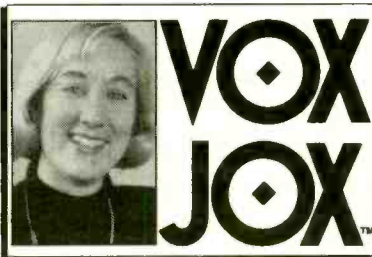
KSZZ (formerly **KHTX-AM**) Riverside, Calif., signs back on the air with a full-service Spanish format.

PD **Alexa Tobin** leaves **WEQX** Albany, N.Y., for the same duties at

WBRU Providence, R.I. Tobin, who worked at **WBRU** as a Brown University student in the '80s, replaces the exiting **Mike Osborne**. At **WEQX**, MD **Gary Schoenwetter** is acting PD. **GM Brooks Brown** is accepting T&Rs.

Oldies **WSTF** Jacksonville, Fla., flips to adult standards as "Smooth Jazz" **WFSJ**. **Hank Dole** remains station manager/PD.

WQBJ/WQBK-FM Albany, N.Y., flips from classic rock to a modern



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

rock-leaning, current-based album rock format with the new handle "the Edge." **Jacobs Media** is consulting. PD **Joe Sussman** is replaced by former **WRNR-FM** Baltimore PD **Ron Bowen**.

Andrew Paul joins sports talk **KRZY** Albuquerque, N.M., as PD. He previously was APD at similarly formatted **XTRA-AM** San Diego.

WWWZ (Z93) Charleston, S.C., PD **George Hamilton** is out. **GM Cliff Fletcher** is handling those duties while he looks for a replacement. Also, local sister station **WMGL**, which programs ABC Radio Networks' "the Touch" format, will be going live in mornings and afternoons and is looking for air personalities. Send T&Rs to Fletcher.

WBSB Dade City, Fla., is being sold by **David Zepowitz** to **Carl Marcocci**, owner of nearby **WGUL-AM-FM** Tampa, Fla., for \$1 million. **WBSB** drops **Jones Satellite Net-**

works' "Adult Choice" AC format for **WGUL's** adult standards format.

WBZK-FM Chester, S.C., is being sold by **Curtis Sigmon** to **Jefferson Pilot Communications**, owner of nearby **WBT-AM-FM** Charlotte, N.C., for an undisclosed price. **WBZK** is set to simulcast **WBT-AM's** N/T format.

New outlet **WYQE** San Juan, Puerto Rico, signs on at 92.9, programming tropical Spanish.

CIDC Toronto flips from AC to top 40/rhythm as "Hot 103.5." Twenty-year dance music industry veteran **Randy Brill** has been named MD. He previously consulted **CING** "Energy 108" Hamilton, Ontario.

Syndicated **WFBQ** Indianapolis morning men **Bob Kevoian** and **Tom Griswold** pick up new affiliate **WNDU-AM** South Bend, Ind., which flips to Westwood One's '70s format from mainstream oldies.

WIBC Indianapolis has signed a new, three-year deal for continued broadcast rights to the Indianapolis Colts.

KNCY-FM Nebraska City, Neb., boosts its power from 3,000 to 100,000 watts and now covers both Lincoln, Neb., and Omaha, Neb. The station, which also changed calls to **KNBQ**, programs Westwood One's "Adult Rock and Roll" format.

NETWORK NEWS: JUST KOZ

SW Networks will launch its latest show, "Personal Notes," the weekend of Feb. 18-19 with affiliates in 48 of the top 100 markets. As previously announced, the two-hour adult alternative show will be hosted by jazz saxophonist **Dave Koz**. Affiliates include **KTWV** Los Angeles and **KOAI** Dallas.

Six Westwood One staffers have been laid off in various departments, a result of last year's merger of Westwood with **Unistar Radio Networks**. In unrelated news, **Rob Tonkin** has resigned his position as **WW1's** senior director of artist relations and entertainment marketing.

CBS Radio Networks and **Host Communications** have joined forces again on a three-year venture to develop and broadcast college football programming for a national radio audience. Beginning in August, affiliates will be offered an afternoon and an evening game each Saturday during the package's 13-week run, which culminates with the Orange and Fiesta bowls. Host also will produce weekly game actualities and highlights for affiliates. **CBS** and **Host** already jointly syndicate a **NCAA** basketball package.

PEOPLE: KING OF KNIX

KNIX Phoenix afternoon host **George King** is upped to the newly created APD slot and shifts to late mornings. **KJUG** Visalia, Calif., morning host **Dave Daniels** joins **KNIX** for afternoons. Former **KNIX** late-morning host **Dave Crosler** remains for swing shift duties.

XTRA-FM (91X) San Diego becomes the latest affiliate of the syndicated **Howard Stern** morning show beginning Monday (13). Former **91X**

newslines...

RON STONE has been named GM at **KJJO-AM-FM** Minneapolis, replacing **Tom Tucker**. Stone formerly was GM at **WDCG/WZZU** Raleigh, N.C.

KEVIN O'BRIEN is upped from sales manager to the newly created station manager position at **KJYK/KKLD/KKHG** Tucson, Ariz.

MARK O'NEILL has been named VP, sales, for **Media Marketing Technologies**. That company, owned by **Arbitron** parent company **Ceridian Corp.** and operating under the **Arbitron** umbrella, was formed by **Ceridian's** recent acquisition of **MediaMAPS International** (**Billboard**, Jan. 21). O'Neill previously was **Arbitron's** Eastern division manager, radio station sales.

ROGER DODSON joins the **Radio Advertising Bureau** as VP/training. He previously was president of **Radio One Broadcasting**.

STEVE MANKE has been named GM of **KOWL/KRLT** Lake Tahoe, Calif. He was sales manager there.

STATION SALES: **KDWB** Minneapolis from **Midcontinent Media Inc.** to **Chancellor Broadcasting**, owner of crosstown **KTCJ/KTCZ**, for \$22 million (**Chancellor** begins operating the station immediately under a local marketing agreement and has retained **KDWB** VP/GM **Marc Kalman**); **WFGM** Morgantown, W.Va., from the **Dailey Corp.** to **Fantasia Broadcasting**, owner of crosstown **WMMN-AM-FM**, for \$1.2 million; **KMCK** Fayetteville, Ark., from **Tate Communications** to **Hochman Communications**, for \$800,000.

AMERICAN RADIO SYSTEMS is purchasing **WKGR** West Palm Beach, Fla., from **Amaturo Group Ltd.** for \$19 million. **ARS** owns crosstown **WBZT/WIRK**. In addition, **ARS** has agreed to purchase **Amaturo's** **WPBZ** West Palm Beach for \$10 million and will spin that station off to a third-party buyer.

morning man **Bryan Jones** recently moved to crosstown **XHRM** (**Billboard**, Feb. 11).

XHTZ San Diego afternoon jock **Nick Monroe** will exit the station at the end of March. No replacement has been named.

Ted Leitner, morning sports reporter at **KFMB-AM** San Diego, adds afternoon hosting duties. His show will air weekdays from 3-5 p.m.

In the wake of night jock **Baltazar's** departure for **WJMN** Boston, **WQHT** (Hot 97) New York switches from three-hour to four-hour jock shifts. **Angie Martinez** moves from middays to nights. **Wendy Williams**, who had been hosting the 4-7 p.m. shift, is now on from 2-6 p.m.

Former **WJLB** Detroit night jock **Tre' Black** joins **KKBT** (the Beat) Los Angeles for that shift, replacing **Evan Luck**, who exits. At **WJLB**, former **WJMH** (102 Jamz) Greensboro, N.C., night jock **Da Bushman** replaces **Black**.

WXXL Orlando, Fla., night jock **Just Plain Mark** joins **KRQT** Houston for mornings (not **WXXL** PD **Adam Cook**, as reported elsewhere). He replaces **Mark Kessler**. **Ken Fusion** from **KNNC** Austin, Texas, joins **KRQT** for evenings. At **WXXL**, late-night jock **Kid Cruz** moves to nights. Cook is looking for a new late-nighter and wants T&Rs.

KBXX Houston afternoon host **Rudy V** and **Mad Hatter**, night jock at local sister station **KMJQ**, swap shifts.

Paul Miraldi, marketing manager at **Shamrock Broadcasting's** **KEEY** (K102) Minneapolis, has been named marketing director at sister stations **KNEW/KSAN** San Francisco.

Paula Fuller joins **WZPT** Pittsburgh as news and public affairs director. She previously was morning news anchor at crosstown **WRRK**.

WNUC Buffalo, N.Y., moves some of its air shifts off Westwood

One's country format in favor of local jocks. **Carol Williams**, from crosstown **WYRK**, takes over mornings, while **Buddy Shula**, from **WVOR-FM** Rochester, N.Y., handles nights.

WOW-FM Omaha, Neb., ups **Shari Stone** from part time to middays.

Former **WJLM** Roanoke, Va., PD **Blair Carter** joins crosstown **WJJS/WJXX** as production director and air personality.

Former **WQXR** New York associate MD **Dorothy Kauffman** joins **BMG Direct** as senior manager, classical A&R.

Assistance in preparing this column was provided by **Carrie Borzillo** in Los Angeles.

New Networks To Offer Latin Music

NEW YORK—**Heftel Broadcast Corp.** is launching two new networks this spring and plans to provide affiliates with **Tejano** and regional Mexican music programming.

The Las Vegas-based company hopes to sign affiliates both in the U.S. and Mexico for the "Hot Tejano Hits" and "Exitos Calientes" formats.

Heftel's **KICI-AM-FM** Dallas will be the flagship of the **Tejano** format, and local sister station **KMRT** will originate the regional Mexican programming.

In addition to **KICI**, two other **Heftel-owned** FM stations in the Dallas area, **KDZR** and **KCYT**, are already simulcasting "Hot Tejano Hits."

PHYLIS STARK



Land of 10,000 Guitars. Clean/Restless recording group **Plara** hangs with **KEGE** Minneapolis staffers. Pictured, from left, are **Ed Ackerson**, **Polara**; **Keith Moran**, **Restless** promotion; **Scott Lief**, **KEGE** promotions. Back row, from left, are **Jennifer Jurgens**, **Polara**; **Greg Marella**, **KEGE** promotions; **Matt Wilson**, **Polara**; **Matt Hansen**, **KEGE** jock; **Jason Orris**, **Polara**.

'NEW JERSEY DRIVE' FUELS TWO TOMMY BOY SOUNDTRACKS

(Continued from page 12)

Total, Undacova, Sabelle, and Frankie Beverly & Maze (one of two classics, "Before I Let Go"); and reggae chatter Blak Panta.

Volume 2 aims itself more squarely at the New York underground. Its lineup includes Smif N Wessun with Black Moon, Mad Lion, O.C. featuring Organized Konfusion, Flip Squad All Stars, Jeru The Damaja, E. Bros., and Biz Markie, who is represented with the other old-school favorite

"Nobody Beats The Biz."

Commenting on the makeup of the two albums, Lynch says: "We sort of think of Vol. 2 as [typical of what might be on] a Hot 97 [WQHT] playlist. And though the musical epicenter of Vol. 2 is the New York/New Jersey area, it extends beyond that."

In an effort to trumpet the fact that the albums offer varied, regional flavors, Tommy Boy compiled two promotional four-track vinyl samplers

and shipped them to DJs Jan. 25. One consists of distinctly West Coast stylers (Outkast, Young Lay featuring Ray Luv & Mac Mall, and MC Eiht); the other features distinctly East Coast acts (the Flip Squad All Stars, E. Bros., and O.C. featuring Organized Konfusion). Both collections share the Poets Of Darkness.

The promotional sets have been meeting with positive feedback. Jasz, the manager/co-owner of the Atlanta-based retailer Ear Wax Records says, "I love that O.C./Organized Konfusion cut. The Flex joint is OK. And I've been hearing a lot of buzz about the Jeru track, too."

Meanwhile, producer, DJ, and Virgin act Doo Wop says, "A lot of jams are more like what some of the artists should've been doing on their own albums."

To provide maximum visibility for the titles, Tommy Boy has arranged a musical onslaught and media blitz.

To create "a flurry of excitement" about the project, Lynch says, "we decided to release three very different singles at once." On Feb. 28, it will drop Blak Panta's loopy ragga rant "Do What You Want" and Young Lay featuring Mac Mall and Ray Luv's mack-smooth "All About My Fetti." The label will follow on March 21 with the debut of Total's soul-shuffling "Can't You See?," which features hard-edged rapper the Notorious B.I.G.

All this to reassure record buyers that when they purchase the "New Jersey Drive" sets, they'll be getting much value for their bucks. "Consumers are really smart," says Lynch. "And they need to know there's more than one thing on an album before they put good money on the counter to buy it."

In January, Tommy Boy picked up the Black Panta single, which had been getting exposure prior to the artist joining the label. The song is already showing signs of becoming a crossover smash. Tracy Cioherty, music director of WQHT (Hot 97)

New York, says, "It's gonna be a big, big record."

Tommy Boy also plans to coordinate radio and retail campaigns with other labels whose artists are involved in the project, including Ray Luv, who is on Valjejo, Calif.-based Young Black Brotha Records, which in January signed a distribution deal with Atlantic; and Total, signed to Sean "Puffy" Coombs' Bad Boy Entertainment.

Although it plans to function independently of the motion-picture industry, Tommy Boy also is collaborating with Gramercy on many aspects of marketing and publicity. "As has been proven in the past with projects like 'Above The Rim,' the soundtrack can live to become bigger than the film itself," says Lynch.

The results of the Tommy Boy/Gramercy interface will include plugs for the soundtrack in the film's trailer—which will begin showing in theaters approximately a month before its late-April release date—as well as street snipes and all radio, print, and television advertising for the movie. Also, certain press junkets for the film will feature both stars of the movie and musical acts from the recording.

Other tools in Tommy Boy's promotional arsenal are T-shirts, stickers, and a phone line for exposing cuts from the album. The label will advertise "New Jersey Drive" in rap 'zines, on BET and the Box, and street reps will be creating awareness for the project at the Gavin and Urban Network seminars this month; both start Wednesday (15).

On March 12 or 13, Lynch says, Tommy Boy is planning to host a "humongous release party" in New York. Artists from the soundtrack will be there, says Lynch, adding that a feature of the bash will be a contest in which an automobile will be raffled off. "We're still working out details of the contest," she says.

The film "New Jersey Drive" was written and directed by Nick Gomez

and executive-produced by Spike Lee. It stars all newcomers and is being described by the studio as a "hard-hitting drama [that] chronicles the antagonistic relationship between a renegade Newark cop and a band of young car thieves attempting to joy-ride their way out of urban despair."

The process of putting together the music for the film started early last year, when Lee telephoned Lynch about getting involved. "We had gotten many offers to do soundtracks in the past," she says. "What made me especially enthusiastic about this was the fact that it was based in our East Coast back yard, and we had a loggerhead of talent from here. Also, I was familiar with Nick from his first film, 'Laws Of Gravity,' and thought he was a cool, underground-type of director. And timingwise, they came to us in the very early stages of the game. So we had a lot of time to really do this right. All around, it just felt like a good fit."

To compile the record, music supervisor Dawn Soler of Working Music, Tommy Boy A&R rep Ian Staimen, and senior VP Dan Hoffman teamed to work closely with Gomez and Lynch. "It was a huge process to find a common ground," says Gomez. "Everyone from the artists to the various managers, labels, and me basically reached some compromise."

Hoffman says, "It was a ton of work. Working with artists from a bunch of different labels created a lot of complications, but starting out way in advance paid off in us having a such a good project. It basically went off without a lot of problems on the business and legal sides."

In advising the artists on what to write, Lynch says she told them: "Just do the kind of shit that moves you." We didn't want everybody to take the film's car-jacking themes so literally. "Only two songs, Outkast's "Benz Or Beamer" and Lords Of The Underground's "Burn Rubber" play-up automobile imagery.

Top 40 Airplay™				Broadcast Data Systems			
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.							
Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★			
1	1	15	ON BENDED KNEE BOYZ II MEN (MOTOWN) 7 wks at No. 1	1	16	16	CREEP TLC (LAFACE/ARISTA) 4 wks at No. 1
2	2	24	ANOTHER NIGHT REAL MCCOY (ARISTA)	2	3	13	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
3	3	10	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	3	2	19	ON BENDED KNEE BOYZ II MEN (MOTOWN)
4	5	17	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	4	7	8	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
5	4	20	ALWAYS BON JOVI (MERCURY)	5	12	5	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
6	8	23	YOU GOTTA BE DES'REE (550 MUSIC)	6	8	10	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
7	7	15	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	7	4	19	I WANNA BE DOWN BRANDY (ATLANTIC)
8	11	8	WHEN I COME AROUND GREEN DAY (A&M/REPRISE)	8	6	25	ANOTHER NIGHT REAL MCCOY (ARISTA)
9	6	15	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	9	10	8	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
10	9	11	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	10	5	21	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
11	10	13	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	11	9	12	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
12	16	4	I KNOW DIONNE FARRIS (COLUMBIA)	12	11	9	CONSTANTLY IMMATURE (MCA)
13	14	9	CREEP TLC (LAFACE/ARISTA)	13	13	12	I MISS YOU N II U (ARISTA)
14	15	14	EVERY DAY OF THE WEEK JADE (GIANT)	14	16	5	RUN AWAY REAL MCCOY (ARISTA)
15	12	26	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	15	19	6	BABY BRANDY (ATLANTIC)
16	13	7	BANG AND BLAME R.E.M. (WARNER BROS.)	16	17	7	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
17	18	4	STRONG ENOUGH SHERYL CROW (A&M)	17	18	5	WATER RUNS DRY BOYZ II MEN (MOTOWN)
18	19	3	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	18	14	13	IF YOU THINK YOU'RE LONELY NOW K.C.I. HAILEY OF JODECI (MERCURY)
19	17	7	BUDDY HOLLY WEezer (DGC/GEFFEN)	19	15	18	YOU WANT THIS JANET JACKSON (VIRGIN)
20	25	4	BETTER MAN PEARL JAM (EPIC)	20	24	5	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	21	11	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	21	25	2	FREAK LIKE ME ADINA HOWARD (MECCA/DON/EASTWEST/EEG)
22	20	17	YOU WANT THIS JANET JACKSON (VIRGIN)	22	21	25	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
23	26	11	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	23	29	3	MOVE IT LIKE THIS K7 (TOMMY BOY)
24	22	13	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	24	20	16	EVERY DAY OF THE WEEK JADE (GIANT)
25	31	3	HOLD ON JAMIE WALTERS (ATLANTIC)	25	31	4	KITTY KITTY 69 BOYZ (RIP-IT)
26	23	18	ALLISON ROAD GIN BLOSSOMS (A&M)	26	30	5	YOU GOTTA BE DES'REE (550 MUSIC)
27	24	13	ZOMBIE THE CRANBERRIES (ISLAND)	27	22	11	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
28	27	21	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	28	26	10	PROMISE ME LIL SUZY (METROPOLITAN)
29	29	6	BAD REPUTATION FREEDY JOHNSTON (ELEKTRA/EEG)	29	33	4	FAT BOY MAX-A-MILLION (S.O.S.)
30	36	2	LOVE WILL KEEP US ALIVE EAGLES (GEFFEN)	30	NEW	▶	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10)
31	33	22	NEW AGE GIRL DEADEYE DICK (CHIBAN)	31	34	4	WHAT I NEED CRYSTAL WATERS (MERCURY)
32	30	26	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	32	23	20	TOOTSEE ROLL 69 BOYZ (RIP-IT)
33	32	12	MENTAL PICTURE JON SECADA (SBK/EMI)	33	NEW	▶	DADDY'S HOME SPANISH FLY (UPSTAIRS)
34	39	2	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	34	37	2	WHAT CAN I DO? ICE CUBE (PRIORITY)
35	35	20	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)	35	32	10	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QWEST/WARNER BROS.)
36	37	3	WHINEY, WHINEY... WILLI ONE BLOOD (RCA)	36	39	3	AGE AIN'T NOTHING BUT A NUMBER AALIYAH (BLACKGROUND/LIVE)
37	34	7	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)	37	28	12	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
38	NEW	▶	RUN AWAY REAL MCCOY (ARISTA)	38	38	2	DREAMER LIVIN' JOY (MCA)
39	NEW	▶	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	39	—	3	WHINEY, WHINEY... WILLI ONE BLOOD (RCA)
40	40	2	KEEP GIVIN' ME YOUR LOVE CE CE PENISTON (COLUMBIA)	40	36	19	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

JOHNNY 'GUITAR' WATSON FINDS A NEW AUDIENCE

(Continued from page 12)

be a series of remixes on "Bow Wow" and "Hook Me Up," by Snoop Doggy Dog producer Tony Green, Georgy Porgy, and Gary Richards, along with the Wiggins remix—which is being released as a cassette single.

After his lengthy recording hiatus—during which he performed regularly in Europe, earning the tag "The Godfather Of Funk" in France—Watson was introduced to Bellmark president Al Bell last spring.

"Of course, I was very familiar with Johnny and his music," says Bell. "When I first heard the new material he played me, I liked it but I felt like I wasn't hearing the real Johnny 'Guitar' Watson, so I asked him if he could do better."

Recalling his first encounter with Bell, Watson says, "In my whole career, no one had ever asked me that before, and to be honest, I was a little pissed when I left the meeting. But I listened to what he had to say, went away, and came back with [the song] 'Bow Wow' a few weeks later."

Bellmark released that song as a single in July, and while it gained airplay on smaller stations, Bells says, "we got resistance in larger urban markets." The single had an eight-week run on the Hot R&B Singles

chart, peaking at No. 89.

WMYK Norfolk, Va., PD Morris "The Hawk" Baxter says, "Initially, Johnny's fans responded to it, but gradually, we noticed a younger demo calling in for it."

Bell says Watson appears to be most popular in the Southeast. Cindy Barr, manager of new release purchasing for 487-store Blockbuster Music Group, based in Ft. Lauderdale, Fla., says "As the airplay picked up on the single of 'Bow Wow,' we started getting strong response from our stores in the Carolinas, Georgia, Alabama, and Texas."

Interest in the "Bow Wow" album was aided by the late-September reissue of five key albums from Watson's catalog by the Collectibles label. Melissa Greene, VP of Collectibles, says the release of "Ain't That A Bitch," "A Real Mother For Ya" (gold-certified albums originally issued in 1976 and 1977, respectively), "Funk Beyond The Call Of Duty" (1977), "Giant" (1978), and "Love Jones" (1980) has received "terrific response."

In early November, Bellmark released "Hook Me Up" as a second single, and radio stations that resisted playing Watson's earlier single began responding. Bell says it was a prob-

lem of perception.

"Without hearing the music, the younger guys had determined that Johnny was an artist that their mother or father liked, and that his music wouldn't be suitable for a young listening audience," he says. "Once they heard 'Hook Me Up,' they started playing it up."

With its '70s feel, the single began making gains in airplay. WMYK's Baxter says, "The first single helped set it up, and the phone response on 'Hook Me Up' has been very strong. Given its title, [the single] has a built-in, excellent marketing tool for phones."

Tower Records' Sunset store manager Todd Meehan says that an in-store appearance by Watson in November was "well attended," and that frequent store play and word-of-mouth has helped turn "Bow Wow" into a strong seller.

Bell says, "When I attended Johnny's show at B.B. King's club [in Los Angeles], I saw an audience that was black and white, young and old. There were rock'n'rollers, and rappers, who consider him the original 'gangster.' People 50 years and up were standing at the edge of the stage. That's the kind of reaction Johnny gets wherever he goes."

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

AFTER HER APPEARANCE at the American Music Awards last week, Madonna's "Take A Bow" (Maverick/Sire/Warner Bros.) jumps to No. 2 on the Hot 100 and is this week's greatest sales gainer, greatest airplay gainer, and greatest overall gainer on the entire chart. "Bow" is also this week's No. 1 song on the Hot 100 monitored airplay chart, and the fourth-biggest-selling single on the sales chart. The song has closed the gap between it and No. 1 TLC's "Creep" (LaFace/Arista) and is in a virtual dead heat for next week's No. 1. If "Bow" pulls off another strong increase next week, the song has a very real chance of hitting No. 1.

THE LATEST CONTENDER for No. 1 has presented itself this week, as "Candy Rain" by Soul For Real (Uptown/MCA) easily jumps seven places on the toughest part of the chart and lands inside the top 10 at No. 7. "Candy Rain" follows in the tracks of "Bow" this week as the second-biggest airplay, sales, and overall gainer on the entire chart. "Rain" is the third-biggest-selling single on the chart but has just cracked the top 20 in Hot 100 monitored airplay this week (coming in at No. 18). However, the song appears to be performing very well where it is being played, with 10 No. 1 monitored airplay reports, including KBXX Houston, KMEL San Francisco, WPGC Washington, D.C., and WQHT New York. "Rain" is still at least a couple weeks away from No. 1 striking distance.

THE THIRD-BIGGEST overall gainer on the chart this week is the two-sided "Big Poppa/Warning" by the Notorious B.I.G. (Bad Boy/Arista). B.I.G.'s "Big" was the fourth-biggest sales gainer on the chart this week and the fifth-biggest airplay gainer (when the two sides are combined). "Big" is top 10 at KPWR Los Angeles, KBXX Houston, KMEL San Francisco, and WWKX Providence, R.I. The next-biggest gainer on the chart (the fourth-biggest) goes to Michael Jackson's personal signing: Brownstone's "If You Love Me" (MJJ/Epic). The song is top 10-bound for next week, jumping from No. 16 to No. 11 this week. "If" is the fifth-biggest sales gainer on the entire chart and has over 15 top 10 reports at Hot 100 monitored stations, including WJMN Boston, KMEL and KYLD San Francisco, KGGI San Bernardino/Riverside, Calif., and KZHT Salt Lake City.

FOR THE SECOND WEEK in a row, this week's Greatest Gainer/Sales Award (for records below the top 20) goes to Subway (featuring 702) with "This Lil' Game We Play" (Biv 10/Motown). "Game" is the fifth-biggest overall gainer on the entire chart and posts the third-biggest sales increase on the chart (for the second week in a row). After only three weeks on the chart, "Game" is already top 10 at WJMH Greensboro, N.C., and WHHH Indianapolis. This week's Greatest Gainer/Airplay Award (for records below the top 20) goes to Martin Page's "In The House Of Stone And Light" (Mercury). The song Page recorded in his garage studio is now No. 1 at seven Hot 100 monitored stations and top 10 at over 20 monitored stations, including No. 1 reports at WPRO Providence, R.I., WTMX Chicago, and KYSR Los Angeles.

Restaurant/Bar Fee Bill Bowed In House Rights Groups Face Similar Bills Across Country

WASHINGTON, D.C.—Rep. F. James Sensenbrenner Jr., R-Wis., introduced legislation Feb. 6 that would allow restaurateurs to play radio and TV in their establishments through an unrestricted number of speakers without having to pay music-licensing fees (Billboard, Feb. 11).

In addition, state lawmakers in New Jersey moved similar legislation out of committee Feb. 6 and onto the Senate floor.

Under current law, restaurant owners must pay license fees if they play background music on multi-speaker systems.

In addition, officials say, similar bills have emerged or are planned in 10 other states: Virginia, New Hampshire, Oklahoma, Colorado, Maryland, Wyoming, Florida, Oregon, Hawaii, and Washington state.

By a vote of 40-2, the New Jersey Senate Judiciary Committee sided with tavern owners and restaurateurs who have complained that performance rights groups treat them unfairly in their licensing operations. The bill now goes before the Senate for a full vote. It was passed in the House last session.

Performing rights groups, including ASCAP, BMI, and SESAC, say the New Jersey bill, if approved, could cripple the music licensing of restaurants there and chip away at a

major source of their revenue.

All the state bills require rights groups officials to give prior notification of visits, show ID, provide hard-copy repertoire lists, and divulge fees of neighboring establishments. A violation of these rules would be a misdemeanor.

Three bills have faced assembly action in Virginia, Colorado, and Wyoming.

The Wyoming bill, which had been passed out of committee, was killed on the Senate floor Feb. 6, according to Richard Reimer, ASCAP director of legal affairs.

The Virginia bill was passed by the Senate Feb. 7 and is on its way to the House; on the same day, the Colorado bill was passed out of House committee to the House floor, according to officials.

However, a provision in the Colorado bill making the groups guilty of a misdemeanor if they visited a restaurant without prior notification was removed, says Stacey Nick, who runs BMI's legislative hotline.

Opponents say the bills have been drafted and coordinated as a nationwide legislative blitzkrieg by the powerful 750,000-member National Restaurant Assn. in conjunction with state tavern and bar groups.

Officials at the performing rights groups say fighting the bills in the state assemblies and on Capitol Hill

will be expensive and a logistical nightmare for staff.

Should the bills become law, the individual copyright-infringement suits that the groups would have to undertake also would be a severe financial strain.

The proposed bills are the latest outgrowth of years of complaints from the small business owners, who claimed they were saddled with unreasonable regulations concerning background music systems and were being charged unfairly.

BILL HOLLAND

CHINA CD PIRACY

(Continued from page 6)

the World Trade Organization, and to do that, it must show other nations it has effective copyright enforcement policies."

A White House "presidential mission" on energy and trade headed for Beijing and Shanghai Feb. 19-24, and the USTR negotiations "have nothing to do with each other," says Berman. The energy and trade mission, which will include 50 CEOs of U.S. companies hoping for billion-dollar deals, "does not mean the U.S. will settle for anything less than shutting down the CD factories," he says.

MAJOR LABELS DROP, SHUFFLE REGGAE ARTISTS

(Continued from page 12)

Worl-A-Girl: DJs Tony Rebel and Tiger. Another act, DJ Mad Cobra, left Columbia by mutual consent about one year ago. Elektra dropped two acts: New York-based DJs Shinehead and Red Foxx.

Although the cuts created a stir in the reggae industry in Jamaica—thanks in part to an article in the local Sunday Gleaner—the labels described the roster moves as routine.

Columbia's roster still includes DJ Super Cat, singer Carla Marshall, and former Chaos group Wailing Souls. Additionally, Diana King is among the first artists on Sony Music's new Work Group imprint (see story, page 11). All these acts have projects set for release in the first quarter, says Maxine Stowe, Columbia's Jamaican-born A&R representative.

Additionally, Columbia will release an Ini Kamoze best-of album this spring; the label lost a recent bidding war over the artist to Elektra. The album will feature the smash hit single "Here Comes The Hotstepper" and other tracks licensed from Island Records.

In addition to Worl-A-Girl, the Elektra roster includes DJs Terror Fabulous and Capleton, Canadian DJ/singer Snow, Ziggy Marley & the Melody Makers, and singers Nadine Sutherland and Beres Hammond (who was erroneously identified by the Sunday Gleaner as having been dropped by Elektra).

Meanwhile, other labels' reggae rosters are holding steady. Epic Records has DJ Shabba Ranks; signed to Shang/Epic are DJs Bounti Killa and Vicious, DJ/singer Patra, and DJ/singing duo Ghost & Culture. The group Inner Circle and singer Dawn Penn are signed to Big Beat, distributed through Atlantic

Records, says publicist Melissa Katz, adding, "We're looking at reggae artists all the time but not at anyone specifically now." Virgin Records has U.K. singers Maxi Priest and Bitty McLean and New York-based Jamaican Shaggy. And DJ Spragga Benz's debut album on Capitol Records is scheduled for an early-May release.

At Columbia, Stowe says the roster moves were part of "an annual shedding from each department. I had signed quite a [few] reggae acts, so numerically I could absorb three not being here," she says. "Tiger was dropped because he was in [a motor-vehicle] accident, and there's no word on when he'll be back on the scene. Worl-A-Girl had to go up against all the R&B girl groups. Your image has to reflect theirs in some way because you're in their market. Tony Rebel's album failed to perform in terms of numbers, because he's more of a roots artist, closer to the cultural base of Jamaica. And we have not been able to

get a hang on getting reggae up from the roots."

However, Epic A&R executive Vivian Scott points with pride to the considerable chart success of two "undiluted" reggae-dancehall singles: "No No No" by Dawn Penn and "Action" by Nadine Sutherland and Terror Fabulous. Having kept Epic's relatively small reggae roster intact, Scott feels vindicated from past attacks leveled by the Jamaican community for not signing more artists. "I didn't do it just for the reason that it would take time for my system to understand how to work these records," says Scott. "It takes time to develop and set up an artist. You can't work these records like a normal R&B record."

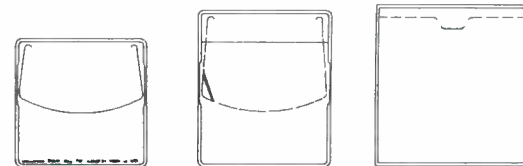
Overall, Scott and Stowe are both optimistic about reggae. "There are a lot of things on the horizon, and reggae's really going to happen big," says Stowe. "Even the artists who were dropped are better off, because they now have a name."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	8	LICK IT	ROULA (S.O.S.)
2	3	5	WHAT I NEED	CRYSTAL WATERS (MERCURY)
3	—	1	FOE THA LOVE OF S	BONE THUGS N HARMONY (RUTHLESS)
4	1	5	NUTHIN' BUT FLAVOR	FUNKMASTER FLEX (WRECK/NERVOUS)
5	8	2	DADDY'S HOME	SPANISH FLY (UPSTAIRS)
6	7	3	LOOK WHAT LOVE HAS DONE	PATTY SMYTH (MCA)
7	—	1	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
8	6	4	WHY YOU WANNA PLAY ME OUT?	TRICIA COVINGTON (COLUMBIA)
9	—	1	FOR A CHANGE	NEAL MCCOY (ATLANTIC)
10	11	2	OH H YEAH	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
11	10	3	HOW I LOVE HIM	CYNTHIA (TOMMY BOY)
12	9	5	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
13	—	1	GET LIFTED	KEITH MURRAY (JIVE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Birds of a feather . . .



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
FEBRUARY 18, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	1	8	GARTH BROOKS LIBERTY 29689 (10.98/15.98) 6 weeks at No. 1	THE HITS	1
2	1	—	2	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
*** GREATEST GAINER ***						
3	5	4	23	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
4	3	2	52	GREEN DAY REPRISE 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
5	4	3	13	EAGLES GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
6	8	7	12	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	6
7	6	—	2	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
8	7	5	11	PEARL JAM EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
9	10	8	10	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
10	9	6	18	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
11	12	12	30	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	11
12	11	9	38	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	4
13	17	17	15	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
14	13	10	14	NIRVANA DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
15	14	11	14	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
16	15	18	49	SHERYL CROW A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
17	16	25	41	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	16
18	22	19	72	MELISSA ETHERIDGE ISLAND 848660 (10.98/15.98)	YES I AM	16
19	19	16	26	WEEZER DGC 24629*/GEFFEN (10.98/15.98) HS	WEEZER	16
20	23	21	36	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
21	18	15	15	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
22	25	22	46	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
23	20	14	19	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
24	24	—	2	THE CHIEFTAINS RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	24
25	21	13	14	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6
26	30	31	19	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	26
27	32	27	63	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	1
28	26	20	16	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
29	27	23	13	SADE EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
30	37	36	30	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
31	29	26	35	STONE TEMPLE PILOTS ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
32	42	41	4	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	32
33	28	24	17	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
34	36	28	16	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
35	40	37	60	COUNTING CROWS DGC 24528*/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
36	33	34	18	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
*** HOT SHOT DEBUT ***						
37	NEW	—	1	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	37
38	48	54	21	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
39	31	29	8	SOUNDTRACK COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
40	34	35	16	GLORIA ESTEFAN EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
41	60	66	49	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
42	35	30	23	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
43	45	45	21	ANITA BAKER ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE	3
44	41	39	5	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
45	49	70	25	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS 2	12
46	43	44	11	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
47	59	55	19	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
48	46	46	16	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
49	38	32	13	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
50	52	61	14	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	50
51	39	33	65	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
52	44	40	26	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	40
53	71	—	2	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	50	49	48	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
55	47	43	48	SOUNDGARDEN A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
56	57	65	12	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
57	55	57	116	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
58	54	48	32	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
59	67	59	33	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
60	76	73	32	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	60
61	68	77	19	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
62	64	64	7	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
63	63	53	13	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26
64	70	67	41	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
65	51	38	9	THE BEATLES APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
66	88	78	43	ALL-4-ONE BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
67	62	62	18	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
68	73	90	5	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	68
*** PACESETTER ***						
69	104	—	2	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	69
70	98	99	65	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
71	56	51	13	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
72	53	42	21	ERIC CLAPTON DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
73	61	50	19	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
74	78	69	35	WARREN G VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
75	81	115	90	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	75
76	87	86	75	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
77	65	60	11	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	54
78	79	74	28	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
79	86	—	2	SOUNDTRACK SELECT/ATLANTIC 82708/AG (10.98/16.98)	THE JERKY BOYS	79
80	66	52	31	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
81	58	58	9	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
82	103	111	82	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
83	69	63	20	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
84	91	81	69	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
85	92	125	4	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	85
86	77	75	24	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
87	85	84	19	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	84
88	84	101	4	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	84
89	82	82	64	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	5
90	74	56	32	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
91	95	—	2	HANK WILLIAMS, JR. CURB MCG 77690/CURB (10.98/17.98)	HOG WILD	91
92	97	94	35	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
93	75	47	3	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
94	80	79	15	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
95	96	96	90	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
96	93	88	182	METALLICA ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
97	102	98	22	GERALD LEVERT EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
98	90	107	18	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
*** HEATSEEKER IMPACT ***						
99	120	119	10	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	99
100	72	72	16	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	69
101	117	113	17	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
102	83	68	4	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	59
103	125	140	48	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
104	109	93	11	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
105	99	91	164	PEARL JAM EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
106	113	114	84	THE CRANBERRIES ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
107	124	112	26	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

TRAUMA'S BUSH SEEK U.S. ACCEPTANCE

(Continued from page 11)

The album first debuted on the Heatseekers chart on Jan. 14 at No. 31 before reaching No. 4 three weeks later. The group became a Heatseekers Impact Artist when it broke into the top half of The Billboard 200 at No. 92 on Feb. 11.

According to SoundScan, "Sixteen Stone," released Dec. 6, has sold more than 54,000 units to date.

Trauma is the Los Angeles-based label set up by artist managers Rob Kahane and Paul Palmer in March 1994.

The label landed a distribution deal with Interscope Records in December. Modern rock trendsetter KROQ Los Angeles aired "Everything Zen" and "Little Things" before the album was promoted (Billboard, Nov. 19, 1994).

Palmer says the label originally planned to release "Sixteen Stone" in January to escape the Christmas rush, but moved up the release date when KROQ made "Everything Zen" its "Catch Of The Day" on JED The Fish's afternoon drive show in November. The airplay on KROQ led to a chain reaction among modern rock stations nationwide.

The label's success with Bush is due largely to the power of "Everything Zen," but timing also had a great deal to do with the new label signing the band.

"I had just got off a plane from London, when Simon Halfond [a producer at Radio One in England] called and said that Radio One got great phone reaction from Bush's 'Honky Manchild,'" says Kahane. "So, I decided to get back on a plane and go over there to meet the band. I had no idea what they looked like or anything." The station played the cut, which appeared on a Bush demo, on a Radio One show featuring unsigned bands.

There wasn't even a bidding war over Bush. Without a record to its credit, the band had a hard time getting gigs, says Kahane.

He also did not hear "Everything Zen" as it was being recorded during his visit to London to meet the band in late 1994.

He did, however, see a clip of the band's performance of "Honky Manchild," which isn't on the album, on "The Word," a TV talent show that features one unsigned band each week.

"There was no question about it," says Kahane. "They had the chemistry and great songs."

Palmer says, "Rob was just there first. I know the band had met with EMI and PolyGram in the very early days, but they were anxious to have a deal."

One reason for the band's success in the U.S. is that it sounds more like American alternative bands than the new crop of English groups that is finding success at modern rock (Billboard, Jan. 28).

Gavin Rossdale, Bush's singer, says, "There is far less connection between us and Oasis than us and some American bands. Which is fine with me. Over the last 10 years, apart from PJ Harvey, there hasn't been that much good stuff for me personally from here."

Rossdale cites Neil Young as one of his mentors. John Gorman, OM/PD at modern rock WMMS Cleveland, says, "You hear a lot of influences, and Neil Young and Crazy Horse is one of them," he says.

Vinny Marino, APD/MD at album rock WAXQ (Q104) New York, says the fact that Bush sounds American works in its favor. "Everyone thinks they're a Seattle band, but they're from England, which makes it even cooler," says Marino. "This is a band,

not just a great song."

Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain, says, "The single sounds perfectly at home alongside Stone Temple Pilots and Sponge. [Sounding American] works to their advantage, because they sound like a lot of American bands that radio is really into."

Q104 is also playing "Little Things," even though it hasn't been serviced to radio and isn't slated as the next single.

Bill Gamble, PD at modern rock WKQX (Q101) Chicago, agrees that Bush won't be a one-hit wonder. "They'll be around for a bit," he says. "The whole album is good."

Aside from strong modern rock and album rock airplay, MTV's support has helped push album sales as well, says Kahane.

The network first aired the clip for "Everything Zen," which was directed by Matt Mahurin (Alice In Chains, U2, Peter Gabriel), on "Alternative Nation" in December.

The clip has been in MTV's Buzz Bin for four weeks. The album also is benefiting from the retail programs at such chains as Wherehouse, Tower, Camelot, and Musicland.

Hugh Jones, marketing director for the three-store, Seattle-based Cellophane Square chain, says album sales picked up dramatically when it was placed in Break Thru Productions' "New Music Review" music-video kiosk, which allows customers to

choose from 20 clips. Albums by the featured artists are placed in end-cap displays near the kiosk.

"Bush, Dink, and Portishead, which was a hit anyway, and Spearhead, are showing sales spikes because of this," says Jones.

"Sixteen Stone" is No. 14 at the Cellophane Square stores for the week

ending Feb. 6.

The band is in the middle of a three-month tour of the U.S., which wraps up March 27 in Fort Lauderdale, Fla. Prior to the tour, Bush only had played two shows—dates at Dragonfly in L.A. and CBGB in New York.

Rossdale says the band, which also includes guitarist Nigel Pulsford,

JIM HENSON PRODUCTIONS SUES BMG

(Continued from page 5)

Video markets the Henson catalog of theatrical and television programs, and might have benefited BMG had the latter availed itself of cross-promotional opportunities. Instead, says Henson, BMG "fumbled" two chances to work with Buena Vista, indicative of a lackadaisical attitude to the Muppet line.

Record sales, according to the action filed Dec. 23, languished in the two years the agreement has been in effect. For example, BMG sold "a discouraging" 40,000 copies of "A Muppet Christmas Carol" soundtrack in 1993, half the number moved the previous year, Henson claims. Buena Vista, meanwhile, has delivered more than 4 million cassettes of the movie, it says.

More recently, BMG allegedly failed to follow through on a 1994 summer promotion prepared by Henson to support the record re-release of "The Muppet Beach Party."

Henson says it created a music video of one of the songs and proposed that BMG repackage the album to match the video promotion's graphic design. BMG reportedly refused, even though its "disastrous handling" of the high-budget album the prior summer "necessitated the re-release one year later."

Henson says BMG sales have been "abject disappointments" across the board, ranging from less than 200 for "The Great Muppet Capers" to some 17,000 for "The Muppets Hit Again." It categorizes sales of four book-and-audiotape packages, which averages about 3,000 each, as "dismal."

With BMG ignoring suggested new projects and promotions, the suit argues that "Henson found itself in a boat being paddled with only one oar."

Henson says BMG was never prepared to row. The suit claims BMG

bassist Dave Parsons, and drummer Robin Goodridge, has reached a career milestone by playing in Seattle and at CBGB and the Roxy in L.A.

"People are calling out the songs and knowing all the words. Not even the band knows all the words," he says. "I should be more laid-back about this, but it's just unbelievable for me."

hired Phran Schwartz, "the wife of a senior BMG executive" [then RCA Records president Joe Galante] to manage the label, but she admitted in her first meeting with Henson "that she knew nothing about marketing family-audio products or 'The Muppets.' Schwartz lasted less than a year on the job."

The lawsuit argues the relationship also was doomed by "revolving door" BMG management. Bob Hinkle and Ron Osher, assigned day-to-day responsibilities by BMG lasted four months and one year, respectively. They were replaced by David Steffen, who had no children's-marketing background and devoted most of his time to BMG Video; he exited in six months.

Henson says new GM Joe Shults is "expected to oversee not just Jim Henson Records, but all of BMG's children's product line."

WILL U.S. FANS DANCE TO JIVE'S REDNEX FIDDLING?

(Continued from page 11)

stores report the import single has moved briskly for more than a month. "Hip club DJs have absolutely no interest in this record, but we have been selling a lot to mobile DJs and to high-school and college kids who tend to follow European hits," says Karen Gainz, manager of Street-Beat Records in San Jose, Calif. "It's only going to get larger [once] it's more widely available and at an affordable price."

Rednex, a creation of Swedish producer/writer Pat Reiniz, was signed by Zomba's Dutch A&R office. The single was released on Jive/Zomba's Internal Affairs label through BMG in most European territories.

In Germany, where "Cotton Eye Joe" is distributed by dance independent ZYX, it was No. 1 for 10 weeks and has been certified for sales of 1 million copies—making it one of that market's all-time biggest sellers. In the U.K., it stayed at No. 1 for three weeks and is approaching 600,000 units.

It also has reached No. 1 in Sweden, Denmark, Norway, Finland, Austria, Switzerland, and the Netherlands and No. 2 in Belgium and Ireland.

A second Rednex single, "Old Pop In An Oak," has reached No. 1 in all the Scandinavian territories and is currently No. 4 in Germany.

The Rednex debut album, "Sex & Violins," is scheduled for a European release on Feb. 27; it will arrive March 28 in the U.S. The album includes a ballad penned by Deniz Pop, songwriter/producer for Dr. Alban and Ace Of Base.

"Cotton Eye Joe" is the third European hit single in the last year to feature "country" or "cowboy" sounds set to a dance beat. Previously, Two Cowboys' "Everybody's Gonfi Gon" on 3-Beat/London, a laid-back electro hoe-down, and the Grid's "Swamp Thing" on deConstruction/RCA, a pumping techno track featuring out-of-control ukeles, enjoyed success in the U.K.

Such records seem to fly in the face of the message the country establishment has been attempting to convey to Europeans in recent years: that country music can succeed if it is freed of its "country & western" tag and hayseed imagery.

Radio has played a huge part in introducing "Cotton Eye Joe" across Europe. Stephan Hampe, head of music at Radio Schleswig-Holstein, a North German broadcaster, says, "We play 'Cotton Eye Joe' several times a day. At the beginning, it started in the clubs. Kids went totally crazy when DJs played the Rednex record. But now, it's really a crossover title."

The target group of RSH is adults up

to age 50, and Hampe says everyone who listens loves the song. The success of "Cotton Eye Joe," he says, "came from it being such an original idea. It's so crazy that it's almost good."

Steve Jenkins, managing director of Zomba U.K., says, "This is a radio-driven record, not really a club-based record. It's essentially a pop record with danceability—it's got nothing to do with country music. There's just something positive about this record, and it really appeals to the masses."

His view is reinforced by dance-music shops. Rob Jay of Liverpool's house-specialist store 3-Beat says, "It was just the commercial DJs coming in for this one. It was obvious that after the Two

Cowboys and the Grid's 'Swamp Thing' that this was going to go to No. 1."

The act was helped in the U.K. by an appearance on the Saturday morning kids TV show "What's Up Doc" late in November. Jenkins says, "A lot of radio producers were watching that morning, and it immediately started from then on. By that time, Christmas was coming up and everyone was in the same party frame of mind, and this just fit in."

Plans are in the works for Rednex to make a three-week promotional tour of the U.S.

Assistance in preparing this story was provided by Birte Strodt in Hamburg.

WEISS, NEW JIVE PRESIDENT, HOPES TO BOOST POP PRESENCE

(Continued from page 6)

"We want to keep these labels as much a part of the mainstream of Jive as possible," Weiss says. "Each should have a distinctive identity, but we have no intention of ghetto-izing them, or sticking them in a corner to sink or swim on their own." The labels serve as A&R centers, but have no marketing or promotion staffs of their own.

The rock-oriented Silvertone is about to enter an active phase. A top priority is newcomer Chris Duarte, whom Weiss describes as a "singer/songwriter with the guitar talent of a young Stevie Ray Vaughan." Also on the Silvertone agenda are recent U.K.-based signings Solar Race and White-Out, a pair of alternative-leaning bands that are cutting albums for release during the second half of 1995.

Weiss says Jive's gospel subsidiary, Verity Records, also will enjoy a greater flow of releases during 1995. "Show Up!" the current album by the label's key act, John P. Kee and the New Life Community Choir, recently

made its debut on Billboard's Heatseekers chart. Verity also will have a new album this year from Vanessa Bell Armstrong.

"Verity is a prime example of how we develop these labels," Weiss says. "We signed Vanessa and John first, and then decided that an entire label dedicated to that particular sound of music was a smart idea."

Battery Records, the latest addition to the Jive family, was born in a similar fashion. "Our Dutch office signed 'Cotton Eye Joe' by Rednex, which to our mind is a pure pop record," he says. "It has long been our desire to more actively go into this area of music. This record was the catalyst."

At this point, Rednex is the sole act signed to Battery. Weiss expects the record, a European smash that is enjoying early success in the U.S. (see story, page 11), to attract other similar acts and producers.

Beyond Jive's offshoot interests, Weiss will continue to nurture the ros-

ter's top-sellers, while shaping several new signings. R. Kelly is in the studio recording the follow-up to his 1994 triple-platinum opus, "12 Play," which should be in stores as soon as midsummer. "He's already five cuts deep into it," says Weiss, who expects big things from the release.

Among the new acts being primed for later this year is the Backstreet Boys, a Florida-based vocal quintet whose ages range from 14-19. Weiss calls the act a U.S. equivalent to East 17 and Take That, but with "an edge." An album is planned for the fourth quarter.

Also due are albums by R&B acts Smooth and Nuttin' Nyce, as well as Whitey Don, a pop/reggae artist from Toronto.

"Diversity is the key to where Jive is going this year," Weiss says. "We're going to stay tough and visible in the areas where we have success, but we are also ready to expand and take on as many new and exciting areas as possible."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	106	109	32	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
109	89	76	12	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9
110	110	92	170	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
111	107	108	38	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
112	115	106	34	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
113	100	85	14	MEGADETH ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
114	114	97	54	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
115	105	100	51	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
116	94	83	3	PAT METHENY GROUP GEFEN 24729 (10.98/16.98)	WE LIVE HERE	83
117	108	128	5	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART	108
118	136	148	63	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
119	137	143	4	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	119
120	111	95	47	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
121	112	89	30	ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
122	121	110	116	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
123	119	105	207	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
124	129	121	35	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
125	139	160	5	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
126	133	133	15	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
127	101	80	18	SMASHING PUMPKINS ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
128	131	116	20	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
129	130	104	3	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!?!?!?	104
130	123	117	11	REDMAN ● RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
131	127	135	259	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
132	150	147	18	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
133	178	184	77	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
134	126	124	44	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
135	177	—	2	SUBWAY Biv 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	135
136	135	127	71	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
137	118	102	16	QUEENSRYCHE ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
138	128	122	95	GIN BLOSSOMS ▲ A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
139	116	103	23	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
140	140	131	72	NIRVANA ▲ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
141	153	149	51	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
142	RE-ENTRY	70	70	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
143	132	118	80	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
144	172	—	9	SOUNDTRACK WORK 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
145	134	126	21	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
146	142	156	11	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
147	170	—	2	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010/JIVE (10.98/15.98) HS	SHOW UP!	147
148	145	152	125	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
149	NEW	1	1	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	149
150	161	187	3	SOUNDTRACK SONY CLASSICAL/EPIC SOUNDTRAX 66462/EPIC (10.98 EQ/17.98)	LEGENDS OF THE FALL	150
151	163	—	2	OASIS CREATION 66431/EPIC (9.98 EQ/15.98) HS	DEFINITELY MAYBE	151
152	148	144	53	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
153	138	129	36	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	165	153	125	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
155	152	150	24	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
156	185	192	3	4 P.M. NEXT PLATEAU/LONDON 82857/ISLAND (10.98/15.98) HS	NOW'S THE TIME	156
157	NEW	1	1	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	157
158	NEW	1	1	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	158
159	158	159	24	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
160	143	145	17	GEORGE WINSTON ● WINDHAM HILL 11157 (10.98/16.98)	FOREST	62
161	159	158	37	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
162	146	138	51	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
163	156	166	168	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
164	141	120	19	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
165	164	165	10	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
166	180	189	6	TYPE O NEGATIVE ROADRUNNER 9100* (9.98/16.98) HS	BLOODY KISSES	166
167	157	136	36	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
168	175	176	75	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
169	155	134	37	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
170	190	178	37	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
171	151	151	17	BARRY MANILOW ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
172	RE-ENTRY	64	64	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
173	144	123	9	VARIOUS ARTISTS WARNER BROS. 45774 (13.98/18.98)	THE UNPLUGGED COLLECTION VOLUME ONE	97
174	198	170	11	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
175	181	182	16	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
176	192	172	18	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
177	173	164	111	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
178	184	163	13	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
179	182	177	39	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
180	168	162	50	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
181	183	179	45	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
182	149	132	31	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
183	167	137	13	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
184	171	167	19	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
185	174	161	54	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
186	147	141	30	HARRY CONNICK, JR. ▲ COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
187	166	154	14	THE BLACK CROWES ● AMERICAN/REPRIS 43000*/WARNER BROS. (10.98/16.98)	AMORICA	11
188	197	181	74	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
189	196	157	3	SOUNDTRACK ATLANTIC 82725/AG (10.98/16.98)	DEMON KNIGHT	157
190	179	180	128	ERIC CLAPTON ▲ DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
191	RE-ENTRY	5	5	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	153
192	RE-ENTRY	7	7	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	99
193	122	71	14	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
194	188	190	8	DANZIG AMERICAN 45647*/WARNER BROS. (10.98/16.98)	DANZIG 4	29
195	169	146	13	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	114
196	199	171	29	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
197	189	195	33	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
198	187	175	19	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
199	RE-ENTRY	31	31	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
200	176	155	52	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---|--------------------------|-----------------------------|----------------------------------|--|-----------------------------|---|---|
| 4 P.M. 156 | Brandy 26 | Celine Dion 70 | The Jerky Boys 45, 75 | Chante Moore 146 | Rancid 149 | Jason's Lyric 47 | Toad The Wet Sprocket 169 |
| 69 Boyz 60 | Toni Braxton 82 | Eagles 5 | Toby Keith 180 | Keith Murray 178 | Redman 130 | The Jerky Boys 79 | Too Short 7 |
| 95 South 158 | Brooks & Dunn 73 | Enigma 123, 162 | Joshua Kadison 180 | New Life Community Choir Featuring John P. Kee 147 | Rolling Stones 121 | Legends Of The Fall 150 | The Tractors 42 |
| Aaliyah 170 | Garth Brooks 1, 168 | Enya 163 | R. Kelly 172 | Nine Inch Nails 54 | The Roots 129 | The Lion King 20 | Type O Negative 166 |
| Ace Of Base 27 | Brownstone 32 | Gloria Estefan 40 | Kirk Franklin And The Family 99 | Nirvana 14, 110, 140 | Sade 29 | A Low Down Dirty Shame 183 | Van Halen 2 |
| Aerosmith 25 | Bush 85 | Melissa Etheridge 18 | Gladys Knight 145 | The Notorious B.I.G. 38 | Salt-N-Pepa 84 | Murder Was The Case 34 | Luther Vandross 83 |
| Alabama 87 | Tracy Byrd 124 | Jeff Foxworthy 52 | Tracy Lawrence 128 | Oasis 151 | Sawyer Brown 53 | Pulp Fiction 33 | VARIOUS ARTISTS |
| Alice In Chains 185 | Candlebox 51 | Warren G 74 | Gerald Levert 97 | Offspring 12 | Scarface 48 | Ready To Wear (Pret-A-Porter) 39 | Jock Rock Volume 1 94 |
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OH BOY! IT'S A NEW PRINE ALBUM

(Continued from page 1)

bels large and small. The Kentucky-born, Chicago-bred singer/songwriter has remained one of the most powerfully consistent voices in American music. His songs have been covered by everyone from Bonnie Raitt to Bette Midler to Don Williams. But even as he has amassed piles of critical raves and the unwavering respect of his peers, Prine has failed to hit the popular nerve and gain the commercial acceptance many in the industry feel he deserves.

"Lost Dogs & Mixed Blessings," due April 4, is a stunning record that deftly combines the singer's finely tuned folkie and rock'n'roll storytelling sensibilities with a '90s sonic wallop, courtesy of producer Howie Epstein, who also helmed Prine's last release, 1991's "The Missing Years."

With accumulated sales of 227,000 copies, according to SoundScan, that album, which picked up a Grammy for best contemporary folk recording, represented something of a commercial breakthrough for Prine. It did the same for Oh Boy Records, the indie label the singer founded along with longtime manager Al Bunetta and associate Dan Einstein in 1984. "Lost Dogs & Mixed Blessings" is filled with the folksy melodies and quirky characters familiar to Prine fans, but the record brings Prine's sound firmly into the '90s.

"People tend to associate independent business with el cheapo records," says Bunetta. "But this album took a lot of time and cost a lot of money to make, and the campaign behind it is going to be equal to what the record cost, at least."

With a full-frontal assault planned at retail and radio, Bunetta and company are mustering all the record business savvy they've accumulated over their label's 11-year existence to promote what they believe will be Prine's breakthrough release.

"This is a shot for John to get on the radio," says Bunetta, "a really amazing, big-sounding record, with John Prine substance."

The maverick attitude and family atmosphere that characterize Oh Boy can be traced to Prine's musical soulmate and fellow Bunetta management client, the late Steve Goodman.

Bunetta got his first taste of the record business in an effort to help get the then label-less Goodman's records out to the public. Red Pajamas, the company they started with Einstein in 1982, released three Goodman albums before he lost his lengthy battle with leukemia in 1984. (The company recently released "No Big Surprise," a lovingly assembled CD retrospective of Goodman's music, and is in the process of compiling a video tribute to his career.)

Weary of trying to fit into the increasingly formatted major-label world, and armed with the limited experience they'd accumulated through Red Pajamas, Prine and company started Oh Boy as a mail order-only operation after the singer was dropped from his last major-label deal, with Asylum, in 1980.

"I went into this label not as a thing against major labels or because we were struggling to find a major deal," says Prine. "I just didn't want to continue recording unless it was in a manner that seemed to make more sense to what I actually did, which was pack my suitcase and go on the road to make a living."

Since those fledgling days, the label has grown slowly but steadily into an indie contender with a strong retail base and a reputation for painstaking quality over quantity.

Having settled in Nashville in 1980, Prine came to appreciate the craftsman-like approach of that city's songwriters (even if he never mastered their sense of discipline) and recorded his first two Oh Boy releases there, 1984's "Aimless Love" and 1986's "German Afternoons." The albums were low-key, acoustic affairs co-produced by Prine and Nashville country/folkster Jim Rooney. They sold respectably, and Prine toured relentlessly behind each release. But by the end of '89, artist and label were ready to creatively re-group.

Prine took a creative hiatus, releasing "John Prine Live" to fill the gap. A year later, the singer felt ready to record again, and the search began for the right producer.

"It had been five years, and we knew we had to make a record," Bunetta says. "We had producers from Roger Waters to Michael Kamen breathing down our neck."

When efforts to interest Tom Petty keyboardist/producer Mike Campbell proved fruitless, the Oh Boy team put in a call to Petty bassist Epstein, a longtime Prine fan who had just completed a hit project for Carlene Carter.

"Howie seemed to have a lot of right answers to the questions we didn't even think to ask," says Prine. "So we went into the studio with the attitude of 'Let's try this for a few days, and if it doesn't work out we can just walk away.'"

A few days turned into 18 months, but the pair emerged in 1991 with "The Missing Years," an album that put a decidedly contemporary spin on Prine's timeless songcraft.

"I initially approached John pretty much letting him do his thing," Epstein says. "We built everything around the song, the guitar, and his vocal, and then embellished from there. There are elements of 'The Missing Years' on this new record, but this time we took it to another level."

The success of left-of-center artists like Freddy Johnston and Sheryl Crow at album alternative radio has not escaped Bunetta and Einstein's notice, and the pair feel confident that Prine is delivering the right record at the right time.

"When 'The Missing Years' came out, [album alternative] didn't really exist," says Einstein. "The stations were there, but they weren't quantified. Now it's 1995 and [album alternative] has become a factor, but there hasn't been a new John Prine album during the format's formative years. This will be an interesting test for both this record and for the format."

Paul Marszalek, PD at KFOG in San Francisco, feels the temperature may be right for Prine's music. "Three to five years ago, John Prine would be doomed to not much more than public radio stations with specialty shows," says Marszalek. "With the last album he made, his music is more contemporary... John Prine is going to get his due... We'll be able to go to bed at night feeling better that a great songwriter like John Prine finally gets heard."

Oh Boy will also get to test their relationships at retail, which were bolstered considerably by the commercial impact of "The Missing Years."

"The Missing Years' did exceptionally well in our stores, and John Prine has a very dedicated following in this area," says Chris Smith, music buyer for Title Wave, the Minneapolis-based retail chain. "I haven't heard the new record, but I've been talking to people at Oh Boy, and REP has their distribution up here, so I've been solicited on

the record. There's definitely some word of mouth going on around this town about this record and quite a bit of anticipation."

That kind of retail support is something Oh Boy has worked hard to nurture. The company also has gone online, making releases available through the Internet.

Prine is more than willing to step up to the next commercial level, but, as he always has, he'll continue to do what he does regardless of the record's performance.

U.S. RADIO BRINGS PJ HARVEY ITS LOVE

(Continued from page 11)

ing with producers."

Harvey's last album was the self-recorded "4-Track Demos," released in the fall of 1993. Its predecessor, "Rid Of Me," was "recorded" by noted punk rock producer Steve Albini. "Dry" was self-produced by the band.

"They almost come from opposite sides of the scale," Harvey says of Albini and Flood. "Steve is very much into recording live and capturing the excitement and spontaneity, and Flood likes to work on things layer by layer and rework and rework a song."

While she previously composed on guitar, Harvey wrote much of the new album on a Yamaha keyboard. "I bought it for 50 pounds at a local music shop," she says. "It was very inspiring, and it's just this very old keyboard." The keyboard can be heard prominently on "Down By The Water," supplying the constant rumbling noise underneath Harvey's haunting vocal.

"It's the hardest thing I've ever done in my life," Harvey says of the sessions for the album. "We did 'Rid Of Me' in two weeks. 'Dry' was recorded in one week. On this album, I spent six weeks recording and one month mixing."

Executives at Island say the album was well worth the effort. "We do feel that this album is more accessible, and there are a lot of additional things we can do to take advantage of that," says Island senior VP of marketing Matt Stringer.

Leeds and Stringer are optimistic that the early support of modern rock radio and MTV Europe will persuade

"For a lot of people, 'The Missing Years' was like a comeback album," he says. "They had me working in a gas station for 10 years, and I'd say, 'Hey, I've been working hard, thank you very much!'"

No one knows that better than New York-based radio personality Vin Scelsa, who has followed Prine's progress closely since the beginning. He has long championed acoustic-based artists like Prine and Goodman on his radio show, "Idiot's Delight," which airs weekly on WXRK. For Scelsa, Prine's appeal

runs far deeper than any commercial considerations.

"The sweet and rare thing about the whole project is this sense of family that starts with Prine and Bunetta and Goodman and then branches out to everything and everyone they touch," says Scelsa. "The listener knows there's something more going on here than just another record from just another record company. There's a mission here that is real and heartfelt, and that comes through."

MTV in the U.S. to jump on the clip.

In addition, Island plans a print advertising campaign in alternative music publications and a pre- and postrelease cable TV ad buy.

Another plus is Harvey's imaging. The album art and video were shot by Maria Mochacz, whose photos graced Harvey's previous album releases.

Stringer says, "All the imaging, from the packaging down to the advertising and video, is cohesive and consistent, and that will be helpful in building her profile."

Harvey's critical praise has created a high awareness factor, Stringer says, but not all the people who have heard of Harvey have heard her albums. "So we have a dual plan," he says. "First we want to attract her fan base, then we want to make everyone else who may know who she is hear what she sounds like."

To achieve that goal, Island is discussing assembling a "History Of PJ Harvey" cassette sampler.

In the U.K., Harvey's sales "have been proportionately a lot better than they have in America," Marot says, yet Island faces a unique challenge in that territory.

"Because we don't have commercial alternative radio, it's a real struggle," Marot says. "We can't grow an awful lot further unless we have mass support from Radio One and Capitol Radio."

Island in the U.K. and the U.S. are armed with the goods. At least four singles will be released from "To Bring You My Love," says Marot. Although

the tracks may not be simultaneously released, Island U.K. and U.S. have agreed to release the same tracks in the same order.

"The other key element is touring. 'She has a great live show,'" says Stringer. "No one sells PJ Harvey better than Polly herself."

After the NARM and Gavin dates, Harvey will headline six shows in the U.K. in early March. The shows, at 3,000-4,000-set venues, already are sold out.

Before Harvey wings her way to the U.S. to headline, she will open a series of European dates in March and April for R.E.M.

"I do enjoy playing for a lot of people," Harvey says. "But it can be hard if it doesn't go your way." Harvey says that at some of the U2 dates, she had a difficult time, but eventually the experience was rewarding: "You do see it paying off, and people start to listen."

Harvey also is pleased the advance word on "To Bring You My Love" is positive, yet she says it is "a natural progression from what I have done before."

McGuinness shies away from calling the album a commercial breakthrough. "Her success will take place whenever it does," he says. "This is not the Olympics. Polly will continue to make great records. If this is the one that becomes a worldwide success, so be it. If the public doesn't take to it, we love it anyway. Polly has a very interesting and distinguished career ahead."

MTV PLANS FOR TWO NEW SERVICES IN ASIA

(Continued from page 6)

"This is a worldwide company with worldwide programming strengths," says Jamieson. "I was hired because of my knowledge of Asian markets and industries."

"Once we are up and running, I can't see any limit to MTV's potential in Asia, although it's never as easy as people think."

Network president Tom Freston and international president Bill Roedy have traveled to such countries as China and Vietnam to negotiate market-entry strategies.

Localized programming and presentation have become the keys to success for Asian broadcasters. The switch by STAR TV's V music channel from Western to local content since its May split from MTV has been directly responsible for its current position as Asia's top pan-regional music channel.

At the start, MTV will be limited by having only one local production facility, with Videoland in Taiwan, although it plans to add local units in Singapore, Hong Kong, and India.

Jamieson says much of the future production will inevitably be split be-

tween Singapore, Hong Kong, and India.

MTV originally planned to begin broadcasting in December, but ran into administrative and staffing problems in Singapore. It must now regain ground lost to V during its 12 months off the air.

Freston says MTV Asia's advantage is that "we only do music and won't be used to market other channels like STAR does with V."

V, though, is not a target for MTV. Jamieson says, "This isn't about copying someone else. It's about the potential out there. I think the direction of any regional broadcaster should be to aim far beyond what V has accomplished."

In Singapore, sources say that MTV still may have problems to iron out. Many of the staff trained in the U.S. were unable to obtain working visas, and MTV has been making the rounds of media and production houses poaching employees, who must still be trained.

There also are concerns about Singapore's censorship laws. Officially, all broadcasting to and from Singapore must get government approval.

In December, Vinny Longobardo, VP of programming and production, said that MTV had been exempted from censorship by Singapore's Economic Development Board because the channel's programming would all be exported.

A production executive at the Television Corporation of Singapore says, "If that's true, they are the first and only foreign media allowed that kind of dispensation. The reality of Singapore is that this just doesn't happen."

As yet, MTV does not have a broadcast agreement with Singapore, although it says its satellite uplink deal has been concluded.

To compete regionally, channel executives say they will have to focus as much on marketing as programming because the industry has become much more competitive since MTV was last a player.

As a result, it will be forced to take chances with such things as program exchanges. Jamieson says, "This is the advantage MTV has as a huge, worldwide network. Many of its unique products, such as the MTV Europe Awards, can be used in Asia."

ARISTA'S LENNOX SHOWS NEW FACE ON 'MEDUSA'

(Continued from page 1)

worldwide, according to BMG.

Lennox is at a loss as to how her new album got its name. "I had the idea before I did the album. It just popped into my head for some reason. There's a little bit of my brain down the left-hand side that just comes up with these things. I'm fortunate in that way."

The idea behind it was just as inspired. "Medusa" is a compilation of other artists' songs, many of which—but not all—are her favorites. The track listing includes Procol Harum's "Whiter Shade Of Pale," Bob Marley's "Waiting In Vain," the Blue Nile's "Downtown Lights," Al Green's "Take Me To the River," and Neil Young's "Don't Let It Bring You Down."

While Lennox says she has a passion for all of these songs, "They are not necessarily the all-time favorites, they are just the ones which seemed to fall into place. I wasn't looking to do an 'Annie Lennox all-time favorites' album."

There are, however, some that have personal significance, such as "Whiter Shade Of Pale." "I have known this song since I was 14, it was the first record I ever bought. It strikes a chord with me, and when I recorded it, I thought, I'm not going to mess with this. I've got to think that this is the best version bar from the original."

Her version of the Clash's "Train In Vain" transforms the song from an R&B-styled cut into something altogether more exalted. "Right at the early stages this was a title that was kicking around, and I thought, there's no way I can approach this song. But when we came back to it we got into this groove and turned it into a gospel/soul number. We have taken it down another road."

"Medusa" is produced by Stephen Lipson, who was responsible for "Diva." "Medusa" has much the same floaty feel as the previous album, with Lennox's voice given center stage, anchored with lush strings and synthetics.

"Working with Annie means the whole thing is voice-led," says Lipson. "When we start working, Annie tends to sing along to a drum box and a keyboard, and it sounds so empty that she fills in the gaps. Then I add the clothes to her body, so to speak."

Preproduction tracks were laid down at Lennox's house in Spain, and the album was worked on at the Aquarium studio complex in London. The whole recording process took about six months, although the song selection process was much longer: Those involved say there were up to 100 songs that had potential, although Lennox says she was "not counting."

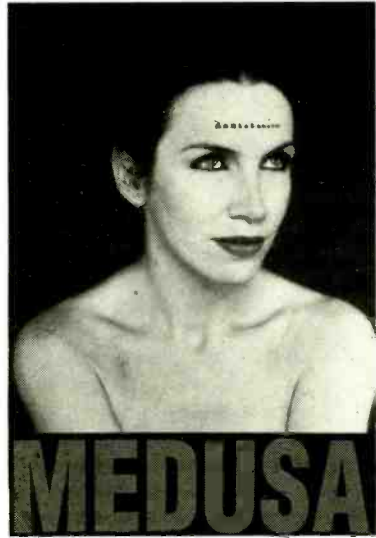
The idea of an album of others' songs raised some eyebrows at BMG, yet the trust was there, says Lennox. "Over the years there's been a long relationship [with the record company]. I'm in a position whereby their input is not always necessary," she says. "I can decide what I want to do, but I'll give them something they know how to deal with. I'm not going to give them a white elephant."

Lennox's manager Simon Fuller of 19 Management says, "Annie didn't want to do the obvious, and the album is not the album of covers you would expect her to do. I've never thought of it as a covers album. Annie's put so much of herself into this. Yet at the same time, it's quite a commercial album. Annie's not the kind of artist who will go into self-destruct mode and do some obscure set piece."

Lipson says, "Doing an album of covers can shake you free of the baggage

of songwriting. The singer in her is let loose. All the normal rules go out of the window . . . It's vital to do something different from the original, as people already know that and are expecting something else . . . With Bob Marley's 'Waiting In Vain,' Bob already had done it in a reggae style. We couldn't do that."

Says Lennox of the business of re-working others' songs, "You can see just where the strengths and weaknesses are in a song, be it in the structure or lyrical contents. In trying to reinvent the song, you'll see where the flaws lie. It's very hard to redo songs that are uptempo in a downtempo style. To take a slow song and speed it up doesn't work either."



One of the remarkable aspects about "Diva" is that it was A&R-ed by Lennox herself. In her dealings with the record company, Lennox and her management appear to be in control of the style and pace of the marketing.

"First of all, Annie Lennox is unique to contemporary music," says Arista president Clive Davis. "Diva" was a classic and no matter what everyone's taste is in music, everyone seems hungry for new Annie. Well, 'Medusa' delivers . . . [On] each and every cut, there is Annie, provocative as ever—haunting, touching the soul and the mind simultaneously and providing a wonderfully fulfilling experience."

Arista is handling the record in the U.S., but Lennox's album appears on the RCA imprint everywhere else in the world.

RCA U.K.'s head of artist development Dave Joseph calls the company's U.K. campaign "a classic brand marketing campaign," while others would simply call it extremely expensive.

The campaign focuses strongly on the stark photos of Annie's face with typewriter-style lettering on it, taken by photographer Bettina Rheims. This image will be put on fly-posters and full 48-sheet billboard posters. One prime site in London's Cromwell Road will feature a 96-sheet poster. Similar images will appear in consumer and trade press in the U.K.

Joseph says that RCA will "seek to avoid gimmicks in promoting the album. We won't be doing any playbacks. They're very impersonal, and it's a very intimate album. We would prefer reviewers to sit with it and listen at home." Lennox also is doing very few interviews, apart from Vanity Fair and Billboard.

Joseph says retail is strongly behind the campaign. The Our Price chain has agreed to have nothing but "Medusa" in all its store windows for two weeks around the launch date.

RCA's product manager Emma

Hickey also says the company has direct-mailed promotional material to 40,000 fans who replied to information cards that had been inserted in "Diva."

The first single to be taken from the album is "No More 'I Love You's,'" a minor U.K. hit for male duo Lover Speaks in summer 1986. Lennox's version was released Feb. 6, and it has scored almost saturation airplay. On Music Monitor's chart for the week ending Feb. 3, it was logged as having the greatest number of gains, scoring an additional 280 plays over the previous week.

London AM rock station Virgin 1215 had the song at the top of its playlist for the week ending Feb. 3. "The Eurythmics have got such a huge heritage among the British public and among our listeners," says Geoff Holland, assistant PD. "They love everything they have done and Annie's solo stuff. As soon as the new Annie Lennox record walks through the door, you're obviously going to stop what you're doing and have a listen to it."

Holland calls what Lennox is doing "a very brave thing, but the public are open. 'Train In Vain' has a huge popularity among our classic rock listeners, and Annie is more popular with younger audiences. Such a combination could work well."

Lennox also was given a huge boost after her live appearance on the U.K.'s prime-time, weekly music program "Top Of The Pops" on Feb. 2. Lennox gave a melodramatic performance of "No More . . ." flanked by male dancers dressed as ballerinas.

A number of high-profile, national television appearances will be key to marketing "Medusa" in the U.S. Lennox will present an award during the March 1 Grammy ceremony and is tentatively slated to perform on "Saturday Night Live" and "Late Night With David Letterman." A series of talk- and morning-show interviews are still to be confirmed.

Tom Ennis, VP of product management at Arista, says the label is negotiating with several networks for an hour-long Lennox special, and there are discussions about a possible concert tour this summer. "A decision has yet to be made, though it appears likely that Annie will do several selected dates during the summer," he says.

Arista executives are expecting an easier time bringing "Medusa" to U.S. audiences than they had with "Diva." "It won't be as long a battle," says Rick Biseglia, senior VP of promotion at the label. "There are more potential formats to place a project like this."

Garrett Michaels, PD at WFLY in Philadelphia, agrees. "She has a two-fold following—those who are older and tap into the sophistication and maturity of her music. And then there are those who are still big Eurythmics fans and want something more upbeat. The great thing is that her history and recordings can satisfy both groups of listeners."

Import copies of the first U.S. single, "No More 'I Love You's,'" has just been shipped to pop, AC, adult alternative, and modern rock radio.

The label will begin soliciting airplay on the track Monday (13). The single's accompanying videoclip has been submitted to MTV and VH1 for potential airing that same week.

According to RCA's Joseph, Lennox is working on a second video, for "Whiter Shade Of Pale," which is due in May.

Assistance in preparing this story was provided by Larry Flick in New York.



by Geoff Mayfield

THE ENVELOPE, PLEASE: Dick Clark's fingerprints are all over Billboard's charts this week, as the television mogul's annual American Music Awards broadcast spurs many of the week's conspicuous moves. The Jan. 30 show did particularly well at grabbing viewers this year, averaging a 15.4 rating and a 23 share. Although it was not the night's top dog, the AMA's numbers tied for ninth place among all shows aired that week. The most obvious beneficiary is **Boyz II Men**, who win Greatest Gainer honors on both The Billboard 200 (5-3) and Top R&B Albums (No. 4). On the former list, which reflects sales from the entire SoundScan panel, the Boyz post an 18% gain, or about 19,000 units, which boosts the one-week sum to 125,500 units. On the R&B list, which reflects sales from core stores that specialize in the genre, the quartet, which won multiple AMA trophies and also performed on the show, shows a 33% increase.

THE GLOW: Veteran chart watchers know that in most cases the sales impact of the AMAs and the Grammys has more to do with who plays the show than who wins. What is impressive in the wake of this year's AMAs is that some of the artists who did no more than present or receive awards also joined the sales bonanza. A prime example is **Toni Braxton**, whose self-titled debut won for a second straight year. Though the album has been on The Billboard 200 for 81 weeks, her gracious acceptance speech—and perhaps that stunning gown she wore—attracted enough attention to generate a 32% gain over the prior week (103-82). The AMAs must hold a fond spot in Braxton's heart; a year ago, the show helped her make an eye-opening leap from No. 7 to No. 1, her first of two weeks on The Billboard 200 throne. Her other week at No. 1 came on the heels of last year's Grammy Awards show.

OTHER ACTS WHO PARLAY AMA exposure into Billboard 200 jumps are Madonna (17-13 on a 19% increase), Ace Of Base (32-27), All-4-One (88-66), Salt-N-Pepa (91-84), Celine Dion (98-70), and Snoop Doggy Dogg (136-118). Although Prince's "Black Album" falls shy of bullet criteria, his Vegas-flavored AMA medleys boost a 7.5% sales gain and a 198-174 jump, while the 11-times-platinum "Purple Rain" makes its first-ever appearance on Top Pop Catalog Albums. On Top R&B Albums, **Toni Braxton** bullets at No. 41, Madonna's duet partner **Babyface** bullets at No. 58, and All-4-One re-enters at No. 68. **Lorrie Morgan**, one of the night's co-hosts, sees her "Something In Red" debut at No. 7 on Top Country Catalog. Though a boon for many, not all acts benefit from the AMA spotlight, as illustrated by **Jimmy Page & Robert Plant**, who, despite a **Led Zeppelin** tribute and performance segment, suffer a 14.5% sales decline and a 56-71 slide on The Billboard 200.

ANOTHER CHANNEL: This marks the second week in a row that TV exposure accounts for The Billboard 200's largest unit gain. On last week's chart, **Live** rose 25-16, a new peak, thanks to a "Saturday Night Live" slot, proving that, although the comedy series has lost some of its ratings, not to mention its critical luster, "SNL" can still drive home strong sales gains for the right kind of musical act. On last week's chart, **Live** saw close to a 25% gain. This week, although it drops one place to No. 17, the band's "Throwing Copper" still sees a 6% increase.

FROM TARGET, WITH LOVE: The charts once again experience a **Yanni** surge, but this time the catalyst is not public television, but rather a splashy Valentine promotion at Target's 611 department stores. The centerpiece of the campaign—which features heavy TV advertising, newspaper circulars, and in-store promotion—is an exclusive, low-priced EP of previously released material, along with the Yanni catalog featured in end-cap displays. Target gains boost Yanni on The Billboard 200 (60-41 and a re-entry at No. 142), Top New Age Albums (with bullets at Nos. 1 and 2), Top Pop Catalog (25-3 and a debut at No. 14), and Top Music Videos (2-1). His label, Private Music, believes the TV ads will spur sales at other accounts, too.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,004,000	11,416,000	DOWN 3.6%	11,544,000	DOWN 4.7%

YEAR-TO-DATE UNIT SALES		
YTD (1995)	YTD (1994)	CHANGE
62,412,000	58,020,000	UP 7.6%

FOCUS ON ALBUM SALES:

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
9,655,000	10,135,000	DOWN 4.7%	9,763,000	DOWN 1.1%

YEAR-TO-DATE ALBUM SALES		
YTD (1995)	YTD (1994)	CHANGE
55,677,000	50,130,000	UP 11.1%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

COMEDY CHARTS BIG WITH JERKY BOYS, FOXWORTHY ALBUMS

(Continued from page 1)

Be A Redneck If . . ." on Warner Bros. is holding steady at No. 4 in its 56th week on the Top Country Albums chart. The country humorist has sold 702,000 units, according to SoundScan. An album of previously unreleased comedy bits on the Laughing Hyena label, titled "The Redneck Test Volume 43," moves up from No. 71-64 on the country albums chart and has sold 10,000 units, according to SoundScan.

For contemporary comedy acts, feature film and television exposure are key elements in establishing sales staying power. The debut albums by Sandler, Foxworthy, and the Jerky Boys are still on the chart more than a full year after their initial release.

"I thought the only way I would get [a platinum record] was to steal one from a radio station," quips Foxworthy.

The breakthrough success of each of these three acts is a triumph for the spoken humor genre, which often is ignored by retail and radio.

"Part of the problem for comedy records is that they tend to get shoved into a small bin in the back of the store," says Craig Duncan, store manager for the Los Angeles Virgin Megastore.

Duncan says that a recent increase in comedy section retail space at his store has generated higher sales for the genre.

Raunchier comedy recordings can have difficulty getting stocked at more conservative retail outlets, such as the mass merchant Wal-Mart.

"Wal-Mart is a lot more selective about the content it carries," says Scott Colley, music buyer for Amarillo, Texas-based Anderson Merchandisers, which provides music for approximately 1,200 Wal-Mart stores. "While someone like Jeff Foxworthy will do incredible business here, we can't bring Wal-Mart a Jerky Boys or Adam Sandler record unless it is edited."

Colley says Wal-Mart stocks both Foxworthy and an edited version of "The Jerky Boys 2," but not the parental-warning-stickered Sandler or unedited Jerky Boys albums.

In addition, many retailers remain

confused about the appropriate place to stock developing comedy artists, says many label executives.

Foxworthy was erroneously stocked in the jazz section at some stores when his album first came out, says Bob Saporiti, Warner/Reprise Nashville senior VP of marketing.

Select president Fred Munao says early copies of "The Jerky Boys" were placed in the hip-hop section "because the name probably sounded like it belonged there."

That isn't likely to happen again with the Jerky Boys. With a feature-length film, a HarperCollins book, and even customized calling cards to their name, the Jerky Boys have risen from underground phone pranksters to gold-level pop stars.

Caravan Pictures' "The Jerky Boys" opened Feb. 3 as the top comedy film for that weekend, with an opening weekend gross of \$4.4 million on 1,513 screens nationwide.

Sandler's album stands a good chance of a similar boost from his top-billed status on the new comedy film "Billy Madison," which opened nationwide Feb. 10.

Foxworthy's success is due in large part to television. Frequent appearances on "The Tonight Show" and CMT airplay of the "Weird Al" Yankovic-directed video for the single "Redneck Stomp" boosted sales of the comedian's album, says Saporiti.

The label began placing 30-second spots for the album on cable TV last year. The TV campaign is still running, and there are no plans to end it soon, according to Saporiti.

Sandler's weekly "Saturday Night Live" appearances have kept album sales steady, according to Peter Standish, Warner Bros./Reprise product manager.

NIRVANA BASSIST FORMS PAC

(Continued from page 12)

JAMPAC's message to politicians is that the Seattle music scene, community, and industry has an economic base and an international profile that benefits the state and the nation, says Novoselic.

"We are an economic force and we create jobs nationally," he says. "These people are obstructing commerce with these laws. While other growth industries are encouraged in Washington state, we're being discouraged."

One of Novoselic's main priorities for JAMPAC is to launch an impact study to gauge the significance of the music industry's contribution to the state's economy. But the organization's immediate goal is to raise funds necessary to influence the political process at the state, regional, and local levels, says Novoselic.

Forthcoming fundraisers likely will take the form of concerts, with several local and nationally recognized acts contributing proceeds to the PAC, he says.

Seattle city government elections, scheduled for June, also are a major priority for the coalition. Five seats on the city council will be open; JAMPAC has yet to endorse any candidates. The coalition's concerns focus on a proposed teen-dance ordinance, anti-postering laws, and noise ordinances, which it perceives as threatening to the local music scene.

Washington has been a hotbed of lyrics-legislation proposals in recent years. In 1992, an "erotic music"

"There was never a big explosion with Adam," says Standish. "We started off by shipping only 15,000 units and just kept on it, patiently taking one step at a time."

Radio can play a significant role in the exposure of new comedy acts, but airplay is often limited to morning shows.

"There is just a lot of resistance at radio to records that do not easily fit into the system," says Munao.

To boost airplay, Select and Warner Bros. have serviced radio with promo discs that combine the comedy routines found on the album with original music.

For "Redneck Stomp," Warner Nashville added comedy segments from Foxworthy's album to country music, while Select added an urban music bed to comedy bits from the Jerky Boys to create a promo-only disc.

For the Jerky Boys, radio station WBCN Boston played an important role in getting the underground tapes across to the mainstream. The station played many of the rambunctious duo's skits before the commercial album came out on Select.

"The reaction to the Jerky Boys was truly overwhelming from the start," says WBCN afternoon jock Mark Parenteau. "We had tons of calls from people wanting to know where to get it."

While the recent surge of sales activity represents a new golden era for comedy, it pales in comparison to the early and mid-'60s, when comedy had a significant presence on the Billboard charts.

Albums by comedians like Shelley Berman, Steve Allen, and Soupy Sales all were in the upper reaches of the album chart.

Bob Newhart's debut album, "The

Button-Down Mind Of Bob Newhart," netted Warner Bros. its first No. 1 album. The title stayed at the top for 14 weeks in 1960 and won the Grammy for album of the year.

"Newhart kept this company afloat in its early days," says Gregg Geller, Warner Bros. VP of A&R. "As other classic catalog records have been reissued on CD, comedy has somehow fallen between the cracks."

Indeed, while many classic comedy recordings from the '60s and '70s are still available on cassette, they have yet to be issued on CD. However, that is beginning to change.

Warner Archives released six classic comedy albums on CD for the first time on Jan. 24: "The Button-Down Mind Of Bob Newhart," Bill Cosby's "Bill Cosby Is A Very Funny Fellow, Right!," Don Rickles' "Hello Dummy!," Richard Pryor's "Is It Something I Said?," Steve Martin's "Let's Get Small," and Gilda Radner's "Live From New York."

Warner/Reprise Nashville president Jim Ed Norman says, "Comedy is a great linkage between the different aspects of our culture. In the '60s, comedy was a significant part of the recording industry. Things are stressful now, and people need a humorous take on our society now more than ever."

The new PolyGram imprint Loose Cannon debuted late last year with four comedy reissues, including out-of-print recordings from Richard Pryor and Redd Foxx.

On Nov. 8, the label released Pryor's "Black Ben The Blacksmith," "Craps," and "Who Me, I'm Not Him," and Foxx's "I Ain't Lied Yet."

"It's unbelievable, but a whole generation of young people have not been acquainted with this classic humor," says Loose Cannon president Lisa Cortes.

Rhino plans to issue a four-CD boxed set retrospective of classic American comedy in the summer. "But Seriously: The Best Of American Comedy (1915-1994)" will feature rare and out-of-print recordings from both classic and contemporary comedians ranging from W.C. Fields to Robin Williams.

"The environment is just right for comedy now," says Munao. "People like to laugh. It's great medicine."

NEWLEAF FALLS APART

(Continued from page 6)

spring, but would not involve downloading. "We have created several thousand cartridges in that test," he said. "We are through validating that the remote works." Instead of getting the licenses renewed for the additional time, he claimed it would be easier to "premanufacture cartridges before the licenses elapse."

Sega, Acclaim, and Blockbuster-owned Virgin Interactive are the game manufacturers that participated in the first phase of the test. Sega and Acclaim did not return phone calls seeking comment by press time.

In another move, the Blockbuster/IBM joint venture is testing music sampling technology at two Blockbuster Music outlets. That test involves a kiosk that allows record store customers to preview 30 seconds from selected songs from 10,000 albums (Billboard, Jan. 28).

Assistance in preparing this story was provided by Marilyn Gillen.



ECHO AWARDS

ISSUE DATE: MARCH 4
CLOSED

PRO TAPE

ISSUE DATE: MARCH 11
AD CLOSE: FEBRUARY 14

STEP ONE RECORDS

10th Anniversary

ISSUE DATE: MARCH 11
AD CLOSE: FEBRUARY 14

LASERDISC/

KARAOKE

ISSUE DATE: MARCH 25
AD CLOSE: FEBRUARY 28

NEW AGE

ISSUE DATE: APRIL 1
AD CLOSE: MARCH 7

VITAL RE-ISSUES

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

ICHIBAN RECORDS

10th Anniversary

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE

50th Anniversary

ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

TEJANO

ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

NASHVILLE MUSIC

PUBLISHING/

SONGWRITERS

ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY

CHRISTIAN

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

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25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

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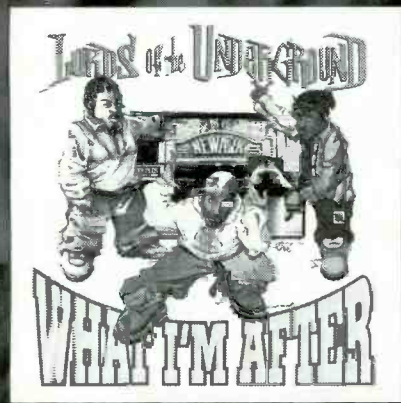
EDITED BY IRV LICHMAN



Y-58259/4KM-58259

digable planets "dial 7"

The creamy spies return with the follow up single and video to their Top Ten hit, "9th Wonder". From their critically acclaimed new album **BLOWOUT COMB**. (E1/E2/E4-30654)



Y-58321/4KM-58321

lords of the underground "what i'm after"

Coming off the hit, "Tic Toc", there is no question fans will give them what they're after. From the new album **KEEPERS OF THE FUNK**. (E1/E2/E4-30710)



Y-58288/4KM-58288

boogiemonsters "strange"

Remix by LG and LoRiDer (Shaquille O'Neal, Naughty by Nature, Ill Al Skratch) is creeping up from the underground. Remix video on the Box now. On the **BET/YSB Magazine** tour. From **RIDERS OF THE STORM: THE UNDERWATER ALBUM**. (E1/E2/E4-29607)



EMI Records
SERVING THE MUSIC

ARISTA'S RECORD SIX MONTHS

Arista Records racked up its best six months of revenue in its 20-year history for the period ending Dec. 31. U.S. sales alone hit \$200 million on the strength of 20 album releases. During that period, 16 gold and five platinum albums were certified by the Recording Industry Assn. of America. In addition to its roster of well-known acts such as Whitney Houston, Kenny G, Crash Test Dummies, Toni Braxton, Carly Simon, Alan Jackson, and Brooks & Dunn, the label points to new successes such as the Notorious B.I.G. and Craig Mack.

BACH NAMED EMI SWISS CHIEF

Peter Mampell is leaving as managing director of EMI Records Switzerland at the end of March, when he'll be replaced by Erwin Bach, currently managing director of marketing at EMI Electrola in Germany.

AMSONG ADDS CATALOG MEMBERS

With the recent addition of seven writers' catalogs, the ranks of AmSong have reached more than 70 members. The group was formally established in New York last year as a nonprofit entity guarding the welfare of writers or their estates and to lobby for legislative benefits in cooperation with other industry associations. New catalogs include those of Eddie Durham, Alan Menken, John Kander, Jule Styne, Sam Coslow, Leo Robin, and the Jazz Composers Service.

BIOGRAPH OPENS BOSTON BRANCH

Biograph Records, Arnold Caplin's catalog of jazz and piano-roll music based in Chatham, N.Y., has opened a branch in Boston, headed by his son Alan, who was a principal of Caplin Design, which has packaged many Biograph releases. The label, whose sales were up 35% last year, according to Arnold Caplin, started its 1995 release schedule with the Boilermaker Jazz Band's "Don't Give Up The Ship." The band is currently touring the U.S.

HANDLEMAN GETS MADACY STAKE

The Handleman Co. has acquired a stake in the Madacy Music Group, a Montreal-based budget label and wholesaler. Terms of the deal were not disclosed but Handleman says it bought a "substantial ownership position" in the company, which has annual revenues of about \$60 million (Canadian). Madacy's assets include Mediaphon GmbH, a German-based music supplier that owns more than 2,000 classical master recordings. Amos Alter, Madacy president, will stay to helm the company for Handleman.

EXECS ON THE LOOSE

Ricky Schultz, who recently left his post as VP/GM of jazz and progressive projects at Warner Bros. Records, can be reached at 818-346-0200. He held the post for four years... Bill Rudolph has left Walt Disney Records as southwest regional sales manager, ending a 22-year stint with the label. He can be reached at 214-255-3231.

TUPAC SHAKUR SENTENCED

Rapper Tupac Shakur was sentenced to 1½ to 4½ years in prison Feb. 7 for sexually abusing a woman in his room at New York's Parker Meridien Hotel Nov. 18. His road manager, Charles Fuller, received four months in jail and five years' probation on the same charge. Both were convicted of first-degree sexual abuse Dec. 1 in State Supreme Court in Manhattan. Their lawyers say they will appeal.

BEATLES PLAY CYBER CUPID

Capitol Records' online World Wide Web site centered on the Beatles album release "Live At The BBC" (<http://bazaar.com/Beatles/>) is showing extra heart in time for Valentine's Day with the posting of the first-ever "digital postcards" that users can send to one another's mailboxes via the Internet. The cards, available with valentine and other messages, feature rare Beatles photos and areas in which users can add their own sentiments. The site also offers soundbites from the album and ongoing contests.

DUTCH MUSIC CHANNEL VIA ARCADE

Dutch international record company Arcade, which has affiliates in 11 European countries, has launched a plan to establish two national commercial television stations—one a music channel—in the Netherlands. The youth-oriented music channel, Arcade TV, was described by a company spokesman as "the Dutch equivalent of MTV." The cable-delivered channels will be fully financed by Arcade.

'Bow' Wows At No. 2; Hot Shot Melissa

IF YOU THOUGHT THAT Madonna wasn't going to reach the top two with "Take A Bow," think twice. Her 32nd Hot 100 single moves 4-2 with a bullet and is a likely contender to replace TLC's "Creep" at No. 1. Exactly half of Madonna's chart singles have peaked in the top two: 10 of them have gone to No. 1 and six, including "Take A Bow," have reached No. 2. "Bow" is now the biggest single from the "Bedtime Stories" album, following the No. 3 peak of "Secret" last November.

If "Bow" does creep up one more place, it will be Madonna's first chart-topping single in almost three years. "This Used To Be My Playground" from the soundtrack of "A League Of Their Own" spent a week at No. 1 in August 1992. It also will put Madonna back in the lead as the female solo artist with the most No. 1 hits. She has been tied with Whitney Houston at 10 since "I Will Always Love You," but this could be lucky No. 11 for Madonna. Two other women are close behind: Mariah Carey has amassed eight No. 1 hits in less than five years, and Janet Jackson has collected seven since the summer of 1986. Over on the Hot Adult Contemporary chart, "Take A Bow" becomes Madonna's fifth No. 1 single. Her first was "Live To Tell," No. 1 for three weeks in June 1986. Her most successful was "I'll Remember" from the soundtrack of "With Honors," a four-week chart-topper last year.

ISLAND GIRL: Melissa Etheridge continues to solidify her new status as a chart superstar with the highest-debuting single of 1995. Her two-sided hit "If I Wanted To"/"Like The Way I Do" comes crashing onto the Hot 100 at No. 25. It's the most impressive Hot Shot Debut since "On Bended Knee" by Boyz II Men opened at No. 14 last November. The only other single to debut in the top 30

this year was R.E.M.'s "Bang And Blame," which entered at No. 30 on Jan. 21.

HITS ON THE SIDE: It's just over six years since Roy Orbison returned to the Hot 100 with his first posthumous hit, "You Got It." Now that song is back on the Hot 100 thanks to a remake by Bonnie Raitt. It's from Arista's soundtrack to the well-received "Boys On The Side," which is the Hot Shot Debut on The Billboard 200, entering at No. 37. Raitt debuts at No. 74 on the Hot 100; she'll have to go higher than No. 9 to top the original version. On the AC chart, Raitt is the Hot Shot Debut at No. 22. Orbison's "You Got It" was his only No. 1 on that chart.



by Fred Bronson

EVERLASTING SONGS: As a number of Chart Beat readers have noticed, Gloria Estefan's remake of "Everlasting Love" has elevated that song to a new status. Larry Cohen of Trumbull, Conn., was the first to mention that only two songs have been top 40 hits in all four decades of the rock era. "Everlasting Love" was first a hit for Robert Knight, who took it to No. 13 in 1967. Carl Carlton made it a top 10 hit, peaking at No. 6 in 1974. Rex Smith & Rachel Sweet revived it in 1981, but only managed to reach No. 32. Estefan moves 49-39 this week. The other four-decade top 40 tune is "The Way You Do The Things You Do" by the Temptations, Rita Coolidge, Daryl Hall & John Oates w/David Ruffin & Eddie Kendrick, and UB40.

THE (CHART) BEAT GOES ON: But in a different location. I'll be based in Billboard's London office for the next few months as I join the Music Monitor staff, so direct your letters, phone calls, and faxes to me at our London address and phone numbers, listed in the masthead.

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