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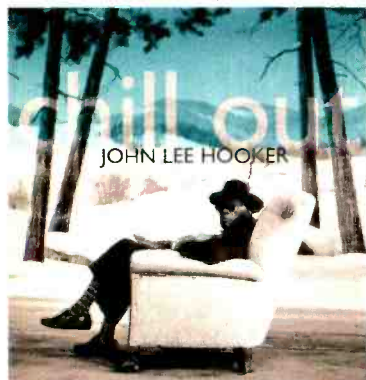


**Human League Re-Enters
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MARCH 11, 1995

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China Pact Spurs Label Action U.S. Companies May Profit First

BY BILL HOLLAND
 and MIKE LEVIN



WASHINGTON, D.C.—As a U.S.-owned operation, Warner Music Group may be the first multinational record company to benefit from the

recent landmark copyright trade agreement with China.

Sources here and in Hong Kong say Warner and China have had private discussions to explore joint ventures or licensing agreements.

Still sketchy at press time, the news follows the Feb. 26 trade agreement with China, which averted the imminent imposition of \$1.08 billion
(Continued on page 101)

Acts Await Grammy Windfall Bruce, Sheryl, Tony Are Big Winners

BY CRAIG ROSEN
 and DEBORAH RUSSELL

LOS ANGELES—Bruce Springsteen, Sheryl Crow, and Tony Bennett—the big winners at the 37th annual Grammys—are also likely to win big at retail, as their Grammy glory spurs sales of their current releases.



CROW

Springsteen, the only artist to take four awards at the March 1 ceremony

at the Shrine Auditorium here, is likely to benefit the most from his Grammy victories. On Feb. 28, one day prior to the internationally telecast ceremony, Columbia Records released Springsteen's first "Greatest Hits" set. It marks the first time that "Streets Of Philadelphia," the harrowing tale of a man coming to grips with AIDS, has

appeared on a Springsteen album.

The song, previously available on the Epic Soundtrax album "Philadelphia" and as a single (and recently included on the "1995 Grammy Nominees" album), earned Springsteen Grammys
(Continued on page 100)

Advanced Broadcast System To Transmit Via Computers

BY BRETT ATWOOD

LOS ANGELES—Radio Broadcast Data Systems, first developed to bring text information to car stereos, could expand its exposure by tapping into the multimedia market.

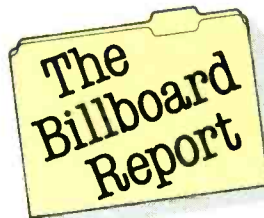
RBDS transmissions send station call letters and artist-name and song-title information to specially equipped radio receivers. (RBDS is not related to BPI Communications' Broadcast Data Systems airplay monitoring service.)

Record labels may soon be able to use the enhanced broadcasts to add

song lyrics, artist photos, and biographical information, too, which can be accessed by specially equipped home computers.

Indeed, since a large portion of record sales already result from radio exposure, the availability of additional artist information over the airwaves could boom interest in many developing acts.

"Getting song title and artist information is a dream come true for labels," says Norman Beil, Geffen head of new media. "Radio sells records."
(Continued on page 107)



MAP Policies Tackled

BY ED CHRISTMAN

SAN DIEGO—After more than a year of hearing five of the six majors say there is nothing they can do about the retail price war, merchants came to the National Assn. of Recording Merchandisers convention here armed with a list of suggestions for the manufacturers.

The retailers are asking manufacturers to strengthen their minimum-advertised-price policies, raise the MAP prices, and help increase retail margins by passing on cost savings to accounts as the industry becomes more efficient in distributing product.

Unless something happens to end the price war, merchants say that eventually some chains will be forced
(Continued on page 108)

Record Clubs Studied

BY CRAIG ROSEN

SAN DIEGO—Record club members are as likely to purchase music from a retail store as they are to purchase from a club, according to a study conducted for the National Assn. of Recording Merchandisers.

The results of the study were presented at the annual NARM confab here Feb. 25, two days after BMG Distribution and BMG Direct announced its new-artist development program, which aims to promote new
(Continued on page 109)

New Acts Rewrite Book On Touring

BY ERIC BOEHLERT

NEW YORK—They've changed retail and radio, and now they're



OFFSPRING

repaving the road. Young, headstrong rock bands that
(Continued on page 105)



SEE PAGE 29

Continental Drift

The Backsliders Hope To Find Country Niche

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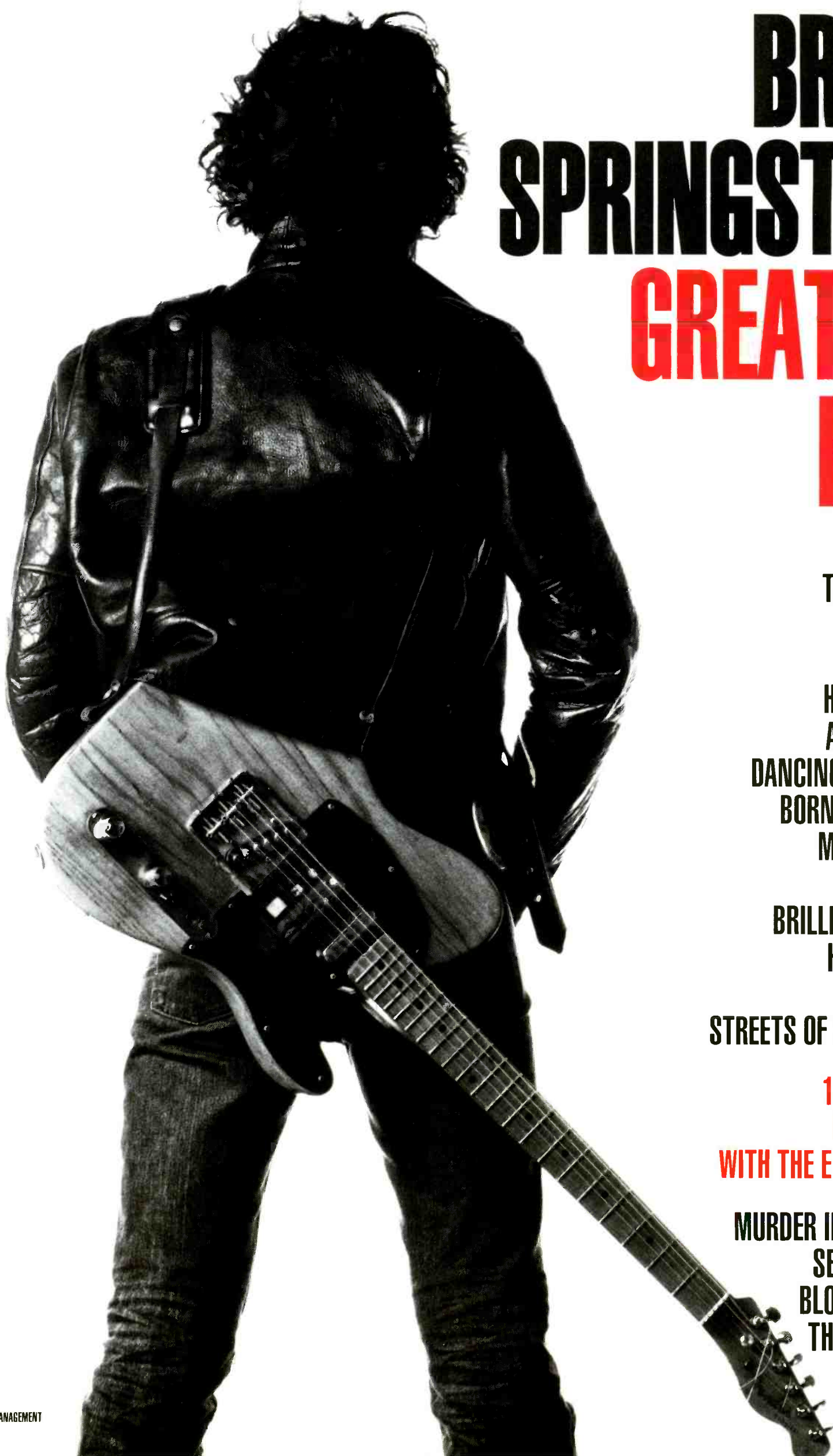
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'The Lion King' Roars On, Off Shelves

Appliance Chain's \$4.99 Promo Wreaks Havoc

■ BY EILEEN FITZPATRICK

LOS ANGELES—March has come in like a lion for Buena Vista Home Video, with consumers putting "The Lion King" on track to becoming the biggest-selling video of all time.

Release of the title was relatively free of street-date violations, says Tania Moloney, Buena Vista VP of publicity and event marketing.

"We received about 200 calls, of which 120 were legitimate violations," she says. The supplier currently is investigating the violations.

But Indianapolis-based H.H. Gregg Appliances & Electronics caused a stir when it ran a promotion offering "The Lion King" for \$4.99, a price point usually reserved for McDonald's promotions for catalog titles. Normal discounts on the \$26.99-priced video range from \$15 to \$20.

Consumers were allowed to reserve a copy during a weeklong promotion that ran from Feb. 20-28. No other purchase was required to get the bargain-basement price.

"The Lion King" was released Feb. 28. The 15-store chain ran out of its 2,100 copies that afternoon but took an additional order for 18,000, says H.H. Gregg executive VP Ken Beckley. The back orders should be filled by the end of the month, he says.

"We made the decision that because of the tremendous demand, we would continue taking orders," says Beckley. "We didn't in any way want to damage our reputation."

However, H.H. Gregg's bank account will suffer a \$100,000-\$200,000 loss, according to Beckley. The wholesale price on the title is about \$15.

"Hindsight is really great," says Beckley. The chain normally doesn't stock videos and has no plans to buy more copies of "Lion King."

H.H. Gregg, which has locations in Indiana, Kentucky, and Tennessee, did a similar promotion with "Aladdin" in November 1993 but limited the amount of copies to 100-150 per store.

Competing retailers near H.H. Gregg locations say the promotion created spillover business when Gregg ran out of its supply of tapes.

"When I first heard about it, it made me a little nervous," says an employee at an Indianapolis Coconuts store located across the street from an H.H. Gregg location. "I'm down to my last two copies, so it hasn't affected my store," says the Coconuts employee, who asked not to be identified.

However, Kmart, which has a "we'll-match-any-price" policy, had some customers in the Fort Wayne, Ind., area expecting the chain to

live up to its promise.

Kmart manager of electronic communications Dennis Wigent says those locations were instructed not to match H.H. Gregg's price.

"Once a competitor's price is 30% less than ours, we reserve the right not to match it," says Wigent. "Besides, H.H. Gregg didn't have the tape in stock and may not get them for quite some time."

Other dealers in the Indianapolis area say many customers were upset that they would not match H.H. Gregg's low-ball price, but the customers still purchased the tape. Buena Vista apparently wasn't happy with the H.H. Gregg promotion, according to the Coconuts employee.

He says he received a call from Buena Vista's main office asking about details of the promotion.

"[The Disney rep] told me they would have never sent the store a standee or any in-store [point of purchase material] if they would have

known about the pricing promotion," the employee says.

Despite the minor glitch, retailers say first-day "Lion King" sales have exceeded those for other event videos, such as "Beauty And The Beast," "Aladdin," "Jurassic Park," and "Snow White And The Seven Dwarfs."

"The Lion King" easily will be the highest-selling title we've ever had," says Kmart's Wigent.

The observation was echoed at Blockbuster, Musicland, Tower, and Palmer Video in Union, N.J., all of which say the title is selling briskly.

"We sold about 3,500 copies on the first day," says Tower Video VP John Thrasher. "And that puts up with some of the holiday event titles. It's just the kind of jump-start consumers needed."

Assistance in preparing this story was provided by Seth Goldstein.

3M Joins Sony, Philips To Up DVD Ante At ITA Seminar

■ BY SETH GOLDSTEIN and SUSAN NUNZIATA

NEW YORK—Sony and Philips are taking their digital videodisc roadshow to the ITA seminar in Rancho Mirage, Calif., March 8-12. Rivals Toshiba and Time Warner, however, won't be performing.

Unlike the Sony-Philips presentations since DVD was introduced in December, the emphasis at ITA will be on the single-sided, double-layer disc capable of playing back 270 minutes of programming. Until Toshiba and Time Warner began gathering hardware and Hollywood support for their two-sided, 270-minute system, Sony and Philips were content with 135 minutes of entertainment. Doubling that was a more distant goal, based on 3M technology that existed but would not be available until later.

3M, in fact, is making the Sony-Philips ITA act a threesome. Business development manager Rusty Rosenberger says he will discuss new manufacturing advances that weren't covered when 3M released its DVD "white paper" in January.

Rosenberger would not provide details in advance of ITA, but the information is expect-

ed to further bolster the Sony-Philips decision to battle Toshiba-Time Warner for format supremacy. The two systems are incompatible.

However, 3M is trying to stand clear of what could be a bloody retail war, akin to VHS vs. Beta 15 years ago. "We're going to support whichever standard the market supports," says Rosenberger. 3M is backing Sony and Philips, "but not in a high-profile manner," he says. "In the end, we're going to manufacture whatever the industry wants."

ITA, which often has been a showcase for embryonic entertainment systems, including the first laserdisc players, had expected Toshiba and Time Warner to run up their DVD flag in Rancho Mirage. Instead, the association was told "the timing is not right," says executive VP Charles Van Horn in a memo to registrants. Van Horn understands, but adds, "We do regret the decision as ITA has always tried to be a neutral forum." He would not comment further.

Toshiba, meanwhile, is gearing up for a system launch next year. On March 1, the Tokyo-based consumer-electronics giant announced the creation of a new 100-person division to handle DVD planning, marketing,

(Continued on page 93)

THIS WEEK IN BILLBOARD

GETTING THE NUMBERS ON HOME VIDEO

Definitive statistics on the home video industry have long been a problem, but the Video Software Dealers Assn. may have a solution: using Rentrak's pay-per-transaction system. Home video editor Seth Goldstein has the story. **Page 61**

WHAT MUSICIANS WANT IN THE U.K.

British recording artists have a new association to represent their interests in the forthcoming round of changes to U.K. copyright law. International editor in chief Adam White and European news editor Jeff Clark-Meads report. **Page 47**

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NARM '95

BILLBOARD'S COMPLETE COVERAGE OF THE ANNUAL RECORDING MERCHANDISERS CONVENTION

Members Re-Evaluate Confab Format

■ BY DON JEFFREY

SAN DIEGO—With the 37th annual convention of the National Assn. of Recording Merchandisers assigned to memory and assessment, retailers, suppliers, and wholesalers can look forward to big changes in future industry gatherings.

One plan on the drawing board is a joint NARM/Recording Industry Assn. of America weeklong event that would combine a music festival for consumers, a new RIAA gold and platinum awards show, and a business show for the trade. And some officials suggest that eventually the spring NARM convention could be done away with in favor of a fall event.

For all the griping about under-

at the manufacturing stage (see story, page 53). Record clubs were the subject of a research report, and BMG released an announcement of a promotion that links its record club with a retailer (see story, page 1).

What concerned retailers the most, however, was margins, which have been severely squeezed in recent price wars.

Jack Eugster, chairman of The Musicland Group, the biggest music retailer, said in his Feb. 23 keynote speech: "As discounting has blossomed, and CDs and movies have been nearly given away at hamburger stands and gas stations, the consumer's perceived value of CDs has diminished precipitously almost overnight." He said NARM needs to stay focused on how retailers can lower their costs as prices and profit margins decline.

Pamela Horovitz, executive VP of NARM, said of Eugster's speech: "It was Jack's role to bring a retail perspective to the forefront again." For at least the past three years, keynote speakers have been present or former heads of record companies.

Indeed, Eugster set the tone for a debate about the role of NARM and the future of its gatherings.

Scott Young, chairman/CEO of Warehouse Entertainment and outgoing president of NARM, told members that the trade group has hired a consultant, Glenn Ecker, to "step back and re-evaluate its focus."

Eugster complained in his speech that NARM members were often "having meetings looking for issues, rather than issues looking for meetings." He did not, however, call for an end to NARM gatherings. "We do need an annual convention to pull us all together," he said.

Young told members that RIAA and NARM are forming a task force to plan a "weeklong celebration of American music" to be held in Los Angeles in the fall of 1996. Labels



Keys To The Convention. Jack Eugster, chairman of The Musicland Group, was the keynote speaker at the 37th annual convention of the National Assn. of Recording Merchandisers Feb. 21-25 in San Diego. Eugster, left, is pictured with Pamela Horovitz, executive VP of NARM, and John Salstone, co-owner of M.S. Distributing, who was convention chairman.

would be encouraged to showcase new and major acts, and the RIAA awards event could be broadcast on network TV.

Horovitz said later: "If we move it to the fall, it will make it easier for companies to showcase more major titles closer to their release dates."

But the NARM officials emphasized that the fall event would not replace the 1996 convention in Washington, D.C., in March. "The festival is an additional event," said Young. Horovitz said NARM chose Washington for next year's convention because 1996 is an election year. "This is an industry that has a need to present our views to Congress," she said.

The role of the annual mini-NARM convention held in the fall in Phoenix also will be re-evaluated. But many members believe this

gathering has a future because independents derive much benefit from it.

After Young's speech, BMG president Pete Jones said, "I am for changing the format and doing an entertainment, consumer-oriented show in the fall. It should kick off the November-December selling season. Let's talk business in the spring, and let the fall meeting be aimed at the consumer."

Said Paul Smith, chairman of Sony Music Distribution, "There is a need for NARM. It helps deal with a lot of issues. The question is about the format for the convention. If it's going to survive, will it survive in this format?"

Assistance in preparing this report was provided by Ed Christman.

Northeastern Retailers Clean Up At NARM Awards

NEW YORK—Northeastern retailers nearly swept NARM's retailer-of-the-year awards, winning four of the five retail awards. But West Coast companies held their own in the one-stop and music-label categories.

For the second year in a row, HMV U.S.A. was named small retailer of the year, Valley Record Distributors was named one-stop of the year, PGD won the award for branch distributor of the year, and Anderson Merchandisers won for the rackjobber category. Last year, the company won when it was called Western Merchandisers, before it was sold to Anderson News.

The awards were presented at the 37th annual NARM convention in San Diego. A complete list of winners follows:

Independent retailer of the year (single store): Pure Pop, Burlington, Vt.

Independent retailer of the year

(small chain): Last Unicorn, Utica, N.Y.

Small retailer of the year (1-25 stores): HMV U.S.A., Cambridge, Mass.

Midsized retailer of the year (26-50 stores): Newbury Comics, Allston, Mass.

Large retailer of the year (more than 50 stores): Tower Records, West Sacramento, Calif.

Rackjobber of the year: Anderson Merchandisers, Amarillo, Texas.

One-stop of the year: Valley Record Distributors, Woodland, Calif.

Independent label of the year: Epitaph Records, Los Angeles.

Branch-distributed label of the year: Geffen Records, Los Angeles.

Independent distributor of the year: RED Distribution, New York.

Branch distributor of the year: PGD, New York.



Michael Thrills NARM. The National Assn. of Recording Merchandisers gave its Harry Chapin Memorial Humanitarian Award to Michael Jackson at the end of the product presentation by Sony Music Distribution at the 37th annual NARM convention. Pictured with Jackson is Scott Young, the 1994-1995 NARM president.

U.K. Court Action Against Collective Licenses Delayed

■ BY JEFF CLARK-MEADS and MARK KINGSTON

LONDON—The U.K.'s collective licensing system for music videos is under a three-pronged attack—but a decision on its future appears more elusive than ever.

A High Court action challenging established practices is on indefinite hold; the European Commission department, considering whether collective licensing should be allowed at all, has been silent on the issue for several months, and now an opportunity for the U.K. Copyright Tribunal to pass its judgment has been snatched away.

The latest challenge to collective licensing organization Video Performance Ltd. (VPL) came last week in a case before the tribunal brought by independent television-production company Video Visuals, producer of the popular program, "The Chart Show."

Video Visuals' counsel George Carman said a 1988 video air-time deal with VPL for "The Chart Show" was "unconscionable and inequitable" and was signed only because the show's producers had a deadline by which they had to supply the show to the independent television network.

Carman asserted that when the agreement with VPL was signed, the production company was "over a barrel." VPL counters that it has sought only broadcast royalties that are "fair and equitable." VPL represents all the U.K.'s major labels in licensing issues.

In his opening statement to the tribunal, Carman highlighted the promotional benefits artists and record companies enjoy when their videos are played on programs such as "The Chart Show," which attracts 1.7 million viewers in its Saturday morning slot.

He argued that the videos had no commercial value in themselves and were merely a device to promote saleable product. He underscored the point by stating that 50% of the cost of the video's production was often deducted from artist royalties.

"Effectively," he said, "record companies are trying to profit from the promotion of their own product."

He described how "The Chart Show," first broadcast here on Channel 4 in 1986, initially enjoyed a free supply of music videos from record companies; the situation changed with the intervention of VPL on behalf of the major labels. The independent sector continues to supply the program with free clips.

Carman claimed that following a move by "The Chart Show" to the ITV channel in 1988, Video Visuals signed an "unconscionable and inequitable deal under unfair circumstances," whereby an initially agreed figure of \$11,850 per week rose to \$19,750 in 1990 and \$25,280 in 1991.

Carman added that Video Visuals, having signed an agreement with ITV, was forced to agree on an overall fee of \$1.06 million for 1992. Carman said, "Video Visuals were effectively held over a barrel by the pressure of VPL acting as a monopoly."

The current VPL offer of a \$675,000 tariff for 10 months of 1994 was the factor that led to Video Visu-

(Continued on page 15)

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Commentary

It's Time The Grammys Face The Music

BY THOMAS O'NEIL

Why does everyone, it seems, love to give music's Grammy Awards such a drumming? The cool "in" crowd, rockers and media pundits mostly, dismiss them as "the Grannys," while even the epitome of the Uncool and Out-Of-It—Homer Simpson—recently pitched one over a hotel balcony with the harumph "piece of junk!" It was Rolling Stone magazine that uttered the most infamous denunciation ever when it once railed against them as "the laughing stock, the spitting spittoon of the music business."

It hardly seems fair—the Oscars never take such a beating—and therein lies a curious irony. The whole problem with the Grammys, in my view, is that their voting system is based on the Oscars. In fact, they *should* be modeled on the Emmys.

Oscar winners are chosen by the broad popular vote of film professionals in a system that works, for the most part, well enough. There are fewer than 300 feature movies made in Hollywood every year—50 or so are award-worthy—so it's not too much of a stretch to suppose that most of the voters have seen most of the films competing in the top categories. The music industry, by contrast, has a volume problem. There are 50,000 new tapes and CDs released annually, a number so staggering that it's absurd to suggest that Grammy voters are tuned in to them all.

Television suffers from a similar creative overload, of course, and the leaders of the TV academy once made the same mistake of trying the Oscar system to choose award recipients. They learned their lesson after suffering a series of humiliating scandals in the 1950s. The most embarrassing involved the same kind of gross injustice that still happens at the Grammys all the time when popularity prevails over art. In the Emmys' notorious "Astaire Affair" of 1959, Fred Astaire was voted the year's best actor for a song-and-soft-shoe act on the year's top-rated TV variety special over bravura dramatic performances given on "Playhouse 90" by Paul Muni and Rod Steiger. Hollywood howled, and the scandal-numbered academy leaders decided that Oscar had no business judging TV.

What the Emmys came up with was a decision to conduct the most noble experiment in the history of show business awards: Winners would be chosen by judging panels composed of the nominees' peers, who must watch and carefully evaluate everything in the running.

The overhaul triggered a new outcry. Academy members fumed at the inconvenience of having to drive over to a hotel room on a Saturday or Sunday and sit through hours of tapes before being able to vote. But the new ballot outcomes revealed something quite astonishing: Not only were the new winners obviously worthy, some of the choices were downright heroic. All of the following shows were quivering under their network executioner's ax when they won top Emmys—"Mission: Impossible," "Hill Street Blues," "Cagney & Lacey," and "Cheers"—and all of them were given a second chance after winning, thereby ow-

ing their survival and current classic status to the intervention of that winged statuette that looks so much like an angel.

At the Grammys, unless the sainted talent is Bonnie Raitt, lesser-known artists don't have a prayer. The awards are so skewed to rewarding favorite popular artists over the best music of the year that the voting results are pathetically



Grammy voting 'should be modeled on the Emmys.'

Thomas O'Neil, author of "The Grammys" and "The Emmys" (Penguin Books), is a senior editor at Hearst Magazines in New York.

predictable. The bottom line—and the reason its critics are so irate—is the Grammy contest just isn't fair.

It's time the Grammys face the music and let deserving, lesser-known talent be heard. Each NARAS chapter city should

LETTERS

GRP SETS THE RECORD STRAIGHT

Thank you for Paul Verna's story on the signing of George Benson and our exciting developments here at GRP (Billboard, March 4). I would, however, like to correct a couple of facts.

Bob Krasnow founded Blue Thumb Records. Several months later, a mutual friend of ours, Don Graham, joined him as a partner. Several months after that, I joined as a third partner. Approximately a year later, Sal Licata joined us as VP in charge of sales and marketing. After another year, Graham left to pursue other things, and at that time Licata became a partner.

Also, I did not produce George Benson's "The Greatest Love Of All." That was produced by Michael Masser.

Tommy LiPuma
President
GRP Records
New York

and basically they created unique identities for their particular stores. The advent of low-wage, "know nothing" floor help and management helped these stores lose respect in the eyes of customers and record company staff, thereby creating the need to draw customers in with outrageous, profiteering discounts that only further insult the integrity of the merchandise and the business itself. This dead-end road will eventually lead to the downfall of most of these "copycat, cookie-cutter" stores, and drive customers back to the single, independent stores, where the biggest attraction is a person behind the counter who cares about the music, the long-term business, and the customer base.

Jimi LaLumia
Record Connection
Lake Ronkonkoma, N.Y.

VIDEOS SHOULD CREDIT COMPOSERS

Recently, while flipping through MTV and VH1 music videos, I noticed that neither channel gives credit to the composer or lyricist of the music. This is incomprehensible to me. If these networks can go so far as to credit the director of the video, why can't they give credit to the composers? Composers work very hard at their craft and deserve just as much recognition as the artist and director. Were it not for the composers, there would be no video, no director, and in many cases, no artist.

Until I see the composer names on MTV and VH1 music videos, I will flip right past these channels and watch TNN, which does, by the way, credit composers.

Gerald S. Schubert
Attorney
Brea, Calif.

CUSTOMER SERVICE IS FORGOTTEN

One really has to laugh after reading about the financial woes of the major music chains. Stores have now been reduced to the "how low can you go" pricing mentality. All the analysts in the world would not be able to correct the problems that plague these mall stores. Customer service and long-standing relations with the customer have been all but forgotten in the eternal quest for the ultimate fixtures and end caps.

I was a manager for Sam Goody from 1974 until the early '80s. In the early '70s, department managers knew the merchandise inside and out, were given free reign to merchandise the stores and price goods,

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

Human League Is Back In The Race Brit Synth-Pop Trio Returns Via Elektra

■ BY MIRANDA WATSON

LONDON—Phil Oakey's famous lopsided fringe may have gotten the chop, but the crafty pop that put the Human League at the top of the charts is still there, as proven by initial reaction here to the band's new album, "Octopus."

A label change to EastWest in the U.K. and a return to the band's musical roots are behind the renewed success here. Elektra Records will release "Octopus" April 25 in the U.S.

The band will be in the U.S. on a promotional tour April 3-7 and will return to do "track dates" across America from the end of May to the beginning of July.

On a personal level, Oakey has big ambitions for the U.S. release of the album. "I am hoping for a No. 1 in America. It would make my life a bit simpler and give us the confidence and the backing to continue making records."

"Tell Me When"—the first single from "Octopus," released in December 1994—is the band's first top 10 U.K. hit in eight years. With sales of 200,000 units, according to EastWest, "Tell Me When" has topped airplay lists across the country and reached No. 6 on the national singles chart for the week of Jan. 28.

The act's next single, "One Man In My Heart," due commercially Monday (6), already has logged 91 adds in the week ending Feb. 26, according to BDS data published in Music Monitor.

"Octopus," the band's first album in four years, shot up to No. 6 on the U.K. album chart after its January release.

The musical style is simple yet unmistakably Human League. Oakey's deadpan baritone counters the heady pop choruses of Susan Sulley and Joanne Catherall against a backing of pure pop synthesizers.

Although some criticize the group's lyrics as banal, the Human League's songs have always been at least memorable, says EastWest managing director Max Hole.

"They are brilliant exponents of making three-and-a-half minute pop music records. They are a brilliant singles band," he says. Or in Oakey's words, "The Human League is about simplicity. We went in some silly directions after 'Dare,' trying to bring in acoustic instruments and trying to make white soul music. Now we've gone back to how we started—singing over recorded sequences on synthesizers."

The Human League stood for all that was modern back in the early '80s, especially its innovative use of synthesizers, which until then had been confined to more experimental music. But the string of hits in the early '80s was followed by a notable absence from the charts toward the decade's end.

The Sheffield-based band first rose to fame in 1981 with the hit "Sound Of The Crowd," released on Virgin Records. Three more top 10 hits followed, climaxing with the No. 1 single "Don't You Want Me?" Their 1981 album, "Dare," also reached No. 1 in the U.K. and sold 6 million copies world-



wide, according to Virgin.

Though the hits continued with top 20 singles "Mirror Man," "Fascination," "Louise," and the guitar-laden "The Lebanon," the League was never able to duplicate the level of success it enjoyed with "Dare."

The group's next two albums—"Hysteria" (1984) and "Crash" (1986)—sold 2 million copies between

them worldwide, according to Virgin. The 1986 top 10 single "Human"—which reached No. 1 in the U.S.—and a "Greatest Hits" album kept the group in the public eye. But the band's last Virgin album, "Romantic?," released in 1990, flopped.

Now Oakey has taken Human League back to its synthesizer roots, while adding a '90s touch with a more uptempo, dancey feel and some new programming twists.

Making the band's sound fit into the '90s was not such a hard task, since the Human League was seen as being ahead of its time in the '80s, according to Oakey: "We were the first 'new-fashioned' band."

"Octopus" has sold 80,000 units to date in the U.K., which is a fair performance, says EastWest's Hole, who believes the album will go "at least platinum" in the U.K.

The powerfully catchy chorus of "Tell Me When" made it an ideal radio hit. (Continued on page 15)



Base Hit. BMI executives congratulate Ace Of Base on the worldwide success of the group's album "The Sign" and singles "All That She Wants" and "The Sign." Shown at the MIDEM convention at the Noga Hilton in Cannes are, from left, Lasse Karlsson, band manager; Del Bryant, BMI; Kjeld Wennick, Mega Records; Christian Ulf-Hansen, BMI; Ulf "Buddha" Ekberg, Ace Of Base; Lene Vesten, Mega Records; Frances W. Preston, BMI chief; Claes Cornelius, Mega Records; Jonas "Joker" Berggren, Ace Of Base; John Ballard, Gothenburg Records/Tuff Studios; and Phil Graham, BMI.

Bertelsmann Gets 5% Of America Online New Service Planned For Germany, France, U.K.

NEW YORK—BMG parent Bertelsmann AG has acquired a 5% stake in America Online as part of a pact between the two companies to establish an online service in Western and Eastern Europe.

The online venture, as yet unnamed, is expected to be launched late this year in Germany, France, and the U.K., with a rollout to other countries in 1996 and beyond.

Bertelsmann says it will invest up to \$100 million to fund the launch of the online service, which will be owned equally by the two partners.

The 5% stake in the publicly traded America Online, which is based in Vienna, Va., is valued as an approximately \$50 million investment by Gutersloh, Germany-based Bertelsmann. As a minority stockholder, Bertelsmann earns a seat on the

expanded AOL board of directors. One likely candidate to fill that seat is Thomas Middlehoff, head of Bertelsmann's corporate development department and overseer of the company's various multimedia

BMG
BERTELSMANN MUSIC GROUP

activities worldwide. The German-based Middlehoff, who was unavailable for comment at press time, reportedly will play a major role in the development and direction of the new venture, which will provide "communication, information, and a wide range of other electronic services," according to a Bertelsmann statement.

Brooks, Guns N' Roses Break RIAA Records

■ BY CHRIS MORRIS

LOS ANGELES—Garth Brooks and Guns N' Roses scored glittering new tonnage in February certifications from the Recording Industry Assn. of America.

Country star Brooks' 1990 opus "No Fences" vaulted the 13 million mark, making it the all-time best-selling country album. Other Brooks albums on Liberty that are hitting new heights were "Ropin' The Wind" (1991, 11 million), "The Chase" (1992, 6 million), and his current "The Hits" (5 million).

GN'R's 1987 Geffen debut, "Appetite For Destruction," topped the 13 million sales mark, making it the best-selling hard rock album of all time; it trails only "Boston," certified at 15 million, in the best-selling debut category.

Three other GN'R sets hit new



GUNS N' ROSES

sales apices in February certifications: "Use Your Illusion I" and "Use Your Illusion II" (both 1991) reached 6 million, while the 1988 mini-album "GN'R Lies" arrived at 5 million.

Elton John's 1974 "Greatest Hits" (Rocket/PolyGram), certified for sales of 11 million, trails the Eagles' "Their Greatest Hits 1971-1975," now at 14 million, as the second best-selling hits compilation.

Patsy Cline's "Greatest Hits," the 1973 Decca/MCA release by the late country thrush, was certified sextuple-platinum, making it the best-selling greatest hits album by a country artist and—amazingly—the biggest-selling hits collection by a

(Continued on page 43)

Ichiban Links With Cema For New Mainstream Label

■ BY CHRIS MORRIS

LOS ANGELES—Ichiban Records, the decade-old, Atlanta-based independent music company, has formed a new label, Ichiban International, which will be distributed by Cema.

Ichiban International is being styled as a conduit for mainstream-oriented urban and alternative acts.

BILLBOARD EXCLUSIVE

Ichiban will continue to distribute product on its flagship label and on such imprints as Wrap, Naked Language, and Sky through independent channels.

Ichiban was launched in 1985 by chairman/CEO John Abbey, founder of England's Blues & Soul magazine and a European concert booker and tour manager, and president Nina Easton, former director of public relations and promotion for CBS Records in Scandinavia. The company has enjoyed indie success with blues/R&B artists such as Clarence Carter, William Bell, Curtis Mayfield, and Millie Jackson; rap performers M.C. Breed, MC Shy-D, and 95 South; and, most recently, modern rock act Deadeye Dick.

Ichiban's new venture with Cema grew out of preliminary discussions between Easton and Cema president Russ Bach at the National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix last year.

Easton says, "There had been talk, pretty much all of last year, that we might expand, and that expansion might involve some of the majors. We hadn't really been aggressive about

(Continued on page 14)



A TEN HOUR TELEVISION

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Concert Status Improves In S. Africa With Stones

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The Rolling Stones' late February concerts at Ellis Park here finally proved to concertgoers and international artist managers that a concert of this scale is feasible in South Africa.

Although the November 1994 Whitney Houston tour sold a total of 150,000 tickets over three nights (Billboard, Dec. 10), the event was a public relations and organizational fiasco that saw ticket holders unable to find their seats. In addition, security was so lax around Ellis Park that bands of muggers openly were able to fleece concertgoers outside the stadium.

Following that tour, emergency meetings were held by the tour's local co-promoter, Big Concerts, and Ellis Park management, city authorities, police, and traffic controllers, leading to drastic new security measures.

Big Concerts' subsequent Roxette show served as a test of the new measures and somewhat of a trial run of the Rolling Stones dates. The same measures were applied at Big Concerts' Stones events and, along with close cooperation by city authorities, who provided municipal buses to ferry fans to the stadium from venues around Johannesburg, they helped make Voodoo Lounge a high point of South African music history.

The measures also helped dispel pop fans' lingering doubts about attending concerts—doubts that initially had led to slow box-office sales for the Rolling Stones. The Feb. 24 concert was seen as being poorly timed to coincide with the rush hour and had a gate of 35,000. The Feb. 25 show had 60,000 attendees, and fans were turned away from the standing room part of the stadium.

The sales came despite the con-
(Continued on page 103)

Billy Montana's Back on Magnatone Multigenre Label Aims First Set At Country Market

■ BY EDWARD MORRIS

NASHVILLE—Newly established Magnatone Records is making its official country music debut with the April 18 release of Billy Montana's "No Yesterday" album. If the artist's name sounds familiar, it's probably because of his brief flurry of activity on Warner Bros. Records in 1987-88, during which time he charted three singles as Billy Montana & the Long Shots.

"Didn't Have You," the first single from the album, will hit radio March 13, and its accompanying music video has just been added by CMT. Magnatone is distributed by Navarre.

Headquartered in Nashville and with an office in Los Angeles, Magnatone is a multiformat label (Billboard, Nov. 5, 1994). In addition to Montana, the label has signed country acts Shelby Lynne, Great Plains, and Rich McCready, and hip-hop and jazz artist Rod McGaha.

The label is a joint venture among four partners: former EMI chairman Jim Mazza, now Magnatone's CEO; producer and publisher Brent Ma-

her, president; Nick R. Cua, executive VP and COO; and Roy Speer, co-founder and former chairman of the Home Shopping Network.

"It wasn't like a grand design to have Billy come out first," says Maher. "It just kind of worked out that way... We really didn't want to rush any product, and Billy was just further along."



MONTANA

Maher, who serves as executive producer for the project, says he is "totally satisfied" with the album, which was produced jointly by Montana, Jim McKell, and David Flint. "I had a lot of faith in Billy and in the stuff that I had heard him and Dave and Jim do," Maher says. He adds that he saw his own task as overseeing the songs and coming to the rescue "if something started to wander." As it turned out, nothing did.

A native of Voorheesville, N.Y., Montana holds a degree in agriculture from Cornell University. He

was born William Schlappi, but changed his name "as a joke," he says, while still performing locally.

"We had a real strong regional following," Montana says. "And crowds started getting so big that we started kidding and saying, 'Hey, we need to change our names.' So everybody in the band—there were five of us—decided to take fake names. I loved Joe Montana, and I loved the state of Montana—I'd just been there. So it was like, 'I'll be Billy Montana.' And it stuck."

The band got Warner Bros.' attention through a self-produced, independent album, which led to it signing a singles deal with the label as Billy Montana & the Long Shots. With Paul Worley and Ed Seay producing, the group charted its first single, "Crazy Blue," in early 1987. It went to No. 46 and was followed by "Baby I Was Leaving Anyhow."

(Continued on page 24)



MAGNATONE RECORDS

Temptations' Melvin Franklin Dies At 52

■ BY J.R. REYNOLDS

LOS ANGELES—Melvin Franklin, an original member of the classic Motown act the Temptations, died of heart failure Feb. 23 at Cedars-Sinai Medical Center here. He was 52.



FRANKLIN

Franklin and Otis Williams were the
(Continued on page 20)



Platinum "Diary." Virgin Records executives present Rap-A-Lot/Noo Trybe artist Scarface with a platinum plaque commemorating sales of his album "The Diary." Shown, from left, are Carmonique Roberts, Noo Trybe manager of creative services; Mike Mack, Noo Trybe sales manager; Joyce Castagnola, Virgin Records VP of sales; Phil Quartararo, Virgin Records America president/CEO; Scarface; Eric Brooks, Noo Trybe president; B.W., Scarface's manager; and Waymon Jones, Virgin Records VP of R&B promotion.

P-Street Paves The Way For Hip-Hop Acts At Perspective

■ BY J.R. REYNOLDS

LOS ANGELES—Building on a foundation of R&B acts that includes Sounds Of Blackness, Mint Condition, and For Real, Perspective Records has entered the rap race with its P-Street Records, an imprint created to bring harder-edged sounds to the label created by producers Jimmy Jam and Terry Lewis.

The first release from the hip-hop label will be the self-titled, debut album by Munchie, a 13-year-old female rapper from Oakland, Calif., which streets in April.

P-Street gives co-venture partner

A&M a continued hip-hop presence following its recent dissolution of Tuff Break Records (Billboard, Feb. 11), but P-Street will not absorb acts dropped by the defunct label.

Perspective president Sharon Heyward says, "This move diversifies the label's roster and adds the valuable dimension of hip-hop to Perspective, which maintains our role as a real player in the music game."

Jam concurs: "P-Street was created to give Perspective a greater presence in the rap community. [Lewis] and I deal mainly with R&B, so we needed people who could come in and help give
(Continued on page 14)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Warner Bros. Records in Los Angeles promotes **Mark Goldstein** to senior VP of business and legal affairs, **Chris Jonz** to senior director of jazz promotion, **Randall Kennedy** to senior director of jazz marketing and sales, and **Dana Watson** to jazz A&R manager. They were, respectively, VP of business affairs, national director of jazz promotion, national director of marketing for jazz and progressive music, and jazz A&R coordinator.

Jim Del Balzo is promoted to senior VP of rock promotion for Columbia Records in New York. He was VP of album promotion.

Jill Glass is promoted to senior VP of marketing for A&M Records in Los Angeles. She was regional sales manager.

Bruce Carbone is promoted to VP of A&R for Mercury Records in New York. He was senior director of A&R.

David Gilchrist is appointed VP of



GOLDSTEIN



JONZ



KENNEDY



DEL BALZO



GLASS



CARBONE



McGLINCHEY



EVANS

marketing for Warner Music Southeast Asia in Hong Kong. He was marketing and operations director for Warner Music Australia.

Elektra Entertainment Group promotes **Jodi Smith** to associate director of press and artist development in New York and **Lisa Jefferson** to associate director of press and artist development in Los Angeles. They were, respectively, manager of East Coast press and artist development, and manager of West Coast publicity and artist development.

Michelle Meisner is named senior

director of national promotion for Capricorn Records in Nashville. She was senior national director of rock promotion at Elektra Entertainment.

EMI Records names **Sean Lynch** senior director of promotion in Los Angeles, **Shanna Fischer** national director of alternative promotion in New York, **Jim Bergin** West Coast promotion director in San Francisco, and **Gary Triozzi** Midwest regional promotion director in Chicago. They were, respectively, national director of promotion for Interscope, national

director of AAA promotion and marketing for EMI, promotion manager for Warner Bros., and Midwest promotion manager for EMI.

PUBLISHING. Peter McGlinchey is named VP of international administration for Sony Music Publishing International in London. He was director of administration for Sony Music Publishing Europe.

Sony Music Publishing in Nashville promotes **Tracy Gershon-Fishell** to senior director of talent acquisition and **Dan Wilson** to senior director of

creative services. They were both directors of creative services.

Peermusic promotes **Mallory Lambert** to managing director of South African operations in Johannesburg and **Jorge Barriga** to director of Latin American operations in New York. They were, respectively, general manager and manager of royalties and MIS.

RELATED FIELDS. LaVerne Evans is promoted to VP and assistant general counsel for BMG Entertainment in New York. She was senior counsel.

MCA Links With Green Day Mgrs. For (510) Label

■ BY CRAIG ROSEN

LOS ANGELES—Green Day managers Elliot Cahn and Jeff Saltzman have pacted with MCA to create (510) Records. The joint venture is MCA's latest move to become more competitive in the rock and alternative arena.

(510) is being funded by MCA, which also will handle manufacturing, distribution, sales, promotion, marketing, and publicity for the label. Cahn and Saltzman will assist in conceptualizing and implementing marketing plans and will be involved in video production and video promotion for the label. The deal with MCA runs six years, after which MCA has a buyout option.

MCA Records president Richard Palmese says, "I really believe Jeff and Elliot are in the position to successfully attract important artists whose careers we will develop together through MCA on (510)."

The formation of (510) is the latest in a series of moves by MCA to create a higher rock and alternative profile. Radioactive, which is a joint venture between MCA and Gary Kurfirst, has had success with alternative rock act Live, whose "Throwing Copper" album has sold more than 1.2 million copies to date, according to SoundScan.

Last year, MCA signed a production agreement with Fort Apache (Billboard, May 14, 1994). In addition, MCA has stepped up its signings in the rock area, inking such acts as Water, the Nixons, and the Dimestore Hoods, according to Palmese.

"This partnership, along with the others, definitely improves MCA's position in rock and alternative music," Palmese says.

(510) is named for the area code of Cahn and Saltzman's Oakland, Calif., headquarters, in tribute to the late 415 Records. That early '80s Bay area-label was founded by Reprise president Howie Klein and was known for such pop-punk signings as Romeo Void, Translator, and Red Rockers.

Cahn and Saltzman's Cahn-Man management firm handles Reprise's Green Day and the Muffs and Geffen's Jawbreaker. As attorneys with their nominal firm, Cahn and Saltzman serve as legal representatives for Epitaph's Offspring, Rancid, and Pennywise and Reprise's Mudhoney. None of the aforementioned are connected to (510).

Cahn and Saltzman employ nine people; four of those staffers will be devoted solely to (510), handling A&R and tour support, while the other five will split their time between the label and the management company.

The first band signed to (510) is Berkeley, Calif.-based Dance Hall Crashers. Saltzman calls the sextet, which is fronted by two female vocalists, a ska-punk band with "commercial appeal, but a very credible punk

(Continued on page 105)



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Ferrick Goes Acoustic On 2nd Set

Atlantic Singer Isn't Afraid Of F(olk) Word

BY JIM BESSMAN

NEW YORK—It usually works the other way around, but Melissa Ferrick, whose 1993 debut album, "Massive Blur," was notable for its rock-band sound, has turned down the volume for her follow-up, "Willing To Wait."

"I used to be afraid of the word, but this is almost a 'folk' record," says the Atlantic artist, whose new disc streets April 11. "Productionwise, it's obviously a lot less. I went in wanting to make a singer/songwriter record because that's what I am. So I wanted it very pared-down."

Ferrick's debut, which was produced by Gavin MacKillop, took three-and-a-half months to make and featured Ferrick's first work on the electric guitar. On "Willing To Wait," which took five weeks to record, Ferrick herself took control of the knobs, co-producing with Julie Last, an engineer whose credits include Rickie Lee Jones, Joni Mitchell, and Shawn Colvin.

"With Rickie Lee, [Last] engineered the best acoustic guitar sound I'd heard, which is the sound I wanted," Ferrick says. Ferrick's bassist, Marika Tjelios, also co-produced and is the main accompanist on the album, with percussion added on only a few tracks.

"I didn't want to completely lose that side of myself," Ferrick says of the harder sound of "Massive Blur." That's good news to Paul Marszalek,



MELISSA FERRICK

PD at San Francisco album alternative station KFOG.

"We played 'Happy Song' from the first album and had a moderate success that she could build on," says Marszalek. "It's interesting that she's gone back to an acoustic direction instead of rocking out more on the second album, but if they come with 'Falling On Fists,' they'll have a decent little run here."

"Falling On Fists" is one of the tracks on "Willing To Wait" for which Ferrick wanted drums. "I knew I wanted a real wild arrangement on it and worked on it solely for probably a month."

Atlantic also recognizes the song's potential for widening Ferrick's radio inroads. According to product manager Lisa Gray, a "Falling On Fists" promo-CD will go to album alternative

stations; the cut also will head a promotional CD of several tracks that will be serviced to college stations.

Ferrick will return to the heavy grass-roots touring approach that helped support "Massive Blur." Additionally, a feedback card will be included in copies of "Willing To Wait" to gather a "solid database" for future contests, giveaways, and fan-club mailings.

Unlike Ferrick's debut, the new album will be marketed directly to the gay market, says Gray. While Ferrick does not address her sexual orientation in her lyrics or bring it up in interviews or press materials, she has recently revealed that she is gay in order to remain truthful to her fans and her-

(Continued on next page)



Honorable Achievements. Songwriter Diane Warren recently received ASCAP's second Voice Of Music award at a reception at Spago in Los Angeles. The award, presented last year to Garth Brooks, honors songwriters and entertainers whose music is recognized worldwide. Shown, from left, are Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide; Warren; ASCAP chairman Marilyn Bergman; and songwriters Alan Bergman and Mike Stoller.

What I Did On My London 'Vacation':

Radio Report; Def Leppard In The Studio

LONDON BEAT: One of the best things about spending an extended period of time in a different city is listening to the radio. I just returned from spending three weeks in London working on the launch of Billboard's new U.K. weekly music trade, Music Monitor, and I had lots of chances to twirl the dial as I was throwing back Diet Virgin Cola (yep, it even has **Richard Branson's** signature on the back). Among the songs that constantly perked up my ears were "Mansize Rooster" by **Supergrass**, a trio on Parlophone that could be the U.K. equivalent of **Green Day**, "So Let Me Go Far" by **Dodgy**; **Heather Nova's** "Walk With Me," which will be released by Work/Sony in the U.S.; and "Here And Now" by **Del Amitri** (which has just been released in the U.S.).

But my absolute favorite was the irrepressible, give-me-a-convertible, a-warm-day, and-an-open-road song, "Wake Up Boo," by the **Boo Radleys**, from the band's new Creation album, "Wake Up." Unfortunately, the album isn't scheduled for release stateside until September on Columbia. Here's hoping its U.K. success will make for a speedier domestic arrival.

The strangest song I kept hearing was a dreadful remake of "Total Eclipse Of The Heart," that **Bonnie Tyler** chestnut, by **Nicki French**. That one should be stopped at passport control. My favorite cover was **Boyzone's** take on the **Osmonds'** "Love Me For A Reason." Mark my words, it's a cover that **All-4-One** will live to regret that they didn't get to first.

DEF EARS: Let's see, it's early 1995. The last **Def Leppard** studio album came out in 1992, which means we shouldn't even be thinking about a new collection of songs. Wrong! According to DL lead singer **Joe Elliott**, the band has recorded 16 tracks for its next release, which should be out in the fall.

The album, tentatively titled "Slang," marks the first time in more than a decade that the group has recorded a new album without producer **Mutt Lange**. But Elliott stresses that there has been no falling out between the two parties and that the band hasn't ruled out working with Lange again. "When you've worked with someone like Mutt, you'd have to be a fool to have not learned a lot because he's the best in the world," says Elliott. "On this album, it was the right thing for us to attack it. We had this complete band vibe. We didn't think we needed someone else to come in and say, 'You need to do it this way.'" Assisting in the production of the album is **Pete Woodroffe**, who also co-produced "Retroactive."

"We're not in a recording studio, we're in a villa in Spain,"

says Elliott. "We horrified the owner by throwing out the furniture. We're doing it all on ADAT. We didn't want a sterile studio environment."

Elliott sees the material on "Slang," which at this point ranges from acoustic to heavy metal, as a natural progression from "Retroactive," a collection of B-sides and previously unreleased tracks that came out in October 1993.

"'Retroactive' was a bridge between what we did and what we're doing now. It's not a matter of closing a gate on our past," he says. On the album, drummer **Rick Allen** plays a regular acoustic drum kit instead of the partial electronic one he's used since losing his left arm several years ago. Additionally, it's the first full album to feature guitarist **Vivian Campbell**. "This album is different from anything we've ever done," says Elliott. "But it's not so much the sound as the energy."

After selling tens of millions of records and making millions of dollars, Elliott hasn't forgotten for a minute that's he's one of the lucky ones. "I told my careers officer I was going to be a rock star or a footballer, and I wasn't that great at football. I love being a rock star on stage, but otherwise, people can come and talk to me, I'm approachable. I'm not one of those arty types like, 'Darling, I'm dying to be a star.' I'm the one in 10 million who got away with it."

KAMEN'S KORNER: While in London, we also spent some time with soundtrack composer **Michael Kamen**, who's working on three scores for "Don Juan de Marco," with **Marlon Brando** and **Johnny Depp**; "Die Hard III" with **Bruce Willis** and **Jeremy Irons**; and "Mr. Holland's Opus," with **Richard Dreyfuss**. He's also reteamed with **Bryan Adams** and **Mutt Lange**, with whom he wrote "Everything I Do (I Do It For You)" and "All For One," to write "Have You Ever Really Loved A Woman," which is featured over the end credits of "Don Juan." The song, which has an elegant waltz feel, is performed by Adams.

WHO'S ON FIRST: Coming later this spring in MCA's continuing series of **Who** reissues will be a repackaged "Who Sell Out." According to **Who** reissue co-producer and historian **Chris Charlesworth**, "Who Sell Out" will include several previously unreleased tracks, among them "Glittering Girl," a **Who** recording of a **Ray Davies** song; "Hall Of The Mountain King," a **Who** instrumental from **Grieg's** "Peer Gynt"; and several brief ads, including one for **BBC's** **Radio One** performed to the tune of "Boris The Spider." The collection also features several numbers that first appeared on last year's **Who** boxed set.

College Film Shorts To Promo

McMurtry's Columbia Album

BY CHRIS MORRIS

LOS ANGELES—For his third Columbia album, "Where'd You Hide The Body?," Texas singer/songwriter James McMurtry is going to the movies, literally.

The label plans to visualize the dozen original McMurtry songs on the album as a series of short films directed by college film students. The resultant reel will then serve as a promotional tool for the album, scheduled for release May 9. Plans now call for shooting of the shorts to begin this month.

Columbia product manager James Diener says, "When we heard the record, we were struck by the literary quality of the album. The songs reflected James' ability as a writer to

conceive a great narrative.

"We solicited all the best student directors of these schools," Diener adds. "We're going to have these students make a minimovie and make a video compilation. What you'll end up with is a video book of 'Where'd You Hide The Body?'"

McMurtry will appear in several of the videos, subject to the director's concept. Diener says that some of the treatments take an abstract approach, while at least one uses animation.

Diener says that the directing talent will be drawn from classes at the University Of Southern California and Cal State University Northridge.

Columbia's attraction to the strong narrative element in "Body"—which plays like a song cycle about emotionally displaced and disconnected men and women in the Southwest—probably seemed like a natural. McMurtry is, after all, the son of Pulitzer Prize-winning novelist **Larry McMurtry**, author of "Lonesome Dove."

But, asked if he writes prose, the younger McMurtry replies, "Very little. Every now and then I'll write a page of it, and throw it on the pile of all those song lyrics. I don't write it very seriously."

McMurtry adds that he didn't pen the album with any grand theme in mind. "I guess [the songs] just all

(Continued on next page)



JAMES McMURTRY

Relativity Sees Home's Foundation In College Radio, Retail

■ BY DAVID SPRAGUE

NEW YORK—Considering the band's bracing lo-fi sound and doggedly insular nature, it's probably an understatement to call Home a "grass-roots" project. Even Relativity—which will issue the band's label debut, "IX," April 18—is willing to admit that the Tampa, Fla., quartet is still in the seed stage.

"We don't expect this band to sell huge numbers of records right

away," says Relativity A&R director Mark Attenberg. "But we don't need them to since they operate so simply. Both the band and we share a long-term vision in terms of developing a profile with their potential audience."

Since that audience, currently being mined by such similarly minded bands as Pavement and Sebadoh, depends on college radio and fanzines, those media are the center of the label's initial push. Attenberg

says the label has retained indie specialists Autotonic—which handles such labels as K and Drag City—to promote the music to college radio outlets.

Attenberg says that the album will be aggressively priced—at \$11.98 list for the first shipment of 5,000 CDs—to compete more easily with smaller independent labels. "We're probably going to sell the vast majority at mom-and-pops," he says. "And a low price point is essen-

tial in making this attractive to them."

"IX" is, in fact, the band's ninth full-length release in the past two years, although previous collections were available only at a few Tampa Bay-area shops "on really shitty third-generation cassettes," according to bassist Brad Truax.

Although Home has progressed from living-room recording (on an ancient two-track deck) to the comparatively hi-tech 8-track machine

the band purchased upon signing, its D.I.Y. nature still shines through on songs like "Conception," which is cleaved by snippets of cassette-recorded conversation.

"It's not lo-fi for the sake of being lo-fi," says keyboardist Eric Morrison. "That whole idea is just so pretentious. We just record our songs the way they make sense to us."

The sometimes inscrutable songs—sung by either Morrison or guitarist Andrew Deutsch—can be pop-flavored (such as likely emphasis track/first video "Make It Right") or wildly free-form ("Atomique"). The mortar is provided by a mischievous spirit reminiscent of Frank Zappa's early work. "We've all been listening to a lot of '70s stuff," says Truax. "For me, there's been a lot of Devo. I think Eric's been more into Emerson, Lake & Palmer."

Morrison admits Home's singular sound was in part spawned by a dearth of outside input—the band seldom played live in its first two years of existence, although he is looking forward to an East Coast trek tentatively scheduled for late spring.

"[Recording] was a cheap night of entertainment for us, and it was easier than carrying a whole lot of equipment from club to club," says Morrison. "Bands think they have to play live first, but since we all thought recording would be more fun than playing out, we just started doing it."

Home, which wasn't actively seeking a deal, was brought to Attenberg's attention by his sister—who was awakened by a late-night practice. "She said it was a painful, but beautiful noise," Attenberg says. "I can't think of a better way to describe them than that."

MELISSA FERRICK GOES ACOUSTIC FOR 2ND ALBUM

(Continued from preceding page)

self.

"She's an artist who happens to be gay—not a gay woman who happens to be an artist," says Ferrick's manager, Mary Stuyvesant. This fits in with what lesbian event producer Mariah Hanson calls "a whole new consciousness in the lesbian community—which is not to be primarily identified as lesbian in outreaching to the straight community for mutual acceptance."

Hanson's MT Productions puts on the annual lesbian-targeted Dinah Shore Weekend festivities coinciding—but not affiliated—with the LPGA Nabisco Dinah Score golf tournament March 23-26 at Rancho Mirage, Calif. Atlantic will support Ferrick's performance at the event's concluding party; the label will also advertise in gay publications and utilize online gay forums in publicizing the event.

But Stuyvesant makes it clear that Ferrick's sexual preference is not fundamental to the label's promotional

plans. "We have a running joke: If she plays, they will come—it doesn't matter," says Stuyvesant of Ferrick's gay following. "Girls know about her through word-of-mouth or the grapevine, so instead of ignoring that audience we decided to acknowledge it and reach out to it. It's an audience that's very supportive of the arts, but should not be the focus of the campaign."

And, Stuyvesant says, "Willing To Wait" isn't gay-themed. It does, however, reflect "spiritual" changes in the two-year period following "Massive Blur," as the artist herself notes.

"The whole theme of this record is to make sure you know what's going on around you and don't give up," says Ferrick. "'Falling On Fists' sums it up, but 'Willing To Wait' is the perfect title: being content and comfortable with life and with where you are and accept where your life brought you, without losing aggression and the dream to move forward. The first record was very different, with more



down-out, dirty, slit-your-wrist kind of stuff. This one's more about empowering yourself, rather than, 'Screw you! I can't believe you left me.'"

Ferrick, who was signed on the basis of her solo opening slot on a Morrissey tour, is eager to hit the road again "and never come off." She will perform at South By Southwest in Austin, Texas, prior to going on tour in April.

"I'll just go on the road with my

bass player, give out stickers, visit radio stations, and sell records out of the back of my car!" says Ferrick, who adds that "Massive Blur" is selling more units now than when it was first released. "We'll play all those cities where people found my record and wrote and asked us to come and play. I don't want to lose that grass-roots thing, playing before 20 people in Des Moines [Iowa] and having them take you out for beers after the show."

Gray says that touring will specifically concentrate on the Northeast, since Ferrick, who resides in Los Angeles, is a Massachusetts native who attended Berklee College of Music in Boston and later lived and played extensively in New York. Noting Atlantic's in-house video production capability, Gray says that footage from Ferrick's South By Southwest show and a March 13 showcase at Brownies in New York will be used for electronic media coverage.

Atlantic will then wait to see which album track "emerges" for videoclip potential, Gray says.

COLLEGE FILM SHORTS TO PROMO NEW MCMURTRY SET

(Continued from preceding page)

linked up. I didn't have a concept to start up with. I never do. It always feels like I can never write another word. 'Where is it all gonna come from? Oh my God, I've gotta write all these songs.'"



Cramping Up. The Cramps stretch their legs after a sold-out show at Los Angeles' Palace. Shown, from left, are band members Harry Drumdini and Slim Chance; Kevin Patrick, president of The Medicine Label; the Cramps' Poison Ivy; Barry Lyons, head of rock promotion, Giant Records; Larry Jacobson, Giant Records' attorney; and the band's Lux Interior.

For "Body," McMurtry, whose earlier albums were produced by John Mellencamp and Mellencamp guitarist Mike Wanchic, turned to producer/musician Don Dixon, whose previous studio work includes albums for R.E.M., the Smithereens, Let's Active, and Marti Jones.

"He's real good to work with," McMurtry says of Dixon. "I did a songwriters tour a couple of years ago. It was me and Don and Marshall Crenshaw and Jules Shear and David Halley. They put the five of us on a bus and took us across the country doing these things. That's how I got to know Don."

"You send him a song, and he gets it. He knows what you're talking about, he knows what groove you're thinking about. I do most of my demos live-to-DAT, vocal and guitar. He can listen to them and instantly figure out about drum parts and bass parts and whatever else."

Guesting on "Where'd You Hide The Body?" is a wealth of Texas talent, much of it from McMurtry's home base in Austin: Mellencamp guitarist David Grissom; guitarist/songwriter Stephen Bruton; Joe Ely's former pedal steel player, Lloyd Maines; and blues guitarist Steve James. Bassist Mark Rubin of the punk bluegrass trio Bad Livers was recruited—on tuba—for the track "Iolanthe."

McMurtry says, "I worked with Grissom on the last two records, and worked with Bruton on the road just a

little bit on the 'Wasteland' tour [in 1989]. Steve James I've known for years—we both lived in San Antonio before either of us came to Austin. I'm a big Bad Livers fan, and Steve James hangs out with Rubin a lot... I called Steve and said, 'Bring Mark Rubin, if you can find him, and a tuba.' And sure enough, they showed up."

Plans call for McMurtry to tour behind the album, supported by his working unit of bassist Ronnie Johnson and drummer David Bender.

"Obviously, James is going to do a tremendous amount of road work," Diener says. "He's got a large fan base, especially in the Southwest."

The album's first track, "Levelland," will be issued to album rock and album alternative radio stations at the end of April. Diener says that McMurtry has long-standing support at the latter format. "When James went out [behind 1992's] 'Candyland,' he did a tremendous amount of work at those outlets that are now recognized as Triple A."

Plans for promotional materials for "Body," including flats, posters, and print ads, are pending, since the label intends to key on the visual content of the short student films.

"We believe that whatever is delivered as the creative element of the video package is going to drive the ancillary marketing elements," Diener says. "We're waiting for a large piece of the puzzle to come in."

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ICHIBAN LINKS WITH CEMA FOR NEW MAINSTREAM LABEL

(Continued from page 7)

it, but we'd talked to a few people. This whole thing didn't get speed until Russ and I were just talking leisurely at the mini-NARM.

"We told Russ that we'd been toying around, that we'd really like to get into some mainstream urban things and some other things, and expand our current operations to some things that we've not really done yet. That's really when the whole thing came together."

Bach says that while Ichiban's strong roster of R&B talent was enticing, Cema's deal with Ichiban is "not about the type of music, it's about the talent of the people. Between John, who is the A&R person, and Nina, who is the business person, they have a terrific team. That was really what we went after. We were not interested because of a genre of music, we were interested because of them, and what they could possibly do in the future."

The new label with Cema was formulated as an entity that would allow Ichiban to maintain its indie presence.

Bach says, "They didn't want to abandon what they had, they didn't want to just move over what they had into branch distribution. Nina is extremely active with [the National Assn. of Independent Record Distributors & Manufacturers] and with the independent process."

"We're very independent-minded," Easton says. "Quite a few of the labels have approached us through the past couple of years in different capacities to do things with them, but we felt that the only way this situation would be right for us [would be if] we would have the control, and that we would be doing things together [as] equals."

Easton, who also chairs NAIRD, adds, "We will have the same commitment to the independent side. We will still release 56 albums on the independent side [in 1995]. That by itself will tell that the commitment is still there. Also, we are not transferring [artists]. M.C. Breed's next album is going to come out on Wrap, just like the four other ones."

Ichiban International expects to re-

lease 10 albums in its first year. Its release schedule kicks off April 25 with former Nastymix Records artist Kid Sensation's rap album, "Seatown Funk." On the same date, the label will issue "I Want You To Love Me," a blues album by Lyle Lovett's former band member Francine Reed; the set's first single, "Why I Don't Know," is a duet with Lovett.

The debut release by Baltimore-based alternative artist Lisa Cerbone is set to arrive May 9. The first Ichiban International album by former Blackbyrds keyboardist Kevin Toney, who debuted on Ichiban proper last year with "Love-scape," will follow.

The future situation of Deadeye Dick, whose 1994 Naked Language/Ichiban album, "A Different Story," spawned a significant hit in the track "New Age Girl," currently is a question mark.

Perhaps reflecting on the future of that band, Easton says, "The main goal is to sign artists actively on both rosters and keep them there, but the only exception might be a new signing that was done last year which is very much in the mainstream, which is what the label is going to be about."

She adds, "I don't want people to think that we will start something on one side and then [do] almost like a farming sort of thing. That's not what this is about. I don't think that is fair. I might as well then go totally [to branch distribution] . . . We will actively sign artists on both sides. This will give us an opportunity to get to the mainstream of things and get the expertise of Cema to work something that can go mainstream. That doesn't mean that we still can't have multimillion-unit hits on the independent side, just like we've always had."

Ichiban, which currently boasts a staff of 30, will handle the marketing and promotion of Ichiban International releases. The enlarged release schedule will necessitate further staffing.

P-STREET

(Continued from page 10)

the label an added dimension."

Three other acts are slated for 1995 late spring/early summer release on P-Street: New York rapper Pudgee, formerly known as Giant Records artist Pudgee Tha Phat Bastard; East Coast rap act the Outsidad; and Los Angeles rapper Arrogant.

Miguel Mojica has been named P-Street rap promotion manager and is based in New York.

P-Street's creation follows Perspective's recent formation of an in-house A&R staff consisting of senior A&R director Jr. Regisford and A&R director Kobie Brown.

Says Jam, "In order to be a full-fledged label, we had to have a dedicated A&R staff."

The Grammy-winning Jam and Lewis are considered one of the most prolific production teams in music today.

They are credited with catapulting Janet Jackson's recording career and have worked with such successful acts as Boyz II Men, Patti LaBelle, Karyn White, and Ralph Tresvant.

Rounding out Perspective's current roster are Lo-Key?, Raja-Neé, Solo, and Excelsior. Female R&B group Drama was dropped from the label.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

RALEIGH, N.C.: Although it's better known for its alternative rock bands, the Raleigh-Durham-Chapel Hill area, known as "the Triangle," also has a growing number of artists playing country music. The best of the bunch is the **Backsliders**, a top-notch honky-tonk band that singer/guitarists **Chip Robinson** and **Steve Howell** have led in various incarnations since 1991. The Backsliders recently acquired an enhanced hard-rock dimension with the addition of lead guitarist **Brad Rice**, formerly of **Finger** and Profile recording act the **Accelerators**. "With this version of the band, when it rocks, it really rocks," says Robinson. Rice plays **Johnny Thunders** to the rest of the band's **Flying Burrito Brothers**, kicking their energy output to an incredible level of intensity—at times, the Backsliders' triple-guitar attack is reminiscent of mid-'80s country-punk pioneers like the **True Believers** or **Jason & the Scorchers**. Still, Robinson doesn't want the band to stray too far from their country roots. "A lot of guys try



THE BACKSLIDERS

to play rock music with a country attitude," says Robinson. "We're trying to play country with a rock attitude, which might seem like the same thing. But it's not . . . We want more of the old Bakersfield sound—old **Buck Owens**, old **George Jones**, **Webb Pierce**, **Johnny Cash**. I don't know how that would get marketed these days, although it seems to work for some people. The **Mavericks** somehow broke through, which is amazing, and **Radney Foster** seems to be doing pretty well. We would fit in there, I guess. Somewhere." Contact Chip Robinson at 919-772-0716.

DAVID MENCONI

CLEVELAND: It's 1972. The power chords triggering the **Raspberries'** "I Wanna Be With You" evoke the sometime glory that was Cleveland and serves as a strong launch for the sharp, entertaining 15-track compilation, "Straight Outta Cleveland." Anthologist **Eric Olsen**, co-author of "Networking," sought to feature nationally prominent groups and artists, songs of intrinsic value, and long-time area stalwarts who deserve wider recognition. Besides the **Raspberries**, there's **Pere Ubu**, represented by the great "Waiting For Mary," the **Dead Boys'** "Sonic Reducer," and the **James Gang's** "Midnight Man." Among the supercool tracks are the reggae tunes **Wild Horses'** "Funky Poodle" and **First Light's** eerie "Reggae Meltdown." The stalwarts, some defunct, include electroshockers **Indian Rope Burn**, power-poppers **Hot Tin Roof**, the technocratic **Exotic Birds**, and the good-timey **Oroboros**. Released on Los Angeles-based Oglio Records, the well-sequenced anthology aims to clarify the city's rock image and bring its heritage into the light. Sony Special Products licensed the tunes and manufactured the independently distributed discs. **James Henke**, curator of the Rock and Roll Hall of Fame and Museum due to open here Labor Day, wrote the liner notes. The compilation suggests a new musical scene might be in the offing and shows just how rich a tradition already exists.

CARLO WOLFF

ST. LOUIS: In just over a year's time, **Five Of These** has garnered both critical acclaim and popular support (for those counting, there are six members). Capping off 1994, the band's independent debut, "I Married My Head," was the only local release on St. Louis Post Dispatch chief music critic **Steve Pick's** top 20 albums of the year. The band was similarly recognized in the Riverfront Times Reader's Poll, winning best new local band and best local recording, and also was mentioned in a variety of categories including best world beat band.

That last recognition comes as a result of the band's penchant for eclectic instrumentation and the rhythmic diversity of drummer **Edward Ibur** and percussionist **Scott Anglin**, but the songs originate in the pop/wave stylings of vocalist/bassist **Joe Steinman**. Keyboardist **Melissa Wilson** had been performing with Steinman as a duo when they met Ibur, who brought in his brother, guitarist **James Ibur**. Says Wilson, "It was more straight-ahead pop before the world beat came into it. With all that, it does almost pick up a folk quality, which is not a bad thing." The band had been at work for several months with producers **Brian Simpson** and **Sean Garcia** (formerly of TVT's **Three Merry Widows**), when they were joined by **Robynn Ragland**, who writes, plays guitar, and sings some lead vocals. Things have been developing quickly, with the band's CD selling rapidly, gigs selling out, and major-label inquiries coming in. Says Ragland, "We're coming to a time when we're going to be making some big choices concerning how this progresses and where to go with it. We're pretty much ready to go with it and let it happen." Contact Edward Ibur at 314-772-1669.

BRIAN Q. NEWCOMB



FIVE OF THESE

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES MANGO GROOVE	Ellis Park Stadium Johannesburg	Feb. 24-25	\$4,588,405 (16,518,258 rand) \$250/\$145	86,209 two sellouts	BCL Group Cedric Kushner Promotions
EAGLES	United Center Chicago	Feb. 18	\$1,147,003 \$86/\$51	16,193 sellout	Jam Productions
BOYZ II MEN BABYFACE BRANDY	Gund Arena Cleveland	Jan. 24	\$511,192 \$40/\$30	15,500 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	San Jose Arena San Jose, Calif.	Jan. 27	\$496,234 \$40/\$30	12,812 sellout	Haymon Entertainment
REBA MCENTIRE RHETT AGENS TRACY BYRD	The Pyramid Memphis	Feb. 10	\$383,000 \$25	15,720 sellout	Starstruck Promotions
REBA MCENTIRE RHETT AGENS TRACY BYRD	Greensboro Coliseum Greensboro, N.C.	Feb. 17	\$388,725 \$25	15,549 sellout	Starstruck Promotions
BOYZ II MEN BRANDY	Market Square Arena Indianapolis	Feb. 14	\$362,840 \$25.50	14,229 sellout	Haymon Entertainment
BOYZ II MEN BRANDY	Civic Arena Pittsburgh	Feb. 15	\$359,965 \$35/\$25	12,566 13,475	Haymon Entertainment
MUARES	National Auditorium Mexico City	Feb. 18-19	\$322,065 (1,771,468 Mexican pesos) \$27.27/\$9.09	19,601 two sellouts	Showtime
BOYZ II MEN BRANDY	The Mark Of The Quad Cities Moline, Ill.	Feb. 27	\$306,435 \$35/\$25	10,656 sellout	Haymon Entertainment

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

U.K. COURT ACTION AGAINST COLLECTIVE LICENSES DELAYED

(Continued from page 4)

als' application to the tribunal. The deal was described by Carman as "inappropriate" and "loaded in favor of longer clips." He also complained of a lack of consultation by VPL.

VPL's response was delivered in a closed session of the tribunal from which the press and public were excluded.

However, a VPL representative told Billboard, "The case of VPL is that the licensee should pay what is fair and reasonable.

"The difficulty lies in what criteria the tribunal are using to judge what is fair and reasonable. VPL uses the following comparative indicator: first, the sum Video Visuals voluntarily agreed to pay; second, the commercial value to Video Visuals of the material it broadcasts; and, third, the tariff."

However, the case came to a dramatic end following an extensive cross-examination of Video Visuals managing director Keith McMillan by VPL counsel

Graham Polluck.

Lawyers representing the two sides used a subsequent delay in the proceedings—caused by the late arrival in London of the train used by the tribunal's chairman—to agree on a settlement.

The tribunal hearing was then adjourned. Neither party would comment on the details of the settlement at press time.

The case, which was due to continue until the end of last week, was being eagerly watched by MTV Europe, which

has complained to the European Commission about VPL's alleged misuse of its monopolistic position (Billboard, March 4).

MTV has challenged the legitimacy of the concept of collective licensing and has asked the commission's trade department, DG1, for a ruling that will have implications across the 15-nation European Union.

The case has been in front of the commission for more than a year, but no indication has so far been given about

when a ruling might be issued.

Meanwhile, a parallel case in the U.K. High Court is on indefinite hold.

MTV went to court to accuse the major record companies—BMG, EMI, PolyGram, Sony, and Warner Music—of operating an illegal cartel in video licensing.

In March, the labels successfully asked a High Court judge to grant a six-month stay of action of the suit, arguing that they should not have to defend a complex and expensive case in two

venues simultaneously.

However, in November, the High Court decided not to continue the restraint. The record companies have now, though, secured access to the higher Court of Appeal to ask for the stay to be extended. The original staying order now remains in place until the appeal is heard—and no date has yet been fixed for this.

In the meantime, Sony has concluded its own unilateral deal with MTV (Billboard, Nov. 12, 1994).

HUMAN LEAGUE

(Continued from page 7)

Says Hole, "We went to radio very early in the dip before Christmas, when people haven't released anything new for a while and everyone begins to get sick of Christmas hits."

Radio 1 FM was first on the case, playing the single three weeks before release. London private broadcaster Capital FM also gave it early airplay two weeks prior to release. By the time of release, airplay was across the board, and "Tell Me When" received more than 1,000 plays per week for a four-week stretch, according to East-West promotions director Alan McGee.

Capital 95.8 MD/head of music Richard Park liked "Tell Me When" from the word go. He says the single fit Capital's format perfectly. "It's like welcoming old friends back. There's not such a massive change between 'Don't You Want Me?' and 'Tell Me When,' but the marketplace is just ready for a fresh dose of the Human League."

Capital is still playing "Tell Me When" and just starting to drop the new single into its rotation.

At retail, the album received an initial surge from the single's success, but sales have leveled out now that the song is getting less airplay. For the week ending Feb. 25, it stood at No. 50.

Patrick Bingley, music product coordinator at Virgin/Our Price, expects sales for the Human League to pick up once "One Man" hits the singles charts. "Once they've had two chart hits, the album will do better."

For his part, HMV buying manager David Pryde describes the album as "a pleasant surprise."

The band has been doing an intensive round of promotions in the U.K. and Europe and has been met with positive response everywhere it goes, according to Oakey. "No one resents us doing our job anymore. We've had a very good response. Every radio station and every publication has one or two people with fond memories of us, which is reflected in the reviews and coverage we're getting."

The crucial factor, though, was that the record was good, says Hole. "If you make good records," says Hole, "you will keep coming back."

Billboard Spotlights

HAWAII

Sounds of Paradise

Legendary for its tropical beauty, Hawaii's music is just as unique and enchanting .

Billboard's April 29 issue highlights Hawaii's music industry, with comprehensive reporting on the state of its talent, retail, distribution, and radio. We'll also take a look at the 1995 Hoku Awards' nominees and the buzz surrounding the event.

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SANTO '95

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	5	2	MURDER SQUAD G.W.K./DJ WEST 124040/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
2	3	8	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
3	—	1	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
4	12	4	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED-WILD FLOWER
5	9	5	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
6	7	10	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
7	6	12	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
8	17	3	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98)	JAMIE WALTERS
9	10	32	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
10	8	11	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
11	11	71	ADAM SANDLER ● WARNER BROS. 45393 (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	16	22	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
13	13	6	THE ROOTS DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!!!!
14	15	11	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
15	14	33	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	19	3	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
17	18	5	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
18	24	20	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
19	21	17	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
20	25	4	MARTIN PAGE MERCURY 22104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT

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	23	6	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
22	20	25	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
23	32	2	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/17.98)	AURORA GORY ALICE
24	22	76	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
25	38	7	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
26	36	8	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
27	31	41	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
28	33	17	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
29	27	6	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
30	34	18	LORDS OF ACID WHITE LBL/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
31	37	13	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
32	26	6	THROWING MUSES SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
33	30	52	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
34	—	4	MASSIVE ATTACK VIRGIN 39883 (9.98/15.98)	PROTECTION
35	29	14	K-DEE LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
36	28	2	BRONCO FONOVISA 6029 (5.98/8.98)	ROMPIENDO BARRERAS
37	35	5	DINK CAPITOL 30333 (9.98/13.98)	DINK
38	—	6	DOUG SUPERNAW BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND
39	—	23	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
40	—	3	N II U ARISTA 18751 (9.98/15.98)	N II U

POPULAR UPRISSINGS

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

INDESTRUCTIBLE: He did soul with the **Box Tops** and pop/rock with **Big Star**. His last solo recording was a set of pop and blues standards called "Cliches." Now, **Alex Chilton** delves deep in roadhouse blues/rock'n'roll/R&B on "A Man Called Destruction," which includes originals and renditions of such classics as **Brian Wilson's** "New Girl In School" and **Jimmy Reed's** "You Don't

band for the first time since 1989. Accompanying Chilton is **Ron Easley** on bass and **Richard Dworkin** on drums. **Iguanas** drummer **Doug Garrison** also contributes drum tracks to four songs.

The Memphis-born singer says he doesn't think "A Man Called Destruction" differs much from anything he's done before.

"I think what distinguishes this record is that I didn't feel particularly rushed about doing it," says Chilton. "In a way, I felt restrained from being as crazy as I wanted to be on it."

As for his choice of covers, Chilton says they are mostly songs he's performed live over the years.

Jody Stephens, A&R director at the Memphis-based label and the former drummer of Big Star, describes the Chilton renditions as "street versions" of jukebox songs of the '50s, '60s, and early '70s.

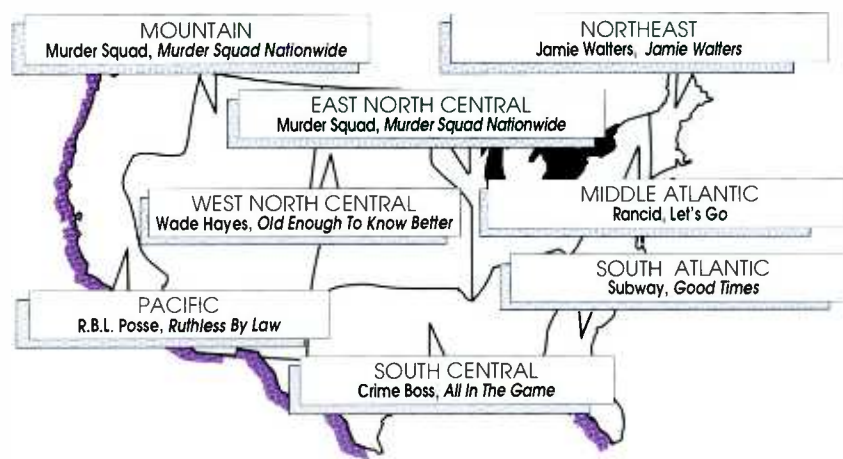
According to Stephens, a four- to six-week tour in the U.S. and Canada is tentatively slated to begin in April. The label is also planning to put audio samples of and biographical information about Chilton on the Internet in mid-March.

ALSO ON ARDENT . . . Two Minutes Hate takes its Third Rail Tour '95 to Southern California colleges through May 9. In mid-March, the band teams with its label mates, one of the



Solo Sibling. Frances Black, sister of Mary Black and one of the highlights of the "A Woman's Heart" compilation of Irish female singers, makes her solo debut on Celtic Heartbeat/Atlantic with "Talk To Me." Her take on Christie Hennessy's "All The Lies That You Told Me" is also on "The Celtic Heartbeat Collection." Both were released Feb. 28.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

NORTH EAST	WEST NORTH CENTRAL
1. Jamie Walters, Jamie Walters	1. Wade Hayes, Old Enough To Know Better
2. Letters To Cleo, Aurora Gory Alice	2. Shania Twain, Woman In Me
3. The Flaming Lips, Transmissions From...	3. Lari White, Wishes
4. Adam Sandler, They're All Gonna Laugh...	4. 4 P.M., Now's The Time
5. Rancid, Let's Go	5. Martin Zeller, Born Under
6. Dionne Farris, Wildseed-Wildflower	6. Crime Boss, All In The Game
7. Vicious, Destination Brooklyn	7. Adam Sandler, They're All Gonna Laugh...
8. Corrosion Of Conformity, Deliverance	8. Dionne Farris, Wild Seed - Wild Flower
9. Martin Page, In The House Of Stone...	9. Murder Squad, S.C.C. Presents Murder.
10. Throwing Muses, University	10. Shenandoah, In The Vicinity Of The Heart

best-named bands in recent memory, **Techno-Squid Eats Parliament**, for a string of dates through mid-April, including an Austin, Texas,

stop March 16.

On Feb. 21, Ardent released "Worm" by Two Minutes Hate and Techno-Squid's self-titled debut on its new AudioVision

CD format, a multimedia album featuring music videos and interactive liner notes (Billboard, Dec. 24, 1994).

JOURNEY BEYOND: Former **Journey** and **Santana** guitarist whiz **Neal Schon** has temporarily tossed aside his rock antics to let his softer, mellower side shine through on his new solo effort, "Beyond The Thunder," due April 4 on Higher Octave Music.

But this doesn't mean that Schon has stopped rockin'. "This is the type of playing I've had inside me forever; I just never had the right surroundings for me to do it," says Schon. "It's a side of me that people haven't heard."

The album of all-guitar instrumentals features collaborations with former Journey keyboardist **Jonathan Cain**.

Schon turns up the volume this week when he finishes writing songs for **Abraxas**, his other project, which features all but two of the original members of Santana. The band, which doesn't have a label deal yet, hits the studio May 1 and is playing a string of California dates, including a tentative May 29 stop at the House Of Blues in Los Angeles.

Higher Octave president/CEO **Matt Marshall** is hoping Schon's rock roots will help open some doors in that arena

for the label.

"We want to introduce him to the new age audience, which is quite big, and our objective is to tap into his existing audience," says Marshall.

The label is servicing adult alternative radio with the whole album before hopefully crossing it over to album alternative radio.

Consumers will have a chance to hear the album be-



In Flight. Tuck & Patti's first album in four years and debut for Epic, "Learning How To Fly," released Feb. 14, is No. 21 among Heatseekers titles in the Pacific region this week. The San Francisco-based vocal/guitar duo embarked on a four-month world tour on Feb. 27. The lead track, "Heaven Down Here," was co-written by comedic actor **Jim Carrey**.

fore they buy it by calling an 800-number advertised in various guitar and music magazines in April and May. Snippets of the songs and a message from Schon will be heard on the 90-second message.



Beach Music. San Francisco's Red House Painters' haunting new album, "Ocean Beach," is due on 4AD March 28. The band will tour the U.S. in late spring or early summer, and singer **Mark Kozelek** will perform acoustically in five key markets. Album alternative and modern rock radio will find the first single, "San Geronimo," of interest.

Have To Go."

The album was released on Ardent Records, the onetime home of the now-disbanded Big Star, Feb. 28.

"A Man Called Destruction" features Chilton with a full

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'IF YOU LOVE ME' by Brownstone and 'I WILL KNOW' by B.M.U.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z, including 'I-LUV' by Zomba and 'ON BENDED KNEE' by Boyz II Men.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles by sales, including 'ON BENDED KNEE' and 'PRACTICE WHAT YOU PREACH'.

Records with the greatest gain. © 1995 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles by sales, including 'I WILL KNOW' and 'WHY DO WE MAKE LOVE?'.



On The Case. New York rapper the Notorious B.I.G. hosts a meeting of hip-hop minds following a recent screening of "Murder Was The Case" in the Big Apple. The Bad Boy/Arista artist is promoting "Big Poppa," the second single from his gold-certified album "Ready To Die." Pictured, from left, are B.I.G., rappers Nate Dogg and Snoop Doggy Dogg, and Bad Boy president Sean "Puffy" Combs.

TEMPTATIONS' MELVIN FRANKLIN DIES AT 52

(Continued from page 10)

only original members of the Temptations who remained with the group over its 34-year history. Franklin was known for his deep, bass voice; wide, round eyes; and warm, infectious smile.

Born in Montgomery, Ala., in 1942, Franklin later moved to Detroit, where, by the age of 15, he and Williams were singing with a group called the Distant. In 1960, they were recruited by Motown's Berry Gordy.

The Temptations were formed in 1961 with Franklin, Williams, Eddie Kendricks, Paul Williams, and Eldridge Bryant. David Ruffin replaced Bryant a year later.

The group's first No. 1 hit on the Hot 100 was "My Girl," which was written in 1964 by Smokey Robinson

and Ronald White for their own group, the Miracles. The Temptations heard the song and pleaded with Robinson to let them record it.

"My Girl" reached No. 1 on Billboard's R&B chart in January 1965 and by March had topped the pop chart. It was the first of 14 No. 1 R&B singles for the act.

Other No. 1 pop hits included "I Can't Get Next To You" (1969), "Just My Imagination (Running Away With Me)" (1971), and "Papa Was A Rollin' Stone" (1972).

The Temptations earned Motown its first Grammy Award with the 1968 single "Cloud Nine," which was honored in the R&B group category.

In 1989, the Temptations were inducted into the Rock and Roll Hall of Fame.

Though he was still a member of the group, Franklin had not been performing since July 1994. He was admitted to Cedars-Sinai Feb. 17 following a series of brain seizures, complicated by diabetes.

Franklin is survived by his wife, five children, mother, and four siblings.

TO OUR READERS

Suzanne Baptiste's Rhythm Section column will return next week.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	6	WHY DO WE MAKE LOVE?	MICHAEL KYLE (WEB)	14	22	3	REMEMBER WE	DA BUSH BABEES (REPRISE)
2	10	4	OOH LAWD (PARTY PEOPLE)	D.J. SMURF (WRAP/ICHIBAN)	15	7	6	SEX ON THE BEACH	WHITEHEAD BROS. (MOTOWN)
3	—	2	I LIKE WHAT YOU'RE DOING TO ME	JOYA (ATLAS/ISLAND)	16	20	4	BECAUSE OF YOU	CHINY MIZELLE (EASTWEST/EEG)
4	8	2	WHERE YOU ARE	EL DEBARGE (REPRISE)	17	—	1	DIAL 7	DIGABLE PLANETS (PENDULUM/EMI)
5	15	2	YOU CAN NEVER ASK TOO MUCH ...	TAKE 6 (REPRISE)	18	21	10	GET IT RIGHT	LSO (UTOPIA/BELLMARK)
6	13	2	69 TEMPO	MISTAKEN IDENTITY & QUEENS DELIGHT (T.P.)	19	16	10	STRANGE	BOOGIEMONSTERS (PENDULUM/EMI)
7	11	3	MUST BE THE MONEY	DEION SANDERS (BUST IT)	20	17	15	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
8	5	4	SEX WIT YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)	21	19	4	RELEASE YO' DELF	METHOD MAN (DEF JAM/RAL/ISLAND)
9	—	4	CRADLE TO THE GRAVE	CRAG LIFE (INTERSCOPE)	22	—	1	HOLD ON	BRAND NUBIAN (ELEKTRA/EEG)
10	—	1	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)	23	25	6	I'M GOIN' DOWN	Y?N-VEE (PMP/RAL/ISLAND)
11	—	1	HOLIDAY	MEN AT LARGE (EASTWEST/EEG)	24	—	1	CAN U SHOW ME	2 ND NATURE (INTER-MIX)
12	9	4	MAD PROPS	DA YOUNGSTA'S (EASTWEST/EEG)	25	—	5	MOVE IT LIKE THIS	K7 (TOMMY BOY)
13	18	4	DIAL A JAM	COOLIO & THE 40 THEVZ (ATLANTIC)					

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

R&B

Where's The Inspiration In Black Pop?

It's 1995, and black-music executives should be working at being keepers of their culture. Some are, but, for the most part, African-Americans in the business are functioning more as gatekeepers.

Instead of accepting the important task of carrying on black pop's rich legacy, these executives are rewarding mediocrity.



by Havelock Nelson

The result is that for perhaps the first time, black music—known for its ability to stir souls, move hearts, and whip hips—is effectively at a standstill.

As the midpoint of this century's final decade approaches, it can be said that no significant innovation has emerged from the realm of black pop creativity since the '80s.

New-jack swing is still king; the art of sampling has regressed to the level of simplistic loops, etc. In short, far too little hints at any heightened musical possibilities. Even g-funk, as cool as it is, is merely '70s redux.

Any act that dares to be *too* different stands a good chance of being rejected by the public—if it manages to get signed in the first place. That's unfortunate.

In the past, many more black stylists shined with a singular luminosity. For example, when rap debuted, word of a new release, such as Eric B. & Rakim's "Paid In Full" or Public Enemy's "It Takes A Nation Of Millions To Hold Us Back," was cause for celebration. Release days were special days.

Flashes of the uniqueness aesthetic still manage to filter through the fog, but with so many label folk standing guard—protecting their jobs and the bottom line—originality is on the wane.

For performers, adjusting their work to some pre-existing musical format is safer and quicker than digging for potent new visions.

Such formatting serves to de-intellectualize black music and helps make it easier for nonblacks to control the art.

Recently, there has been talk about the shrinking power of the black executive. But black label executives have only themselves to blame for any reductions in their authority.

If more African-Americans in the business would trade in their arrogance for some political or cultural commitment, there would be more nurturing of talent. Communication would follow, with veterans building bonds with new-jacks, and vice versa. And any illusions of inclusion would quickly become replaced with the bold realization that the body of black creativity is becoming thin and sadly

(Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	36	—	2	★★★ NO. 1/GREATEST GAINER ★★★ DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273	◆ 2PAC 1 week at No. 1
2	1	1	8	BIG POPPA/WARNING (C) (D) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
3	2	2	11	GET DOWN (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
4	3	3	12	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
5	4	5	3	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
6	5	7	5	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	◆ OL DIRTY BASTARD
7	6	4	3	1-LUV (C) (T) SICK WID' IT 42289/JIVE	◆ E-40
8	7	10	3	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	◆ MOBB DEEP
9	9	9	7	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
10	NEW	—	1	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE
11	8	6	14	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	◆ NINE
12	14	27	4	GET LIFTED (C) (T) JIVE 42282	◆ KEITH MURRAY
13	10	8	41	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
14	11	13	17	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
15	12	15	16	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
16	17	16	4	NO HOOK (C) (T) (X) JIVE 42284	◆ SHAQUILLE O'NEAL/RZA/METHOD MAN
17	15	14	9	COCKTALES (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
18	13	11	3	CAN'T WAIT (C) (T) RAL 851 466/ISLAND	◆ REDMAN
19	18	18	8	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
20	21	19	6	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN	◆ ROTTIN RAZKALS
21	16	12	18	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
22	27	—	2	SITTIN' IN MY CAR (C) (M) (T) DEF JAM/RAL 853 992/ISLAND	◆ SLICK RICK FEAT. DOUG E. FRESH
23	20	17	18	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
24	19	21	13	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERMUSIC	WAY 2 REAL
25	24	22	30	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
26	22	20	31	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
27	26	29	13	RECORD JOCK (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
28	29	35	4	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	D.J. SMURF
29	25	26	11	SUPA STAR (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
30	30	24	15	DAAM! (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
31	23	23	11	PROCEED I (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
32	RE-ENTRY	—	4	CRADLE TO THE GRAVE (C) (M) (T) (X) INTERSCOPE 98174/AG	◆ THUG LIFE
33	34	25	18	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
34	45	47	14	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
35	43	44	26	PARTY (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
36	31	28	18	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
37	32	33	21	THE MOST BEAUTIFUL THING IN ... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
38	33	32	19	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
39	46	—	2	PUT IT ON (M) (T) COLUMBIA 77278*	◆ BIG L
40	35	40	26	PLAYAZ CLUB (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
41	40	37	17	VOCAB (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
42	28	31	9	NUTTIN BUT FLAVOR (C) (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX/GHETTO CELEBS
43	41	43	36	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
44	38	34	3	REMEMBER WE (C) (T) REPRISE 18092	◆ DA BUSH BABEES
45	50	38	20	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
46	42	36	4	MAD PROPS (C) (T) (X) EASTWEST/ELEKTRA 64483/EEG	◆ DA YOUNGSTA'S
47	37	30	4	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
48	NEW	—	1	WHAT I'M AFTER (C) (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
49	49	—	2	SEX WIT YOU (C) (T) UPTOWN 54980/MCA	◆ HEAVY D & THE BOYZ
50	39	—	2	HOLD ON (C) (T) (X) ELEKTRA 64478/EEG	◆ BRAND NUBIAN

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.

Junior Vasquez Sees Life After The Sound Factory

AS JUNIOR VASQUEZ contemplates an unexpected jolt into a new phase of his life and career, the revered DJ/producer sounds like a chain smoker who has just begun a cold-turkey withdrawal from cigarettes.

It has been several weeks since the abrupt closing of the Sound Factory, the influential New York nightclub at which he was the resident DJ for most of its six-year history, and the separation from his turntables and audience has Vasquez feeling a little anxious. "It's almost like mourning the death of a close friend," he says. "It was more than just another club—it was a major force in my life."



JUNIOR VASQUEZ

In the final analysis, the Sound Factory also proved to be a major force in the entire world of dance music. When its doors were locked for the last time on the afternoon of Sunday, Feb. 11, it took a rightful place alongside such legendary venues as the Paradise Garage, the Saint, and the Funhouse—rooms where more than merely the hits of the day were spun. For many, the Sound Factory was a primary lifestyle component. Its hours of operation almost demanded as much, since it rarely filled up before 3 a.m. on a Saturday, and often closed in time for a fashionably late brunch the next day—thus absorbing a considerable portion of the weekend. With its otherworldly stark and sparse setting, the Sound Factory became a reliable sanctuary where the troubles of day-to-day life could truly be traded for temporary surrender to the primal physical and mental instincts inspired by raw dance grooves.

With the innovative and imaginative Vasquez as its musical ring-leader, the Sound Factory quickly became a key forum for new music in New York. The dance industry grapevine on any given Monday morning often revolved around the club's playlist—which was usually composed of jams available only on promotional test-pressings or fresh from a studio board on DAT. And news of the tracks that did or did not move the crowd would travel around the world.

"We broke a lot of boundaries musically," Vasquez says. "There was



by Larry Flick

never a set format. The music was whatever we were collectively feeling in the room at that moment. It was almost like I could sense what they were feeling, and I could either enhance it, or take them to a different place. It was truly incredible."

According to the club's owner, **Richard Grant**, the Sound Factory's closing was largely due to its hour-structure. According to New York City law, a club cannot be in operation between the hours of 4 a.m. and 8 a.m. A non-alcohol club in concept and practice, the Sound Factory did not have the opportunity to fall under New York state law, which does allow clubs with a liquor license to remain open beyond 4 a.m. "Contrary to rumor, we did not lose our cabaret license," Grant says. "But we knew that was a danger, so we decided to close."

Vasquez received the news two days before the venue's closing, but kept the information a secret. "I didn't want to have a big closing party, but rather to end things in typical Sound Factory form," he says. "I first started to feel the impact that day at around 11 a.m., when I played 'Not Enough' by **Melanie Williams**. I heard the words 'so many people, lost and abandoned,' and I lost it."

Although the Sound Factory has a future agenda of several traveling parties, including a sixth anniversary bash tentatively on April 1, and a potential reopening in a new space by late June, Vasquez knows an era in dance music has ended. "The new Sound Factory will be very special—larger and with even better sound—but it will be different," he says. "It's unavoidable. You can't re-create history. At the same time, I can't wait to get back to work in a club."

When he is not fiending for a jaunt behind the turntables, Vasquez is keeping busy with a production and mixing career that has caught fire over the past year. He has begun to move far past the tough and dubby demeanor of his successful Tribal America singles, which include the massive "Get Your Hands Off My Man," and has swiftly concocted a much-copied sound that deftly straddles the line dividing mainstream-pop and underground-house. Cases in point include his revelatory interpretations of **Madonna's** "Secret" and "Bedtime Story," as well as **Billie Ray Martin's** "Your Loving Arms." His industry cachet will only increase when the forthcoming "Reap" by newcomer **Vernessa** reaches the public. "I am very proud of that record," he says. "I think it will help prove that I can produce vocals from scratch and write a solid song."

Without a regular venue to test his new creations right now, Vasquez admittedly has brief flashes of tension. "I had gotten used to working on mixes, and getting them done in time to play on Saturday," he says. "It was a great source of energy for me. I keep telling myself that this is all happening for a good reason. Hey, maybe it's just time for me to go and reinvent myself—or to explore a new part of myself."

Regardless of the Sound Factory's future, it is easy to be optimistic that Vasquez's best work—as both a producer and DJ—is still to come. His drive and passion ensures that. And that is a consoling thought as our community adjusts to the loss of a vital musical outlet.

SWINGIN' SINGLES: The ever-crafty lads in **Love To Infinity**, siblings **Andy Lee** and **Pete Lee**, have been so busy producing and mixing hits by so many acts that it is easy to forget that they started out as a recording group in their own right. "Keep Love Together" is LTI's first single in more than a year, and it christens a new deal with London-based Mushroom Records. Currently getting high marks from taste-making club DJs abroad, this well-structured jam sparkles with a now-familiar blend of frothy disco strings and muscular house rhythms that is quite pleasing to the ear—on and off the dancefloor. Singer **Louise Bailey** easily earns her diva stripes with a striking performance that is framed with rich, full-bodied vamps. "Keep Love Together" should easily establish LTI as a formidable club/crossover act throughout the U.K. and Europe, while also snagging a major-label recording agreement in the U.S.

England's Stress Records' sharp posse has fashioned a double-pack pressing of **Anthony White's** Italo-



Love In The Studio. Los Angeles-based dance/pop trio Factory Of Love is writing and recording new material under the guidance of Italo-house producer Carlo Zanella and Jon St. James, who has helmed hits for Stacey Q and Anything Box. An as-yet-untitled new single should begin to circulate by early summer. Pictured at F1 Studios in L.A., from left, are Factory Of Love members Christiana Eastman, Justin "Love" Nylander, and Nicole Magner.

house anthem "Love Me Tonight" with juicy new mixes that will maintain the interest of the previously convinced, while luring naysayers to the fold. **LuvDup** unleashes a flurry, quirky sound effect and loopy vocal bits over a bassline that snaps like a rubber band. Meanwhile, **Jimmy Gomez** (we want to hear more from this highly creative newcomer) takes a totally different route, opting to contrast White's impassioned vocal with lush, quasi-orchestral synths. Pretty tasty stuff. And if you need a fresh copy of the impossible-to-find original mix by **Fathers Of Sound**, it is here, too. Thoughtful, eh?

New York dub outfit **Native Warrior** serves tribal aficionados a thick and chewy jam to nosh on with "Rhythm Of Love," which features the throaty belting power of **Ona Sky**. Europeans may know already this potential hit via a recent release on the French Atoll Music label, though the Brooklyn-rooted East-One Productions is handling distribution in the U.S. Each of the four mixes is accessible to peak-hour programs, and its spare drum arrangement makes for easy mix transitions. This memorable mover is a good reminder that sometimes the most simple jams are the most potent.

ON-LINE: We are still scratching our head in confusion over the recent abrupt announcement from **Raoul Recinos** that he is dropping his prominent production alter ego, **DJ EFX**, and is leaving the music industry for the foreseeable future. This move comes shortly after he and partner **Jeremy Cowan**, aka **DJ Digit**, took off for an extensive work spree in the U.K. and formed a U.S. indie label, **Freshly Squeezed Records**.

Recinos is not offering any comment regarding his decision or his plans. Looking back on his vast catalog of highly potent jams, his departure from music is quite a creative loss to our community. Cowan, who has been cultivating a solid solo ca-

reer for a while now, will continue to compose his own material while also post-producing singles for other acts. He will also continue to oversee **Freshly Squeezed**, with up-and-coming producer **Tyler Stone** handling promotion for the label out of her San Francisco office. Her first project is the fab "In The Middle" by the **San Francisco Sound Outfit Featuring Shawn Benson**.

Way-out U.K. duo **the Dust Brothers** will now be known as **the Chemical Brothers**. The change is part of an effort to avoid confusion with the stateside hip-hop team of the same name. A long-awaited album has been completed and should begin to circulate overseas this spring. We are still anxiously awaiting final word of a U.S. recording agreement, which should be signed shortly... 'Tis amazing what you might hear whilst wandering through the halls of MCA Records these days. A recent visit included a preview of imminent 12-inchers by R&B heavy-hitters **Chante Moore** and **Gladys Knight**. Moore's warmly romantic "This Time" gets a classic **Frankie Knuckles** treatment that includes sweeping, dramatic string flourishes, while Knight's deliciously sassy "Next Time" has been goosed into a ballsy houser by **Darren Friedman** and **Hex Hector**. Both will keep MCA dance VP **Bobby Shaw** working overtime in the coming weeks. And that does not include the armload of baubles that MCA U.K. A&R guru **Steve Wolfe** is about to ship in the next month or so. More on those signings as they are confirmed.

Speaking of Friedman and Hector, the two can take a well-deserved bow for giving the relentlessly giddy "Saturday Night" by **Whigfield** a much-needed shot of groove depth. Although we admit the Curb/Atlantic single is a guilty pleasure in its original form, the production duo's house-smart mixes give it a hearty kick that also promises more widespread play.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING MARCH 11, 1995
CLUB PLAY

1. HIGHER STATE OF CONSCIOUSNESS
WINK STRICTLY RHYTHM
2. IF THE HUNGER GUT
3. BODY TO BODY (KEEP IN TOUCH)
SHADES OF LOVE VICIOUS MUZIK
4. TELL ME WHEN THE HUMAN
LEAGUE EASTWEST
5. I CAN DO IT BETTER MYSELF
PORNO WT

MAXI-SINGLES SALES

1. SATURDAY NIGHT WHIGFIELD CURB
2. ATOMIC BLONDIE CHRYSALIS
3. (SHE'S GOT) SKILLZ ALL-4-ONE BLITZZ
4. HANDS UP CLUBZONE LOGIC
5. YEAH SHAWTY YEAH (SHAKE IT SHAWTY) DJ KIZZY ROCK TOMMY BOY

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

HOT DANCE MUSIC™

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	3	6	7	COME BACK RADIOACTIVE 54957/MCA 1 week at No. 1	LONDONBEAT
2	8	14	4	YOUR LOVING ARMS SIRE 66150/EEG	BILLIE RAY MARTIN
3	1	1	7	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
4	5	9	6	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
5	2	2	10	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
6	6	10	8	COLOR OF MY SKIN CUTTING 317	SWING 52
7	9	12	7	HANDS UP LOGIC 59006	CLUBZONE
8	15	27	4	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS	WATERLILLIES
9	14	17	5	PROMISE ME NOTHING WARNER BROS. PROMO	REPERCUSSIONS
10	4	5	8	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
11	12	16	5	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
12	16	20	5	WHITE LINES CAPITOL PROMO	DURAN DURAN
13	19	31	4	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
14	7	3	13	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
15	17	18	6	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
16	10	8	13	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
17	18	21	6	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
18	11	4	13	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
19	22	33	4	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
20	13	7	13	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
★★★ POWER PICK★★★					
21	31	45	3	ATOMIC CHRYSALIS 58340/EMI	◆ BLONDIE
22	24	32	5	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
23	21	26	7	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
24	39	—	2	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
25	30	36	4	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
26	43	—	2	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
27	37	48	3	DON'T LAUGH SORTED 20130/NERVOUS	WINX
28	20	15	14	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
29	26	24	9	WHATCHUGOT REPRISE 41789/WARNER BROS	GROOVE COLLECTIVE
30	41	43	3	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
31	32	37	5	BOTTOM HEAVY TRIBAL AMERICA 58224/L.R.S.	DANNY TENAGLIA
32	42	47	3	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
33	27	23	12	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
34	47	—	2	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
35	44	—	2	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
36	25	13	13	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
37	29	22	12	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
38	33	29	8	LICK IT S.O.S. 1008	ROULA
39	36	28	9	CLOSE TO YOU CURB EDEL 77077	◆ FUN FACTORY
40	38	38	4	I LIKE MOTOWN PROMO	SHANICE
41	28	19	13	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
42	40	34	8	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
43	35	30	10	I FEEL LOVE WHITE LBL/AMERICAN 41827/WARNER BROS.	◆ MESSIAH
★★★ HOT SHOT DEBUT★★★					
44	NEW ▶	1		MY LOVE IS DEEP VESTRY 004	SARA PARKER
45	NEW ▶	1		SATURDAY NIGHT CURB 77080/ATLANTIC	◆ WHIGFIELD
46	23	11	13	CALL ME ELEKTRA 66172/EEG	DEE-LITE
47	50	—	2	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
48	NEW ▶	1		BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS	MADONNA
49	45	39	6	JUST CAN'T TAKE IT E-LEGAL 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
50	34	25	15	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN

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/HOT SHOT DEBUT ★★★					
1	NEW ▶	1		DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	◆ 2PAC
2	1	1	6	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
★★★ GREATEST GAINER★★★					
3	11	8	8	BIG POPPA/WARNING (M) (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
4	2	23	3	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
5	3	10	4	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
6	4	2	12	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
7	RE-ENTRY	12		WHAT I NEED (M) (T) MERCURY 858 927	◆ CRYSTAL WATERS
8	5	11	5	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
9	6	3	15	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
10	7	4	4	GET LIFTED (T) JIVE 42281	◆ KEITH MURRAY
11	NEW ▶	1		KEEP GIVIN' ME YOUR LOVE (T) COLUMBIA 77794	CE CE PENISTON
12	20	—	2	PUT IT ON (M) (T) COLUMBIA 77728	◆ BIG L
13	13	18	13	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
14	14	7	4	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
15	16	15	33	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
16	15	12	11	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
17	10	5	4	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
18	8	6	5	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
19	18	14	17	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
20	12	9	7	TOUR (T) SIGNET 162/RAL	CAPLETON
21	9	13	14	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
22	48	—	2	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	◆ REDNEX
23	NEW ▶	1		PEOPLE DON'T BELIEVE (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
24	19	16	21	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
25	NEW ▶	1		YOUR LOVING ARMS (T) SIRE 66150/EEG	BILLIE RAY MARTIN
26	34	—	2	I LIKE (M) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX
27	31	38	7	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
28	NEW ▶	1		WHAT I'M AFTER (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
29	NEW ▶	1		EVERYTIME YOU TOUCH ME (T) (X) ELEKTRA 66154/EEG	◆ MOBY
30	21	17	10	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
31	24	—	7	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSJONES
32	28	19	8	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
33	49	22	8	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
34	26	—	2	THANK YOU (T) MOTOWN 860 275	◆ BOYZ II MEN
35	42	33	12	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
36	23	26	5	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
37	RE-ENTRY	3		SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
38	NEW ▶	1		CLOSE TO YOU (T) (X) CURB EDEL 77077	◆ FUN FACTORY
39	41	25	3	REMEMBER WE (T) REPRISE 41943/WARNER BROS.	◆ DA BUSH BABEES
40	NEW ▶	1		TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
41	17	20	12	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
42	25	36	11	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS	◆ MADONNA
43	29	28	3	FOE THA LOVE OF \$ (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY/EAZY-E
44	33	29	14	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
45	35	48	5	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
46	47	—	2	AHORA! (NOW!) (M) (T) (X) CUTTING 332	2 IN A ROOM
47	22	21	3	LET'S GET IT ON (T) EPIC 77819	◆ SHABBA RANKS
48	NEW ▶	1		LIFT ME UP (T) SORTED 20131/NERVOUS	M-FIVE FEATURING BRAD RAKER
49	44	30	19	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
50	32	—	2	HAPPY MAN (T) EASTWEST 66151/EEG	MICHAEL WATFORD

○ 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.



traci lords
1000 Fires

Her Debut Album
Featuring The No. 2 Dance Smash

CONTROL

Single Produced By Juno Reactor For MCT
Remixes By The Overlords, DJ Digit And DJ E FX

Management: Juliet Green And Alan Siegel

radioactive
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Country Academy Cites Nominees Alan Jackson Named In Six Categories

BY EDWARD MORRIS

NASHVILLE—Alabama, Garth Brooks, Brooks & Dunn, Alan Jackson, and Reba McEntire are the finalists for the Academy of Country Music's entertainer of the year award. Most of the academy's final nominees were announced Feb. 27. The video-of-the-year candidates will be revealed following the academy's board of directors meeting March 4.

Final ballots will be mailed to academy members March 20, and the winners will be announced at the ACM Awards show, May 10, which again will be broadcast on NBC-TV.

Here are the other finalists:

Female vocalist—Mary Chapin Carpenter, Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis.

Male vocalist—Garth Brooks, Joe Diffie, Vince Gill, Alan Jackson, George Strait.

Vocal duet—John Anderson & Tracy Lawrence, Brooks & Dunn, George Jones & Alan Jackson, Con-

way Twitty & Sam Moore, Trisha Yearwood & Aaron Neville.

Vocal group—Alabama, Diamond Rio, Little Texas, the Mavericks, Sawyer Brown.

New female vocalist—Lisa Brokop, Victoria Shaw, Chely Wright.

New male vocalist—David Ball, John Berry, Tim McGraw.

New vocal group or duet—the Mavericks, the Tractors, John & Audrey Wiggins.

Single record—"Don't Take The Girl," Tim McGraw; "I Swear," John Michael Montgomery; "Livin' On Love," Alan Jackson; "Third Rock From The Sun," Joe Diffie; "Tryin' To Get Over You," Vince Gill.

Song of the year—"Don't Take The Girl," recorded by Tim McGraw, written by Craig Martin and Larry Johnson; "How Can I Help You Say Good-bye," Patty Loveless, written by Burton B. Collins and Karen Taylor-Good; "I Swear," John Michael Montgomery, written by Frank J. Myers and Gary Baker; "Livin' On Love,"

recorded and written by Alan Jackson; "When Love Finds You," Vince Gill, written by Vince Gill and Michael Omartian.

Album of the year—"In Pieces," Garth Brooks; "Not A Moment Too Soon," Tim McGraw; "Stones In The Road," Mary Chapin Carpenter; "When Love Finds You," Vince Gill; "Who I Am," Alan Jackson.

In addition to these, awards will be presented to top instrumentalist, radio station, disc jockey, country night club, and talent buyer/promoter. Special honors include the Academy's Pioneer Award and the Jim Reeves Memorial Award.



Well-Placed Faith. Faith Hill, in middle, accepts a platinum plaque for her debut album, "Take Me As I Am," from her mentor and former employer, Reba McEntire. Joining in the celebration, from left, are Jim Ed Norman, president of Warner/Reprise Nashville; Hill's producer, Scott Hendricks; and Martha Sharp, senior VP, Warner/Reprise Nashville.

BILLY MONTANA'S BACK ON MAGNATONE

(Continued from page 10)

Throughout the Warner years, Montana continued to live in New York. But when the label dropped him, he moved to Nashville and tried his luck as a songwriter—even though none of his chart singles had been his own compositions.

"I was kind of burned out on the artist thing," Montana says. "I'd written a song that I pitched to Dianna Maher, Brent's daughter, who was running his publishing company—this was like after just two or three months in town. She loved it and played it for Brent. He loved it and put it on hold for the Judds [whom he was then producing]. I thought I was on my way. I started picking out houses. But [the Judds] didn't want to cut the song."

Montana then signed to write for Merit Music, and, when that company was sold, moved on to a staff writing job at Little Big Town Music. After two years, Little Big Town declined to renew his contract. So he pitched himself to Maher's publishing company and signed with it in January 1994.

"This was before any of the Magnatone stuff had come down," Montana says. "But I was ready to be an artist again. I had gone to some showcases and started envisioning what I would do if I was on stage . . . So my intent was to get a major-label deal somewhere—maybe do five sides and just get something going."

"Shortly after that, the Magnatone relationships started to develop. And then, as I saw the people that they were putting into place, and that the budgets were better than they would have been at major labels, I was glad to sign with them. This was last fall."

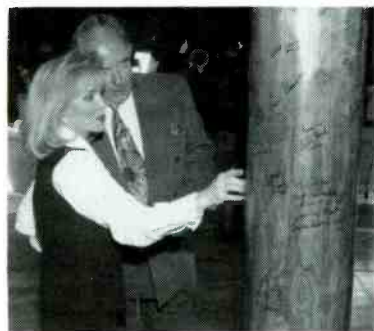
Says Maher, "I'd been aware of Billy's songwriting for a long time, and I've always loved his voice. When it was brought to my attention that we could sign him as a writer and as an artist, I wanted to jump on it . . . Everybody has his own time, and I think this is Billy's time . . . His vocals are great, the songs are great, and the musicians really stepped up and got excited about working with him."

Montana co-wrote nine of the 10 songs on "No Yesterday," four of them with Dave Flint, the only member of the defunct Long Shots band now working with Montana.

Bob Burwell, Magnatone's VP of marketing, reports that Montana is in the middle of a 13-week radio tour that will take him to about 140 stations. And on March 11, Magnatone will bring more than 100 radio station reps, retail accounts, and entertainment reporters to Copper Mountain, Colo., for a formal "Billy Montana presentation" and ski weekend.

Burwell says that "virtually every station" Montana visits knows about his Warner Bros. singles and that "a lot" of the stations still play them. "Everywhere we go, that's one of the first things they talk about," Burwell adds.

(Continued on page 26)



Rich & Country. Barbara Mandrell shows TV host Robin Leach an autographed support log in her Nashville home for a segment on "Lifestyles Of The Rich And Famous."

NEA Honors BMI Chief Frances Preston Chet Atkins, Others In Acoustic Toast To Trailblazer

FRANCES FOREVER: Good will and encomiums abounded at the Nashville Entertainment Assn.'s Feb. 22 soiree to honor **Frances Preston**. The association staged the affair to present the BMI chief with its Master Award. Calling her "a nurturer and advocate" for the music community, host **Dan Miller** asserted that Preston was "a trailblazer [for women] long before there was a women's movement." He chronicled her rise from a secretarial job at radio station WSM Nashville to that of a world leader in music. **Irving Waugh**, one of her early bosses at WSM, recalled her as "a most astute and discerning young lady" and observed in mock-relief that "if she had stayed [at the station], it's quite possible that **Bud Wendell** and I would have never ascended to its presidency." (Wendell is now president/CEO of Gaylord Entertainment.) Preston, Waugh proclaimed to the thoroughly assenting room, is "the classiest of class acts."

At the core of the evening were solo acoustic performances by four of Preston's friends: **Chet Atkins**, **Alabama's Randy Owen**, **Gary Morris**, and **Mac Davis**. The droll and deadpan Atkins agreed with the prevailing sentiments that Preston had done a lot for the music industry, but, he added, "I want you to know I've done a lot for her." Owen told the crowd that every time Preston sees him, she asks, "What've you been writing?" Then, his voice almost breaking, he added, "I remember, Frances, when nobody cared what I wrote." Atkins played "Happy Again," and Owen sang "Feels So Right," their own compositions. Morris endangered the crystalware with his mighty version of "Wind Beneath My Wings." Davis reworked a verse of his "I Believe In Music" to praise Preston and invited everyone to sing along.

Among the others celebrants were new Tennessee Gov. **Don Sundquist**, **Tracy Lawrence**, and former indie-label heads **Charlie Fach** (Compleat) and **Alan Bernard** (MTM). Vice President **Al Gore** phoned in his greetings.

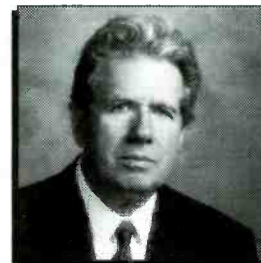
A VOICE BEHIND THE LINES: **Charles G. Day**, the president of Battlefords Community Television in Saskatchewan, has asked the Canadian Radio-television & Telecommunications Commission to restore CMT to its list of eligible satellite services. In a letter to the secretary-general of the CRTC dated Feb. 16, Day asserts, "Our cable systems had carried CMT for more than five years to the great satisfaction of our subscribers. Since the CRTC's decision to remove CMT from the Lists and

CMT's actual removal on Jan. 1, 1995, we have received numerous calls and letters from subscribers complaining of such removal and urging CMT's reinstatement on the Lists." No word yet on CRTC's response.

MAKING THE ROUNDS: If you cater it, they will come: Hundreds of ravenous fans showed up at Nashville's Belcourt Cinema for the premiere of Turner Network Television's "The Good Old Boys"—and the simultaneous unveiling of a first-rate buffet. Although the movie's co-stars—**Tommy Lee Jones** and **Sissy Spacek**—were not on hand for the festivities, its musical director, **John McEuen**, was. During his prescreening remarks, McEuen spotted **Doug Dillard** in the audience and told the crowd that it was Dillard who inspired him to get into music in the first place.

Liberty Media Corp., a subsidiary of TCI, has formed

Americana Television Productions in Branson, Mo., to generate original television programming. **Stanley E. Hitchcock** will serve as Americana's president, and **William Airy** will be its managing director. The company has already acquired the nearly 600 hours of programming created for the former Americana Television Network, which



by Edward Morris

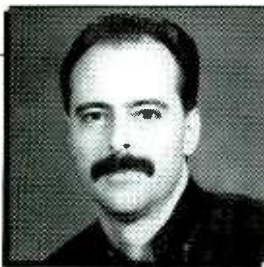


Hitchcock also headed.

Donna Hilley, president/CEO of Sony Music Publishing/Nashville, **Tim DuBois**, president of Arista Records/Nashville, and **Mike Curb**, chairman of Curb Records, will jointly chair a campaign to raise \$2 million within the music industry for Belmont University's music business program . . . **Terry Jennings** has established the Vance Management Co. in Nashville. His first two clients are **Knifewing Segura** and **Georgia Heartbeat**.

Marty Stuart now has a Nashville trolley car that bears his name. It's called "The Marty Party" car . . . And while we're on the subject of street-related honors, we're happy to report that singer **Leroy Van Dyke** has had a street named for him in his hometown of Sedalia, Mo. . . . Although his duties at the label have been curtailed, former GM **Bruce Greenberg** tells Scene he is officially with Liberty Records until March 31 . . . Network Ink, the Nashville-based publicity company, has added two new staffers: **Jim Hester** and **Ashley Oilinger**.

SIGNINGS: Mercury Records' **Wesley Dennis** to Chief Talent, Nashville, for exclusive worldwide booking . . . **Firefall** to Entertainment Artists for exclusive booking.



by Wade Jessen

STRAIT TO THE TOP: "You Can't Make A Heart Love Somebody," the second release from George Strait's "Lead On" album tops Billboard's Hot Country Singles & Tracks. Larry Hughes, MCA's national promotion director pointed to the added challenge of taking a ballad to the top spot in celebrating the song's success. Hughes says downtempo releases simply aren't making it to No. 1 as often as their hard-edged counterparts, which only heightens the excitement of Strait's accomplishment. The song's writers, Steve Clark and Johnny MacRae are no strangers to successful ballad collaborations, including the 1989 Ricky Van Shelton classic "Living Proof" and Doug Stone's breakthrough release of 1990, "I'd Be Better Off In A Pine Box." MacRae also is the writer of other durable material like George Jones' "Shine On" and "I'd Love To Lay You Down" by Conway Twitty. Strait has been a consistent chart-topper since his first Billboard No. 1, "Fool Hearted Memory" in 1982.

SPIN CITY: Five releases turn in enough detections to gain Airpower status this week, including "So Help Me Girl" by Joe Diffie (21-18), "The Heart Is A Lonely Hunter" by Reba McEntire (26-19), "Give Me One More Shot" by Alabama (31-20), "Look What Followed Me Home" by David Ball (22-21), and "The Box" by Randy Travis (29-22). On our chart just four weeks, McEntire's entry becomes the youngest release in the top 20 and is among the hottest tunes of the week at WMIL Milwaukee, says MD Mitch Morgan. Morgan also cites Ty Herndon's "What Mattered Most" (51-46) and Tracy Byrd's "The Keeper Of The Stars" (44-34) as the week's most heavily requested new releases. Byrd's entry also is showing strength at KRPM Seattle, according to PD Ray Randall, who adds Shania Twain's "Whose Bed Have Your Boots Been Under" to his weekly list of active new songs. He says Twain's release is enjoying its fourth week in heavy rotation.

IN THE DUST: While still reeling from her two weeks at No. 1 on Billboard's Hot Country Singles & Tracks with "Mi Vida Loca" (Billboard Feb. 4 & Feb. 11) the Country Music Assn.'s reigning female vocalist Pam Tillis hooks the Hot Shot Debut with "I Was Blown Away" at No. 61. Tillis' new release is from the album "Sweetheart's Dance" and was written by Layng Martine Jr. Martine's hits include Billy Crash Craddock's "Rub It In" and Kathy Mattea's "Maybe She's Human." Other debuts include "Where I Used To Have A Heart" by Martina McBride at No. 70, "Yeah Buddy" by newcomer Jeff Carson at No. 72, and "Black Dresses" by Steve Kolander at No. 73.

HITS, BY GEORGE: Former Vanderbilt University economics student George Ducas may have abandoned banking for the entertainment field, but his new album "George Ducas" has hit pay dirt as he takes Hot Shot Debut honors on Billboard's Top Country Albums chart at No. 75. Ducas' debut is partially the result of an already ambitious 1995 tour and the heavy radio airplay of "Lipstick Promises," the album's second release. Meanwhile, George Jones' "Bradley's Barn Sessions" takes the Greatest Gainer award (56-37) posting an increase in excess of 1,400 units. Shania Twain captures the Pacesetter award for the second week with "The Woman In Me," which turns in an 18% increase over last week's sales. While Garth Brooks' "The Hits" clings to the top spot on Top Country Albums for the 11th consecutive week, Country Music Hall of Famer Willie Nelson re-enters the Top Country Catalog Albums chart with his megaclassic "Stardust" at No. 24.

Sundazed Reissuing Buck Owens Albums Original And Bonus Tracks Will Be On Releases

BY EDWARD MORRIS

NASHVILLE—Sundazed Music will reissue five classic Buck Owens albums March 14 and an additional five in May. The West Coxsackie, N.Y., specialty label has another 10 Owens reissue albums planned for 1996.

According to label owner and reissue producer Bob Irwin, the albums in question will contain not only all the music of the original releases, but also bonus tracks taken from singles that were not made available on albums

and from "rare" compilation albums.

The music covers Owens' best work from the early and mid-'60s and was originally released on Capitol Records.

The first series of reissues are "Buck Owens On The Bandstand" (1963), "Together Again" (1964), "I Don't Care" (1964), "I've Got A Tiger By The Tail" (1965), and "Before You Go/No One But You" (1965).

Also in the works is a separate collection that will feature Owens' artistically influential lead guitarist and

singing partner, the late Don Rich.

Each reissue will carry the original album art. An accompanying booklet will contain previously unreleased photos provided by Owens' production company, the original liner notes, commentary by music historian Rich Kienzle, and complete session and personnel information compiled by Patrick Milligan.

The series will carry a suggested retail price per album of \$10.98 for CD and \$5.98 for cassette. Sundazed will also offer the albums by mail order.

Acts Announced For Dollywood Concert Series

NASHVILLE—Merle Haggard, John Anderson, Tammy Wynette, the Oak Ridge Boys, and Patty Loveless are among the more than two-dozen country acts that will perform this year on the Showcase Of Stars at the Dollywood amusement park in Pigeon Forge, Tenn.

Sponsored by Coca-Cola Classics, the concert series runs from May 27 through Oct. 22. Each act will perform two shows a day during its two-day stay at the park. Admission to the evening show requires only a concert ticket. However, anyone attending the afternoon show must also purchase a ticket to the park.

Concerts by Aaron Tippin, Marty Stuart, Sammy Kershaw, and the Oak Ridge Boys are \$12.99 and \$15.99 each, plus tax. Tickets for the other shows are \$7.99 and \$10.99, plus tax.

Scheduled in addition to the artists already cited are Pam Tillis, Tracy Byrd, the Charlie Daniels Band, Kenny Chesney, Alison Krauss & Union Station, Blackhawk, Lari White, Neil McCoy, Toby Keith, Rick Trevino, David Ball, Doug Stone, John Berry, Colin Raye, Shenandoah, Louise Mandrell, and Jerry Clower (who opens for Tammy Wynette).

BILLY MONTANA'S BACK ON MAGNATONE

(Continued from page 24)

Doug Baker, PD/MD at WSIX Nashville, says he doesn't recall Montana from his first time around but is "pretty impressed" with the few tracks he has had a chance to hear from the new album.

As a part of its promotion, Magnatone has just published a "Billy Montana Songbook," which includes lyrics to all the songs on the new album. It was passed out to registrants at the Country Radio Seminar and will also be mailed to radio stations.

Montana will perform on the Wal-Mart Country Tour Across America '95 (Billboard, Feb. 11) and is also booked on the five Michael Martin

Murphey's WestFests scheduled this summer and fall in South Dakota, Colorado, Texas, California, and Arizona.

Montana is handled by Sharon Eaves Management; he does not yet have a booking agency.

He praises Maher and CEO Mazza for their willingness to give him artistic freedom. "We weren't trying to conform to anything," he says. "We were just doing what we liked. And, ultimately, I think that's how Brent likes albums to go. For me, it was a thrill to do that. Seven years ago, with Warners, I couldn't have done it. I didn't have the songs, and I certainly didn't have the experience."



Soul Man. Country soul singer T. Graham Brown, right, meets with Dallas Cowboys owner Jerry Jones on the sideline prior to performing the national anthem.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
9 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	
65 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM	
54 ANYWAY THE WIND BLOWS (Audigram, BMI)	
2 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	
50 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI) HL	
3 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	
11 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	
45 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
73 BLACK DRESSES (JustiMike, BMI/Baloo, BMI)	
22 THE BDX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minneltonka, BMI) WBM/HL	
24 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	
13 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	
53 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM	
37 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI)	
42	
34	
17	
31	
44	
32	
25	
49	
21	
69	
66	
42	
14	
38	
7	
55	

HL/WBM	
61	1 WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI)
34	THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
17	LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
31	LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL
44	LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, BMI) WBM
32	LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL
25	LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
49	LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrix Janus, ASCAP/Hear Of A Child, ASCAP) WBM
21	LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
69	LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
66	LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP) HL
42	MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/OreamCatcher, ASCAP) HL/WBM
14	MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
38	NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
7	OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
55	THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/

61	No Fences, ASCAP) WBM
33	REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
56	SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL
52	SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuti-Rose, BMI) WBM
18	SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
58	SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
12	SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
30	SONG FOR THE LIFE (Tessa, BMI) WBM
59	SOUTHBOUND (Beginner, ASCAP) WBM
60	STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI)
48	STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM
63	TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
29	TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
26	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) WBM
8	THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
28	THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
4	THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
43	TILL YOU LOVE ME (Little Big Town, BMI/American

74	Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
74	TOUGHER THAN THE REST (Bruce Springsteen, ASCAP) WBM
23	TRUE TO HIS WORD (Farrnuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
75	TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Bay Rocking, BMI/Chinquapin, BMI/Nubias, ASCAP) WBM
64	TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP) HL
10	UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
16	WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL
46	WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
57	WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI) HL
70	WHERE I USED TO HAVE A HEART (Hayes Street, ASCAP/Craig Buckhardt, ASCAP)
5	WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM
15	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
40	WHOSE BOO HAVE YOUR BOOTS BEEN UNDER (Shama Twain, BMI/Zomba, ASCAP) WBM
71	WORKIN' MAN BLUES (Sony Tree, BMI) HL
72	YEAH BUDDY (MCA, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
1	YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
68	YOU DIDN'T MISS A THING (BMG Songs, ASCAP)



DEAR COUNTRY RADIO:

I HEARD ABOUT ALL THE EVENTS YOU

HELD TO CELEBRATE MY BIRTHDAY.

YOU HAVE ALWAYS BEEN A FRIEND

TO ME. PLEASE DON'T FORGET US

ON OUR TIME OFF, AND BY THE WAY,

I'M HEARING MORE OF OUR MUSIC

ON THE RADIO THAN I EVER HAVE,

INCLUDING THE OLD STUFF.

THANKS FOR THAT.

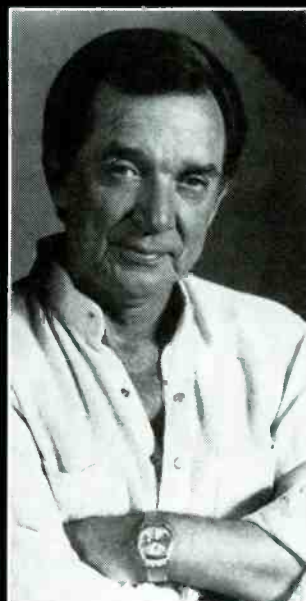
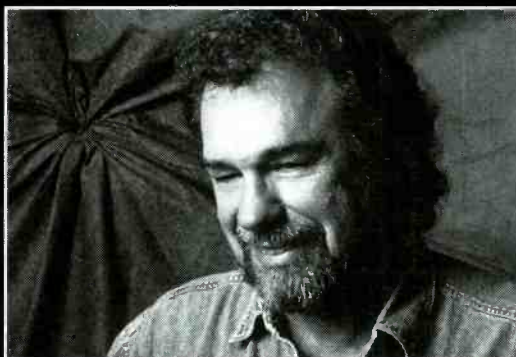
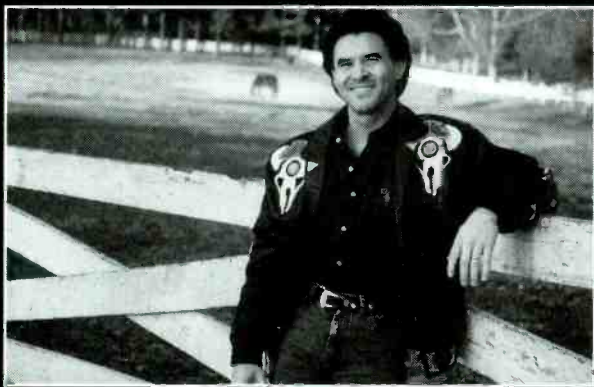
GOD BLESS YOU AND YOURS,

Garth

STEP ONE RECORDS

FLYING HIGH

FOR 10 YEARS



CLOCKWISE FROM TOP: WESTERN FLYER,
THE GEEZINSLAWS, DON COX, RAY PRICE,
GENE WATSON, FARON YOUNG, FLOYD
CRAMER, DEAN CHANCE, CELINDA PINK

A BILLBOARD ADVERTISING SUPPLEMENT

Music Is Always Step One At The World's Largest Independent Country Label

BY EDWARD MORRIS

From a business point-of-view, 1984 was not a good year for country music. In fact, it was pretty bleak. The "Urban Cowboy" excitement of the early '80s had long since peaked, and trend-sporters were looking elsewhere to find likely receptacles for consumer dollars. The year-end Billboard Top Country Albums chart revealed not one single platinum or gold title that had been released in '84.

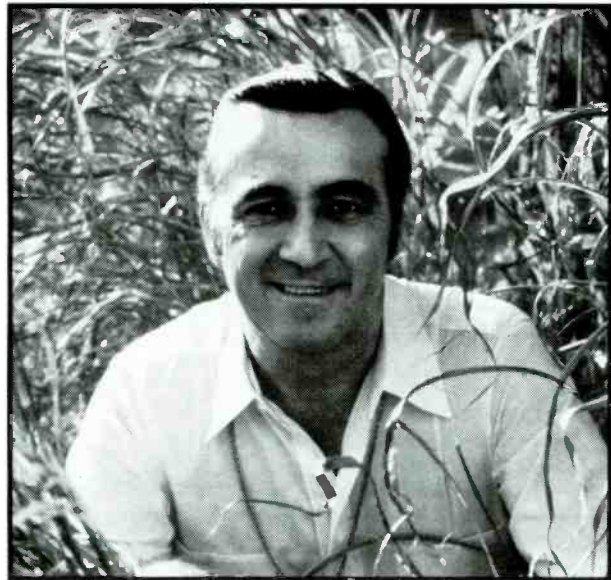
Besides the sales doldrums, country was also suffering from a paucity of exciting new artists. Not one new act had scored a No. 1 single the whole of that year. In short, there was little to suggest that this was a propitious time to start another country record label.

But statistics are not the fuel of dreamers, especially one like Ray Pennington. He already knew the music business from every angle. The Kentucky native was performing regularly on Cincinnati television by the time he was 16 and was touring with his own band three years later. As a singer, Pennington hit the country charts eight times between 1966 and 1971 on the Capitol and Monument labels.

He learned the record business under legendary King Records founder Sid Nathan, and subsequently moved to the A&R staff at RCA Records in Nashville, where he produced Ray Price and Kenny Price, among others.

Thus, when Texas-based Mel Holt—himself a writer, bandleader and businessman—proposed that the two of them launch a country label with the backing of a major Texas corporation, Pennington agreed. If he needed a good omen for the new enterprise, he had it in "Don't Cheat In Our Hometown," a song Ricky Skaggs had taken to No. 1 in early 1984. It was Pennington's own composition.

Naming the new label was not a problem for Pennington. "Music is the first step to a successful label," he says. "I had the idea for the name—Step One Records—years before the company was launched. Music has always been first and foremost for us." In the last few years, Step One Records has since abbreviated its name to SOR.



Faron Young



The Geezinslaws

Because the major labels were then starting to concentrate on new talent, Step One decided to establish itself with artists who already had a track record of sales and airplay.

"At the beginning," Pennington explains, "I wanted to lay a foundation to build on. We started with Ray Price. At that time, a lot of the major labels were already starting to cultivate young talent, and they weren't interested in people of Ray's stature. So I also got Floyd Cramer, Faron Young and some Kitty Wells product. We re-recorded all the old hits."

Pennington and Holt knew it would take time to build an effective distribution system for retail, so they began by marketing Step One albums on television directly to consumers. Ray Price was on the radio and charting singles for Step One by early 1985.

In 1986, the label formed a gospel division that featured albums by Price, Pennington, Cramer, the Jordanaires, Jack Greene, Billy Walker and Ron Elliott.

Pennington says that deliberate and gradual growth has been his aim for Step One from the outset: "I wanted to take my time, because I don't ever get in a hurry. You can go out and spend a ton of money immediately and not accomplish what you set out to do. But if you take your time, you will have money coming in to offset some of the money you're spending. My theory is to have fewer acts and spend more time on them."

Over the next few years, Step One built a catalog of hundreds of titles. In addition to the acts mentioned above, there were also albums by Don Reno & The Reno Brothers, Cal Smith, Darrell McCall, Curtis Potter, the Kendalls, Buddy Emmons, Charlie McCoy, Ernest Tubbs, DeWitt Scott, Larry Sasser, Dawnett Faucett, Jerry Lansdowne, Speedy West & Jimmy Bryant, Jack Robertson and Swing Shift, an all-star band that featured Pennington and Emmons.

"About four years ago," Pennington says, "I decided it was time for me to cultivate some new talents." One of the acts he opted to cultivate was a young singer and liddler from Virginia, Clinton Gregory.

Continued on page 37

Key Executives Are Key To SOR Success

BY TERRY BARNES

Ray PENNINGTON President

Since its start-up in 1984, Step One Records—the world's largest independent country label—has doubled its profits yearly. Led by president Ray Pennington, it competes shoulder-to-shoulder with the majors for new talent. When Pennington masterminded SOR, the then ready-to-retire executive's credits already included CMA's Producer Of The Year Award for Waylon Jennings' No. 1 hit, "I'm A Ramblin' Man"—a Pennington composition. Long active in the music industry, Pennington has been an A&R executive at RCA and a recording artist at Capitol. Today, Pennington divides his time between the mixing board and the boardroom.



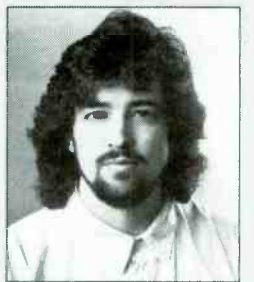
Mel HOLT Chief Executive Officer

An album project in the early '80s brought Ray Pennington together with a financial consultant/tax specialist who offered a suggestion: "Why not start your own label?" Mel Holt even took the idea a step further, offering to become Pennington's partner in the venture. Holt's music and entertainment background has included stints as a bandleader, regional label owner and a writer of songs, fiction and screenplays. Since its start-up, Step One has expanded into a multimillion-dollar, internationally franchised operation. Operating out of Dallas—home of Step One's parent company—Holt has contributed even more to the bottom line than ledgers indicate.



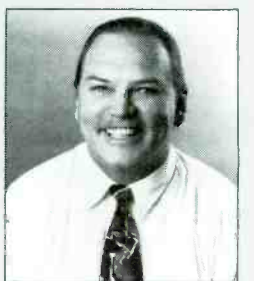
Jeffrey BROTHERS Vice President, Sales & Marketing

Joining Step One in 1989, Illinois-born Jeffrey Brothers contributed three years of hands-on retail experience as assistant manager at Cat's/Turtle's Records and two years of major-label marketing at RCA Records. As VP of sales and marketing, he nurtures one of Step One's most valuable assets: its handpicked network of independent distributors. The last link in the chain was forged in 1992, when Handleman was finally enlisted. Brothers also coordinates all advertising and in-store appearances with retailers and radio. In 1994 Step One product was the focus of promotions in virtually every record chain in America, backed by marketing strategies that compete with those of the majors.



Buzz LEDFORD Vice President, National Promotion

Before signing on with Step One, Buzz Ledford had a hand in nearly every aspect of the music business. A former club owner, talent booking agent, music publisher and musician, Ledford also paid his dues on the road for two years, serving as David Allan Coe's road manager. He took up radio promotion at Airborne Records, working Mickey Gilley and Curtis Wright records in the late '80s. Since he joined Step One four years ago, Ledford and his six-person hit squad have worked miracles: 80% of Step One's product has reached national charts. ■





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SOR
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SOR

10TH ANNIVERSARY

Step One Distribution Goes The Distance, Finds Unconventional Means

BY CHRIS RUBIN

Step One Records debuted in 1984 with a swing project, "Swingin' From The '40s Through The '80s," featuring some of the old tunes that Bob Wills and others had made popular decades ago, and the collection continues to sell well.

Sales is the strength of this label, and it relies on more than just good distribution to the regular outlets. For the first few years, Step One concentrated mostly on mail-order sales. In 1985, Step One "started doing a lot of television advertising, national spots on TNN," says VP of sales and marketing, Jeff Brothers. But that was before TNN scrambled its satellite signal. The scrambled signal took away inexpensive access to rural consumers and forced SOR to consider other options.

The label started to focus on its wholesale operation. "We began pushing our product through distribution channels into chain stores and mom-and-pop stores," says Brothers.

While mail order had been a significant part of Step One's early business, results began to taper off in 1992. The label's mailing list has increased, but, Brothers says, its effectiveness has slipped. "The cost of printing went up, postage has gone up." Still, they keep a list of 100,000 people in their database, and they use those names for both radio promotion and direct sales. "We've cross-referenced in our computer who has purchased what CD," says Brothers. "We'll contact peo-



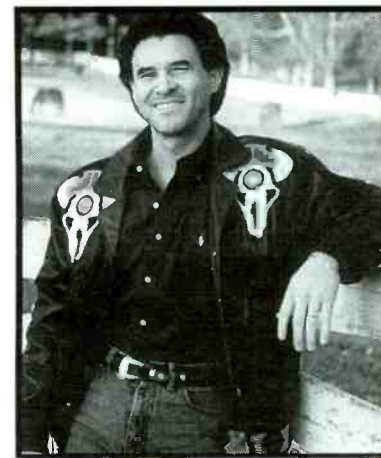
Western Flyer

ple to let them know their artist has a new single and ask them to call their local radio station."

Step One doesn't eschew the usual network of indie distributors; they just do sales and marketing beyond that pre-existing niche. "What

we're doing differently is picking and choosing who will work our product hardest," Brothers says. "Being a smaller label, we can be more creative at times."

One of the creative marketing tools used by Step One is promotional tours, like the one recently completed for the band Western Flyer. The label even owns its own bus to make traveling a little easier. "We took the group to every one of our distributors in each of our 11 cities," says Brothers. "We did a showcase for our distributors and flew people in from different parts of the country." Brothers reports that this process gets the radio and distribution people familiar with the band, both musically and personally, through the performances and subsequent informal meetings.



Dean Chance

But it's a rough schedule, notes Brothers. "We'll do a show in Chicago one day and drive to Memphis for the next. We stop along the way to hit the key radio markets and do interviews." And the band often will perform live on the air in many cities.

Brothers knows television can be a powerful sales medium when used properly. "You have to pinpoint accurate demographics," he says. "We're looking at different networks, different means to get to that core audience for our music. If Slim Whitman can sell millions of CDs on television, anybody can."

The label currently has more than 100 titles, though it keeps a small active roster. With a smaller roster, says Brothers, "we can promote artists we believe in, and not have somebody griping because we don't give them enough attention." Among the current acts are Western Flyer, Don Cox, the Geezinslaws and Dean Chance—"acts that we think we can get on country radio today," says Brothers. Step One's catalog, which is available in stores like Walmart, includes recordings by Floyd Cramer and Willie Nelson and sells very well.

And Step One isn't just country. The label is developing a blues act and Christian artists—and will probably find new ways to sell them, too. ■

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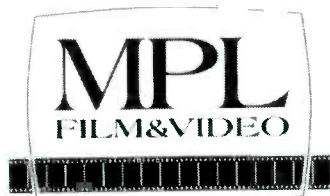
US Distribution

Malverne Distributors
Great Bay Distributors
Rock Bottom, Inc.
Big State Distributing Atlanta
Big State Distributing Dallas
Select-O-Hits
Action Music Sales
MS Distributing Company
Encore Distributors
California Record Distributors
Anderson Merchandisers
Handleman Company

International Distribution

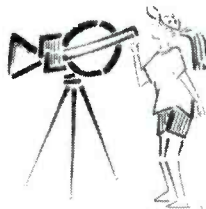
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Rusty

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1984

JACK GREENE, "Sings His Best"
RAY PENNINGTON, "Memories"
CURTIS PORTER, "Down In Texas"
RAY PRICE, "Welcome To Ray"
SWING SHIFT BAND, "Swingin' From The '40s To The '80s"

1985

RAY PRICE, "Portrait Of A Singer"
RAY PRICE, "Welcome To Ray Price Country"

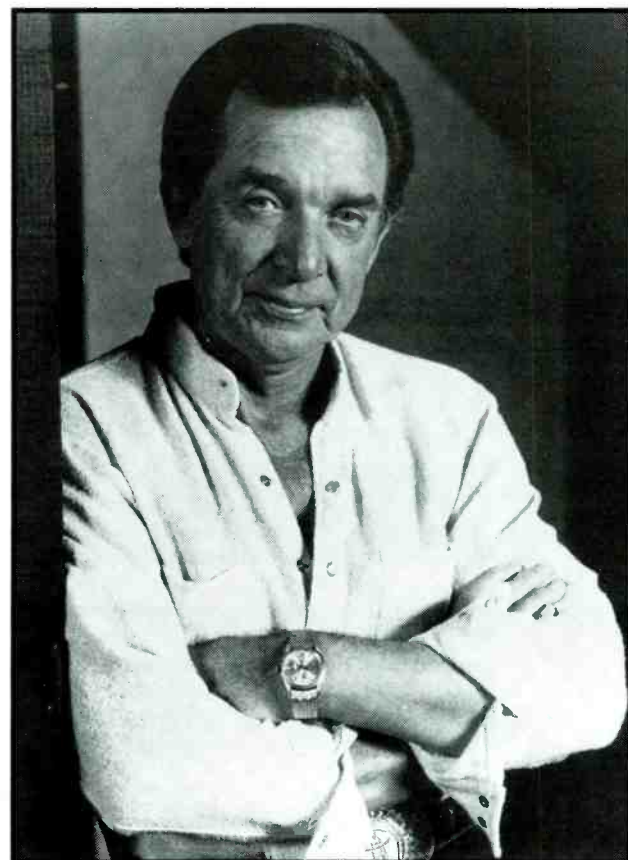
1986

DARRELL McCALL/J. BUSH, "Hot Texas Country"
RAY PRICE, "Greatest Hits 1"
RAY PRICE, "Greatest Hits 2"
RAY PRICE, "Greatest Hits 3"
RAY PRICE, "Revival Of Old Time Singing"
DON RENO & THE RENO BROTHERS, "The Final Chapter"
CAL SMITH, "Stories Of Life"
SWING SHIFT BAND, "In The Mood For Swing"

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1987

RON ELLIOT, "Pure American Steel"
BUDDY EMMONS, "Christmas Sounds Of The Steel Guitar"
THE JORDANAIREs, "Tribute To Elvis' Favorite Spirituals"
DAVE HOLLIDAY, "Ramona From Daytona"
KENDALLS, "Break The Routine"
RAY PENNINGTON, "Dear Lord I've Changed"
CURTIS PORTER, "All I Need Is Time"
RAY PRICE, "Christmas Gift For You"
RAY PRICE, "Heart Of Country Music"
HANK THOMPSON, "Greatest Hits 1"
HANK THOMPSON, "Greatest Hits 2"
HANK THOMPSON, "Here's To Country Music"



Don Cox



Floyd Cramer

1988

FLOYD CRAMER, "Country Gold"
FLOYD CRAMER, "Just Me & My Piano"
FLOYD CRAMER, "Special Songs Of Love"
RON ELLIOT, "Peace In The Valley"
CHARLIE McCOY, "Charlie McCoy's 13th"
RAY PRICE, "Just Enough Love"
QUACKERS, "Quackers Christmas Special"
THE RENO BROTHERS, "Reno Brothers"
SWING SHIFT BAND, "Swing & Other Things"
FARON YOUNG, "Here's To You"

KITTY WELLS, "Greatest Hits 2"
FARON YOUNG, "Greatest Hits 1"
FARON YOUNG, "Greatest Hits 2"
FARON YOUNG, "Greatest Hits 3"

1990

FLOYD CRAMER, "Gospel Classics"
FLOYD CRAMER, "Originals"
DAWNETT FAUCETT, "Taking My Time"
THE GEEZINSLAWS, "World Tour"
CLINTON GREGORY, "Music 'N' Me"
JERRY LANSDOWNE, "Travel Light"
LARRY SASSER & THE NASHVILLE NOW BAND, "Sassy Country"
SWING SHIFT BAND, "Swingin' Our Way"
SPEEDY WEST & JIMMY BRYANT, "For The Last Time"
FARON YOUNG, "Country Christmas"



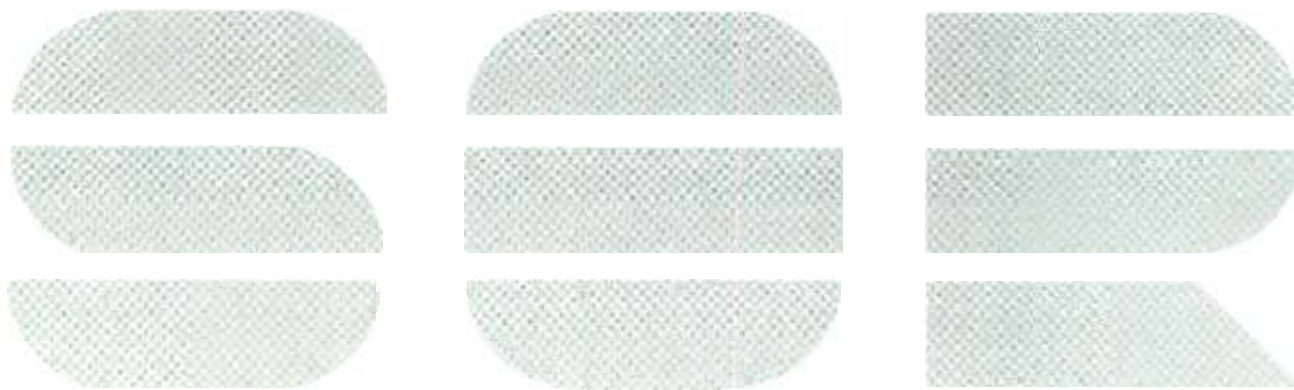
Celinda Pink

1989

FLOYD CRAMER, "Forever"
FLOYD CRAMER, "We Wish You A Merry Christmas"
THE GEEZINSLAWS, "The Geezinslaws"
CHARLIE McCOY, "Beam Me Up Charlie"
RAY PRICE, "Greatest Hits Vol. 4 By Request"
DeWITT SCOTT, "St. Louis Blues"
ERNEST TUBB & GUEST, "Ernest Tubb Collection"
KITTY WELLS, "Greatest Hits 1"

Continued on page 36

Congratulations to Step One Records for 10 years of great music!



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...on ten wonderful
years thanks for the
memories and your
confidence

Partners in production and progress



Gene Watson

SOR MUSIC

Continued from page 35

1991

- CLINTON GREGORY, "(If It Weren't For Country Music) I'd Go Crazy"
- JACK GREENE, "He Is My Everything"
- CHARLIE McCOY, "Out On A Limb"
- RAY PRICE, "SOR's Hall Of Fame Series"
- THE TEXANS, "The Texans"
- FARON YOUNG & RAY PRICE, "Memories That Last"

1992

- THE GEEZINSLAWS, "Feelin' Good Gittin' Up Gittin' Down"
- CLINTON GREGORY, "Freeborn Man"
- JACK ROBERTSON, "Honky Tonk Daze"
- SWING SHIFT BAND, "Swingin' By Request"
- VARIOUS ARTISTS, "All Star Country Christmas"

1993

- CLINTON GREGORY, "For Christmas"
- CLINTON GREGORY, "Master Of Illusion"
- TERRY McMILLAN, "I've Got A Feeling"
- CELINDA PINK, "Victimland"
- GENE WATSON, "Uncharted Mind"

1994

- DEAN CHANCE, "Standing Up For Country"
- DON COX, "All Over Town"
- ASHLEY EVANS, "Heart At The Wheel"
- THE GEEZINSLAWS, "I Wish I Had A Job To Shove"
- WILLIE NELSON & CURTIS POTTER, "Six Hours At Pedernales"
- SWING SHIFT BAND, "It's All In Swing"
- WESTERN FLYER, "Western Flyer"

1995

- THE EMERALDS, "Polka's Greatest Hits"
- JACK GREENE, "Highway To The Sky"
- CELINDA PINK, "Unchained" ■

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On their TENTH YEAR!

Happy Anniversary



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be making a "STEP" in the
right direction. Here's to
another ten years and we
hope to make that journey
with you...

John, Skip, Kathy and the
entire **SELECT-O-HITS**
family.

STEP ONE

Continued from page 30

Even though it was becoming increasingly difficult for an independent act to be played on country radio, Gregory broke through in early 1991 with the Step One single "Couldn't Love Have Picked A Better Place To Die." It went to a respectable No. 64 and was followed by Gregory's identity-establishing single, "(If It Weren't For Country Music) I'd Go Crazy." During the next three years, Gregory would chart eight more songs, among them "Play, Ruby, Play" and "Who Needs It."

Gregory also became Step One's first video star, with many of his clips earning high rotation on CMT.

Video played a role in introducing America to manic duo the Geezinslaws, as well. Although the two comics had been recording since the mid-'60s, it wasn't until they signed to Step One that they gained a nationwide audience. Their vehicle for this transition was an inspired bit of poor-me whimsy that Gregory co-wrote called "Help, I'm White And I Can't Get Down." The video was screamingly funny, and the single rapped its way into the mid-'50s on the charts.

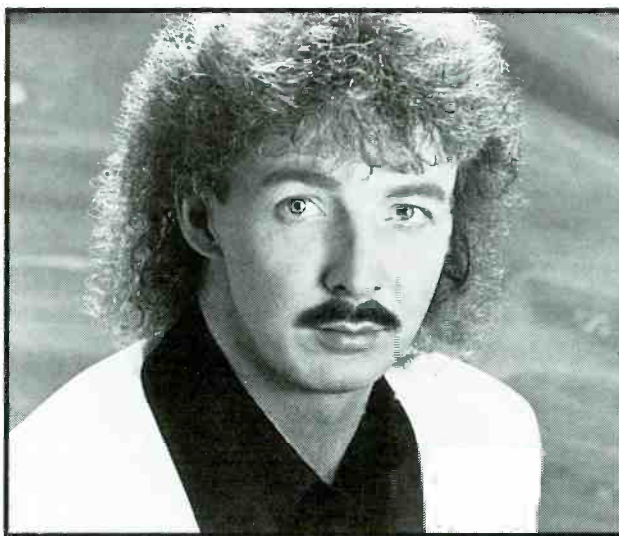
Better still, "Help I'm White And I Can't Get Down" went on to become a No. 1 jukebox single for 1992 and sold more than 150,000 copies. "Feelin' Good Gittin' Up Gittin' Down"—the Geezinslaw Step One album that carried the hit—earned the title of Independent Country Album Of The Year in 1993 from the National Assn. Of Record Merchandisers (NARM).

Pennington's own far-ranging musical tastes manifested themselves in another direction in 1993, when he signed blues singer Celinda Pink. Her album "Victimized" was an instant hit with the critics, and her single "I've Earned The Right To Sing The Blues" went Top 20 in *The Blues Journal* charts. Another of her singles, "Pack Your Lies And Go," made the country charts.

More recently, Step One has scored successes with Gene Watson, Don Cox (whose "In My Father's Eyes" topped the *Positive Country* charts), Academy Of Country Music award-winner Terry McMillan and the dynamic new group Western Flyer. Western Flyer was picked as one of 10 acts to perform at the 1995 Country Radio Seminar's New Faces Show. And the group's heart-rending plea for tolerance, "Cherokee Highway," earned it an invitation to appear at this year's Martin Luther King Jr. Birthday Celebration in Atlanta.

In 1994, Step One paired Willie Nelson and Curtis Porter for the historic "Six Hours At Pedernales." In addition to its domestic popularity, the album went on to become the label's first Top 10 project in the United Kingdom.

Since its admittedly slow start, Step One has grown to the point that it has one of the finest and most comprehensive retail distribution systems in the country. And because of the quality of its artists, the label has been able to conduct chainwide promotions with virtually every



Clinton Gregory

major American record retailer. The company has distribution in the United Kingdom, Canada and Australia, and is setting up systems in France, Germany and South Africa.

Pennington points out that part of Step One's ability to grow and prosper is that it has been well-financed from the start. "We don't have 'limited resources.' The only thing limiting about us is how much I will spend on certain things," he says. "I have the resources to do what I want, and I'll gamble more on some things than others will."

By such judicious gambling, Step One has grown in many ways: from three employees to more than 22; from no catalog to more than 100 albums; from start-up money to a multimillion-dollar business. In fact, Step One is now the world's largest independent country label. It has in-house departments for promotion, sales, marketing, art and publicity. Its warehouse contains more than a million pieces of merchandise.

Now, with a tight roster of eight acts, Step One has everything in place for continued expansion—and for bringing exciting new sounds to country fans worldwide.

"I want to continue to grow," Pennington says, "not only with new artists and talent, but also with a bigger catalog—more of the music like Ray Price, Faron Young and Floyd Cramer. And I'd really like to expand the foreign market. We've built a big business, and we consider ourselves a major player." ■

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Argentinian Gala Poised For Greatness

A SILVER FUTURE: The inaugural Festival Internacional de la Canción Mar del Plata '95—held Feb. 23-26 at the Argentinian seaside resort of Mar del Plata—boasted a mammoth, 27-act bill that offered a grand opportunity to catch in action popular Argentinian artists who seldom set foot in the U.S.

Standout performances were delivered (in no particular order) by homebred favorites Charlyq García (Sony), Los Pericos (EMI), Diego Torres (BMG), Patricia Sosa (EMI), Sandra Mihanovich (BMG), León Gieco (EMI), and Fabiana Cantilo (Warner). PolyGram label mates Mercedes Sosa—no relation to Patricia—and Pimpinela, two Argentinian star acts well known in the U.S., also served up kinetic sets.

In addition, most of the non-Argentinian acts notched crowd-pleasing shows, including Venezuela's veteran crooner José Luis "El Puma" Rodríguez (Sony), Brazilian rock trio Paralamas (EMI), Guatemalan-Mexican troubadour Ricardo Arjona (Sony), and Spain's esteemed singer/songsmith Joaquín Sabina (BMG). None of the participating acts, in fact, experienced a dreadful set.

The technical production of Canción Mar del Plata '95 was generally superb, save the first night, when the ferocious, bass-heavy mixes of Big Mountain and Paralamas threatened the molecular structure of Mar del Plata Sta-



by John Lannert

dium, where the festival was staged.

The lighting, smoke, and pyrotechnic effects were excellent, if not dazzling, particularly during the sets from García, Patricia Sosa, and Torres. Two large video screens flanking both sides of the 60-foot stage provided smart, up-close coverage of the stageside happenings.

Unhappily, relatively few spectators turned out for the star-laden festival, produced by Buenos Aires' multimedia giant Rock & Pop International. The average attendance for the first three nights was around 5,000-6,000; the fourth night drew about 12,000.

Mar del Plata Stadium, a 30,000-seat venue shaped like an oyster half shell, was reduced in size for the festival to about 15,000 seats. The idea was to create a cozier atmosphere in the stadium, which is located in an unflattering neighborhood some 10 miles from the beach.

Instead, the sparse turnout cloaked the venue with a cold, unfriendly ambience, most notably for the artists who played in the early evening, long before most of

the concertgoers showed up. Promising outings by name-brand artists such as BMG's Alejandro Lerner and Antonio Birabent and PolyGram's Italian rap star Jovanotti were hampered by a shortage of fans to communicate with.

Several reasons for the festival's thin attendance were offered up by industry insiders: (1) The festival took place on the heels of five Rolling Stones concerts in Buenos Aires, which also were promoted by Rock & Pop. The Stones shows therefore stripped concert pesos away from Canción Mar del Plata '95; (2) The event was scheduled too late in the summer tourist season, when most holiday pesos already had been spent or committed elsewhere; and (3) Ticket prices, which ranged from \$15-\$35, were too pricey for marplatenses accustomed to viewing their favorite acts playing free shows near the beach.

Rock & Pop producer Daniel Botti agreed with all three opinions, saying that the Stones shows also diverted media attention from Canción Mar del Plata '95, thereby shunting a strong pre-event buildup. Botti says Rock & Pop is examining ways to modify the musicfest, adding "that we are gaining experience along the way to best decide how to go from here."

Most likely, says Botti, the festival will be moved to late January next year to take advantage of the high tourist trade and to possibly cement a tie-in with Chile's Viña del Mar festival, which begins in early February. Rock & Pop is ne-

(Continued on page 40)

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LATIN TRACKS A-Z

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

12	AMOR PERDONAME (Pig Haus, BMI)
14	BORDADA A MANO (Vander, ASCAP)
33	COMO AGUA PARA CHOCOLATE (Copyright Control)
19	COMO ANTES (Don Cat, ASCAP)
25	CON TU AMOR (Copyright Control)
18	CUPIDO BANDIDO (Copyright Control)
28	DONDE ANDARA (Zomba Golden Sands, ASCAP)
27	EL COLESTEROL (Copyright Control)
15	ENTRE LA NOCHE Y EL DIA (Sony Discos, ASCAP)
6	ESE HOMBRE (Copyright Control)
7	EVA MARIA (BMG Ariola/SGAE, BMI/Unichappell, BMI)
2	FOTOS Y RECUERDOS (EMI April, ASCAP)
35	LAGRIMAS (Manny, BMI)
16	LA MEDIA VUELTA (Corp. Art., ASCAP)
37	LINDA CHAPARRITA (Arista-Texas, ASCAP)
13	LLORARAS (Vander, ASCAP)
29	ME DUELE ESTAR SOLO (Jam, BMI)
22	MI FORMA DE SENTIR (Fonovisa, SESAC)
36	MIRANDOTE (Unimusic, ASCAP)
8	MITAD TU, MITAD YO (Fonovisa, SESAC)
21	NO ME QUEDA MAS (Lone Iguana, BMI)
38	NO VOLVERE (Peermusic, BMI)
26	PIANO (Lanfranco, ASCAP/Manben, ASCAP)
23	POPURRI (Mas Latin, SESAC)
5	PREGUNTAME A MI (Editora Esperanza, SESAC)
11	QUE DEBO HACER (Striking, BMI)
24	QUE GANAS DE NO VERTE MAS (Rightsongs, BMI)
1	QUE NO ME OLVIDE (Pig Haus, BMI)
9	QUE POCA SUERTE (Editora Angel, SESAC)
39	REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
32	SE REMATA EL JACALITO (SACM Latin, ASCAP)
31	SIEMPRE CONTIGO (Fonovisa, SESAC)
40	TE AMO, TE AMO, TE AMO (Striking Music, BMI)
17	TE AMO (Vander, ASCAP)
30	TESORO (Copyright Control)
4	TODOS Y NADA (Peermusic, BMI)
3	TOMA MI AMOR (Copyright Control)
20	TU CASTIGO (Mas Latin, SESAC)
34	VIDA (De Luna, BMI)
10	VUELVE MI AMOR (Vander, ASCAP)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
*** No. 1 ***					
1	1	1	6	BRONCO FONOVISA 5 weeks at No. 1	QUE NO ME OLVIDE (J.G.ESPARZA)
2	2	2	6	SELENA EMI LATIN	FOTOS Y RECUERDOS (C.HYNDE)
3	7	—	2	LA MAFIA SONY	TOMA MI AMOR (A.LARRINAGA)
4	3	3	5	LUIS MIGUEL WEA LATINA	TODOS Y NADA (V.GARRIDO)
5	4	4	6	LOS REHENES FONOVISA	PREGUNTAME A MI (J.TORRES)
6	8	11	5	MYRIAM HERNANDEZ WEA LATINA	ESE HOMBRE (M.A.RAMIREZ)
*** AIRPOWER ***					
7	NEW	—	1	BANDA MAGUEY FONOVISA	EVA MARIA (P.HERRERO,J.L.ARMENTEROS)
8	5	9	6	BANDA PACHUCO LUNA/FONOVISA	MITAD TU, MITAD YO (M.M.MONTES)
9	14	14	14	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE (A.A.ALBA)
10	6	5	13	LIBERACION FONOVISA	VUELVE MI AMOR (R.DAMIEN)
11	17	22	4	SPARX FONOVISA	QUE DEBO HACER (L.ANTONIO,T.MORRIE)
12	23	29	3	FAMA SONY	AMOR PERDONAME (J.GALVAN,J.ROSARIO)
13	22	28	6	DIVINO FONOVISA	LLORARAS (R.RAMIREZ)
14	18	18	4	LOS MIER FONOVISA	BORDADA A MANO (Z.LUIS)
15	9	20	5	OLGA TANON WEA LATINA	ENTRE LA NOCHE Y EL DIA (G.MARQUEZ)
16	12	8	19	LUIS MIGUEL WEA LATINA	LA MEDIA VUELTA (J.A.JIMENEZ)
17	15	7	16	LOS MIER FONOVISA	TE AMO (R.DAMIEN)
*** AIRPOWER ***					
18	27	30	3	FITO OLIVARES FONOVISA	CUPIDO BANDIDO (R.OLIVARES)
19	16	19	6	EDNITA NAZARIO EMI LATIN	COMO ANTES (I.A.MARQUEZ)
*** AIRPOWER ***					
20	36	—	2	EZEQUIEL PENA FONOVISA	TU CASTIGO (M.A.SOLIS)
21	11	10	18	SELENA EMI LATIN	NO ME QUEDA MAS (R.VELA)
22	10	13	16	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR
23	20	16	9	MARCO ANTONIO SOLIS FONOVISA	POPURRI (M.A.SOLIS)
*** AIRPOWER ***					
24	38	—	2	INDIA SOHO LATINO/SONY	QUE GANAS DE NO VERTE MAS (A.VESSANI)
25	13	6	14	CRISTIAN MELODY/FONOVISA	CON TU AMOR (D.GARCIA,M.SCHAUBUS)
26	28	24	6	PAQUITO HECHAVARRIA SONY	PIANO (J.L.PILOTO,M.BENITO)
27	24	15	13	FITO OLIVARES FONOVISA	EL COLESTEROL (R.OLIVARES)
28	29	25	6	EMILIO EMI LATIN	DONDE ANDARA (P.YBARRA)
29	19	12	20	LA MAFIA SONY	ME DUELE ESTAR SOLO (J.G.PADILLA)
30	25	40	3	GRACIELA BELTRAN EMI LATIN	TESORO (M.F.CASTRO)
31	21	17	16	LUCERO MELODY/FONOVISA	SIEMPRE CONTIGO (R.P.BOTIJA)
32	35	—	2	JOSE JAVIER SOLIS FONOVISA	SE REMATA EL JACALITO (B.BERMUDEZ)
33	37	—	3	ANA GABRIEL SONY	COMO AGUA PARA CHOCOLATE (IMASSIAS)
34	40	—	3	GRUPO TENTACION LUNA/FONOVISA	VIDA (N.MARTIN)
35	31	34	4	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B.FARIAS)
36	32	26	8	FRANKIE RUIZ RODVEN	MIRANDOTE (C.GARCIA)
37	26	23	15	LA DIFERENCIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA (M.C.SPINDOLA)
38	34	21	8	LOS TIRANOS DEL NORTE FONOVISA	NO VOLVERE (M.ESPERON,E.CORTAZAR)
39	RE-ENTRY	3	3	RICARDO ARJONA SONY	REALMENTE NO ESTOY TAN SOLO (R.ARJONA)
40	RE-ENTRY	19	19	SPARX FONOVISA	TE AMO, TE AMO, TE AMO (L.ANTONIO,T.MORRIE)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 LUIS MIGUEL WEA LATINA TODO Y NADA	1 PAQUITO HECHAVARRIA SONY PIANO	1 BRONCO FONOVISA QUE NO ME OLVIDE
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	2 LA MAFIA SONY TOMA MI AMOR
3 EDNITA NAZARIO EMI LATIN COMO ANTES	3 FRANKIE RUIZ RODVEN MIRANDOTE	3 SELENA EMI LATIN FOTOS Y RECUERDOS
4 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	4 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	4 LOS REHENES FONOVISA PREGUNTAME A MI
5 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	5 TITO ROJAS M.P. TAMBIEN NOS DUELE	5 BANDA MAGUEY FONOVISA EVA MARIA
6 RICARDO ARJONA SONY REALMENTE NO ESTOY...	6 GILBERTO SANTA ROSA SONY MAL HERIDO	6 BANDA PACHUCO LUNA/FONOVISA MITAD TU, MITAD YO...
7 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	7 RIKARENA J&N/EMI LATIN NUNCA TE MENTI	7 SPARX FONOVISA QUE DEBO HACER
8 CHARLIE MASSO SONY AUN ME GUSTAS TU	8 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	8 LIBERACION FONOVISA VUELVE MI AMOR
9 CRISTIAN MELODY/FONOVISA CON TU AMOR	9 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	9 LOS MIER FONOVISA BORDADA A MANO
10 BRAULIO SONY SOLOS TU Y YO	10 KAOS S/D/SONY AMOR FINGIDO	10 DIVINO FONOVISA LLORARAS
11 LUCERO MELODY/FONOVISA SIEMPRE CONTIGO	11 LUIS MIGUEL WEA LATINA TODO Y NADA	11 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
12 ALEJANDRA GUZMAN ARIOLA/BMG DESPERTAR	12 EDNITA NAZARIO EMI LATIN COMO ANTES	12 FITO OLIVARES FONOVISA CUPIDO BANDIDO
13 CHAYANNE SONY GAVILAN O PALOMA	13 VICTOR MANUELLE SONY POR EJEMPLO	13 FAMA SONY AMOR PERDONAME
14 RICARDO MONTANER EMI LATIN EL MUNDO...	14 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	14 LOS MIER FONOVISA TE AMO
15 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	15 LALO RODRIGUEZ EMI LATIN ESTA NOCHE DORMIRE	15 EZEQUIEL PENA FONOVISA TU CASTIGO

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.

Denny,

The Lord must have been in dire
need of someone to find him a great
band and a good horse to have
taken you so soon.

G'bye for now, mate.

With love and admiration,

Herb & Jerry

LATIN NOTAS

(Continued from preceding page)

gotiating foreign television rights for the event with several Latin American networks.

Botti expects electronic media groups from throughout Latin America will attend the '96 festival, thus giving the event greater exposure. Rock & Pop's cable channel, Cable Pirata, now set to debut in April or May, will broadcast the event in Argentina, possibly along with a network channel. This year's event was broadcast live by the BCC cable channel. Argentinian network Telefé aired a special on the show Feb. 28.

As for ticket prices, Botti reckons that Rock & Pop will take a hard look at the entrance fees, although he did not speculate about the price range. Botti adds that Rock & Pop hopes to stage next year's edition in an 8,000-seat covered stadium.

Under discussion is the length of the festival, as well as the number of acts to be presented each night. Four to five acts performing hourlong sets would be far more palatable than the seven-act, eight-hour marathons offered each night at this year's premiere. Musically, says Botti, Canción Mar del Plata will try to sport a balanced lineup of Argentinian and pan-Latino stars with non-Hispanic notables headlining one or two nights.

The origin of Canción Mar del Plata began last year, when the provincial government of Buenos Aires approached Rock & Pop to stage a festival in Mar del Plata, a once internationally renowned resort that the government wants to restore to its previously exalted stature. The eventual prestige expected to be garnered by the festival should enhance the resort's image and attract well-heeled tourists. Further, the festival will provide employment in a city

where unemployment is rampant.

For Rock & Pop, Canción Mar del Plata afforded an entree into the Latino market "to show," says Botti, "that Rock & Pop could stage a Latino festival." Botti points out that January and February generally are slow concert months in Argentina, anyway, so Canción Mar del Plata gave Rock & Pop a chance to fill in a scheduling hole.

Botti says that if the Mar del Plata musicfest approaches the commercial success of the Rolling Stones concerts, then both Rock & Pop and the city of Mar del Plata will come out winners. "The influence of the tourists on the Buenos Aires economy during the Rolling Stones shows was immense," says Botti. "If we and Mar del Plata can realize an important [stature] with these shows, we will be able to achieve a similar result at least from the tourists coming from the interior of the country."

Though the initial installment of Canción Mar del Plata was a commercial bust, the germ of something larger took firm root. The bet here is that Rock & Pop will adjust and tweak the event in the next couple of years until the company establishes the identity of Canción Mar del Plata as a premier concert happening. Rock & Pop's proven expertise in staging concerts in Argentina and nearby countries virtually guarantees the future success of Canción Mar del Plata.

Finally, many thanks to Billboard's Argentina correspondent **Marcelo Fernández Bitar** and Radio Mitre FM's musical producer **Daniel Giménez Márquez** for their assistance in covering this event. Musical reviews of Canción Mar del Plata '95 and festival notes will appear in next week's column.



by Jeff Levenson

SO MUCH STUFF, Such Little Time: Call this a *considerable* gesture of support. Singer **Dianne Reeves** has no fewer than 21 sidekick musicians—and we're not talking a string orchestra—pitching in on "Quiet After The Storm," her latest from Blue Note. (Actually, the count is 20, but **Cannonball Adderley** makes a ghostly appearance via electronic wizardry.) Among those joining the singer: **Joshua Redman**, **George Duke** (who doubles as producer), **Roy Hargrove**, **Everette Harp**, **Kevin Eubanks**, **Terri Lyne Carrington**, **Jacky Terrasson**, **Dori Caymmi**, and **Hubert Laws**.

Two artists with African stories to share: The titles of **Randy Weston's** latest from Verve, "The Splendid Master Gnawa Musicians Of Morocco," tells us with whom the master pianist has been hanging (he was first introduced to them 30 years ago); and **Vinx**, a masterful and unique singer/percussionist, makes his first African visit, a five-week tour of eight countries (on the west side), via the U.S. Information Agency's Arts America program... This year's Thelonious Monk Instrumental Competition will be devoted to guitar and bass... Pianist **James Williams** is as entrepreneurial as he is musical. In recent years, the Memphis-born instrumentalist has put together performance tributes to fellow musicians, tours of like-minded pianists, and concept records that showcase his marketing mind as much as his keyboard technique. His latest enterprise is called **Finas Sound**, inspired by his admiration for and relationship with Memphis mentor **Phineas**

Newborn. Williams feels his company can offer an alternative to conventional jazz businesses and provide consultation and education opportunities for younger musicians.

When the **Modern Jazz Quartet** lost drummer **Connie Kay** a few months back, there was much concern about the future of the group. (Kay had been one-quarter of the band for *only* 40 years!) How to fill the void? Nepotism, how else? The newest member of the MJQ is **Albert "Tootie" Heath**, whose brother **Percy** has been playing bass since before dirt. Tootie's own career dates back to the '50s, when he worked with the likes of **Dexter Gordon** and **Thelonious Monk**. His selection as a replacement for Kay is inspired... For those who thought they'd seen the last of **Dave Koz's** "Lucky Man," after an impressive year-and-a-half run on the contemporary jazz albums chart, think again. He's *ba-ack*. The album re-entered, just when it looked like it had run out of gas. (A formidable achievement, that, though Koz has quite a way to go before he catches **Kenny G's** "Breathless," now better than two years among top charters.)

Additional scanning of the traditional entries reveals that the titles with the greatest staying power are all by singers. **Harry Connick Jr.**, **Tony Bennett**, **Ella Fitzgerald**, **Cassandra Wilson**, and **Billie Holiday** have been hanging tough for better than a year. What to make of that? Beats me... Chicago's "Jazz At Ravinia," which owes all to sponsor United Airlines, has announced its lineup for '95, and it's top-heavy with heavies. Highlighted performers July 1-4 include **Dave Brubeck**, **Oscar Peterson**, **George Shearing**, **Mel Torme**, and **Ramsey Lewis**, who also doubles as the festival's artistic director. Also slated to appear is local singer favorite **Kurt Elling**, one of the toasts of this year's JazzTimes convention and a newly recorded Blue Note artist. His "Close Your Eyes" is slated for issue any minute now.



by Heidi Waleson

RUSSIANS REUNITED: On March 14, RCA Victor Red Seal releases the classic 1938 **Sergei Eisenstein** film "Alexander Nevsky" on home video (laserdisc and VHS). Restored and with a newly recorded version of its **Prokofiev** score, the 110-minute film, created because Stalin wanted some dramatic propaganda about the threat of a German invasion, shows the 13th-century Russian hero, **Prince Nevsky**, rallying the Russian peasants to beat back the invading Knights of the Teutonic Order. Its centerpiece is a long battle on a frozen lake, complete with cavalry, spears, battle axes, and retreating Teutons falling through the ice and drowning. The suite, created from the film music, has been an orchestra repertoire staple, but the original film soundtrack was in poor condition. Several years ago, **John Goberman**, executive producer for television at Lincoln Center, engaged **William D. Brohn** to re-create the film score for full orchestra and chorus. That score made the rounds of American orchestras, who performed it live with the film. For the next step, **Yuri Temirkanov** recorded it with the **St. Petersburg Philharmonic Orchestra** and several choruses, and RCA put it together with the restored version of the film. The result is a remarkable fusion of sound and image, an exciting example of how a film score can serve its function as a scene setter, yet command attention for its own merits.

BMG Classics is engaged in a major marketing campaign for the release, including screenings across the U.S., television, radio, print, and online advertising, as well as point-of-purchase displays that include medieval

Russian battle helmets, and a T-shirt with the Nevsky logo and slogan, "Are You Ready To Rumble? So Is He."

NEW DEALS: Reference Recordings of San Francisco will record the **Minnesota Orchestra** with its new music director, **Eiji Oue**, who takes over in September 1995. First sessions are scheduled for January 1996; the ensemble will record pieces by **Stravinsky** and a selection of short works to be titled "Exotic Dances From The Opera"... Angel has recorded the **Symphony Orchestra Of The Curtis Institute Of Music**, led by **Andre Previn**, in music by **Vaughn Williams** and the premiere recording of Previn's "Reflections." This was the first classical recording project for pop producer **Phil Ramone**.

OLD BOSTON: Allegro will distribute a new historical, midprice label, **BSO Classics**, which features early recordings of the **Boston Symphony Orchestra**. Fifty releases, all with notes, information on sessions, and photographs from the BSO archives, are planned for the next two years. The first release, "The First Recordings Of The Boston Symphony Orchestra," includes the complete acoustical recordings of the orchestra under **Karl Muck** (its music director during World War I), as well as the orchestra's first electric recordings made with **Serge Koussevitzky**.

GUITARS: The budget label **Naxos** is going to "stick out [its] neck for guitars" with a new line, "Guitar Collection," that will eventually encompass as many as 150 discs, says its president **Klaus Heymann**. The Toronto-based guitarist **Norbert Kraft** is artistic director and production coordinator for the series; Kraft performs with violinist **Moshe Hammer** on the first release (**Paganini's** "Centone Di Sonate Vol. 1") and solo on the second, both of which were released this year. Upcoming projects include the complete works of **Fernando Sor** on 16 CDs, divided among several guitarists.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	35	TONY BENNETT ● COLUMBIA 66214	35 weeks at No. 1 MTV UNPLUGGED
2	7	73	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
3	10	67	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
4	3	33	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
5	2	23	MARCUS ROBERTS COLUMBIA 66437 ■	GERSHWIN FOR LOVERS
6	NEW ▶		JOHN PIZZARELLI NOVUS 63182/RCA	DEAR MR. COLE
7	6	2	CYRUS CHESTNUT ATLANTIC 82719	THE DARK BEFORE THE DAWN
8	4	24	JOSHUA REDMAN QUARTET WARNER BROS. 7072 ■	MOOD SWING
9	9	5	GRP ALL-STAR BIG BAND GRP 9800	ALL BLUES
10	NEW ▶		VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDHEIM
11	8	6	CHRISTIAN MCBRIDE VERVE 523 989	GETTIN' TO IT
12	5	89	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
13	18	4	ROSEMARY CLOONEY CONCORD 4633	DEMI-CENTENNIAL
14	11	5	JACKY TERRASSON BLUE NOTE 29351/CAPITOL	JACKY TERRASSON
15	RE-ENTRY		THE TEODROSS AVERY QUARTET GRP 9788	IN OTHER WORDS
16	15	23	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
17	17	67	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
18	12	48	ETTA JAMES PRIVATE 82114	MYSTERY LADY
19	20	2	DIANA KRALL GRP 9810	ONLY TRUST YOUR HEART
20	19	69	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
21	25	64	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
22	13	21	VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH
23	22	21	MARK WHITFIELD VERVE 523 591	TRUE BLUE
24	24	5	CHARLIE PARKER VERVE 523 984	CHARLIE PARKER WITH STRINGS: THE MASTER TAKES
25	21	19	DAVE BRUBECK TELARC 83363	JUST YOU, JUST ME

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	117	KENNY G ▲ ² ARISTA 18646	68 weeks at No. 1 BREATHLESS
2	2	6	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
3	3	5	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
4	4	5	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
5	7	16	JEFF LORBER VERVE FORECAST 523 738/VERVE	WEST SIDE STORIES
6	13	41	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
7	8	21	NAJEE EMI 30789	SHARE MY WORLD
8	10	4	TOM SCOTT GRP 9803	NIGHT CREATURES
9	9	4	JAZZ AT THE MOVIES BAND DISCOVERY 77015	ONE FROM THE HEART, SAX AT THE MOVIES
10	17	22	PHIL PERRY GRP 4026	PURE PLEASURE
11	12	16	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
12	5	43	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
13	16	47	INCOGNITO VERVE FORECAST 522 036/VERVE ■	POSITIVITY
14	14	20	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
15	11	17	KENNY G ▲ ³ ARISTA 18767	MIRACLES: THE HOLIDAY ALBUM
16	18	26	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
17	15	24	PETER WHITE SIN-DROME 1808	REFLECTIONS
18	21	84	DAVE KOZ CAPITOL 98892	LUCKY MAN
19	22	22	HIROSHIMA QWEST 45601/REPRISE	L.A.
20	19	15	KEIKO MATSUI WHITE CAT 77716/UNITY	DOLL
21	RE-ENTRY		AVENUE BLUE BLUEMOON 79199	AVENUE BLUE FEATURING JEFF GOLUB
22	6	19	WARREN HILL RCA 66503	TRUTH
23	23	39	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
24	24	30	GEORGE HOWARD GRP 9780 ■	A HOME FAR AWAY
25	25	76	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS

○ 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 each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Many find it hard to believe that "In Other Words" could be anyone's debut album. Here's what some of them are saying:

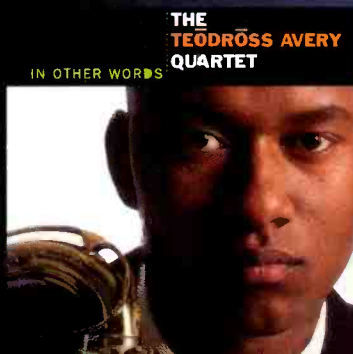
"Avery represents today's brightest jazz youth..."
-Downbeat

"This is a polished first album and look for this young fellow to become more of a jazz force as time goes on."
-L.A. Jazz Scene

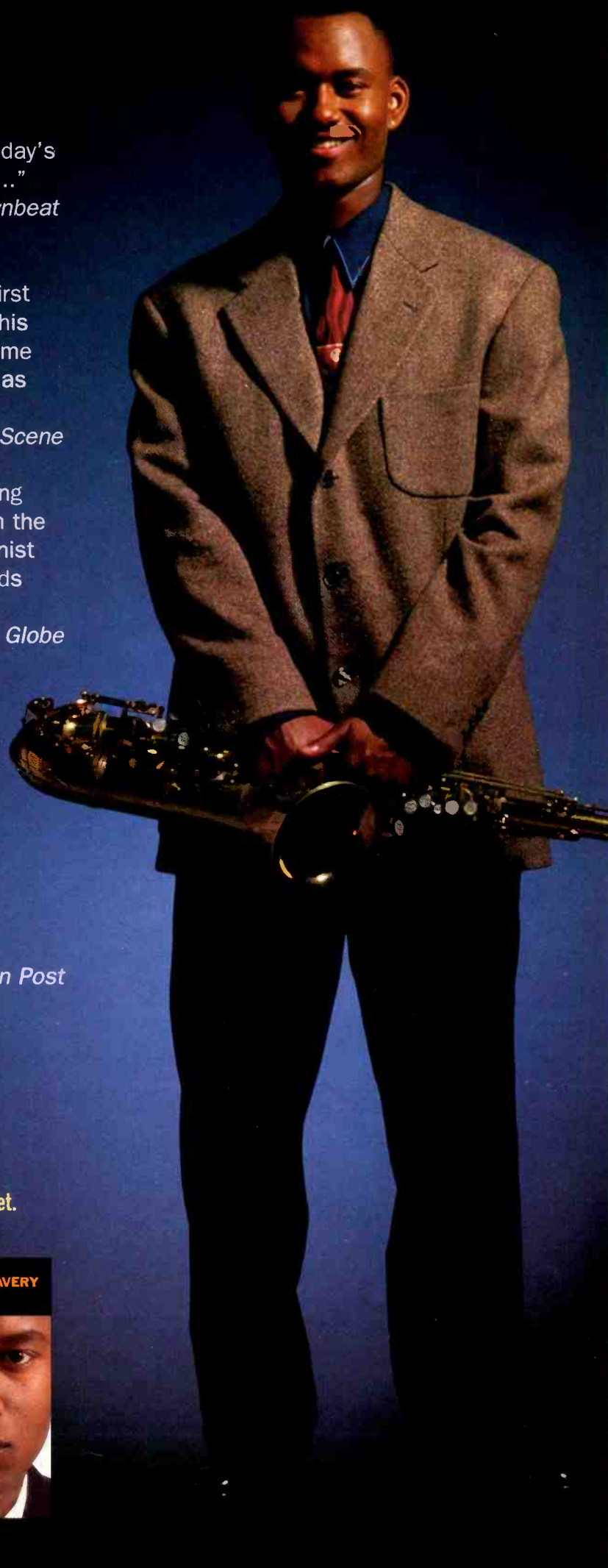
"At a time when young lions are the norm on the jazz scene, saxophonist Teodross Avery stands out."
-The Boston Globe

"His playing already reflects some of the grace and authority associated with the musicians he clearly admires, notably Joe Henderson, Johnny Griffin, and Wayne Shorter."
-Washington Post

"In Other Words" the inspiring debut from The Teodross Avery Quartet.



GRD-9788



TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	11	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 6 wks at No. 1	IMMORTAL BELOVED
2	2	26	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	51	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
4	4	24	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	5	233	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	6	3	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
7	7	3	ORPHEUS CHAMBER ORCHESTRA (SHAHAM) DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
8	8	24	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
9	11	3	KRONOS QUARTET NONESUCH 79356 (10.98/16.98)	PERFORMS PHILIP GLASS
10	10	9	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
11	9	109	CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
12	13	6	MARIA CALLAS EMI CLASSICS 55216 (9.98/15.98)	LA DIVINA 3
13	14	19	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
14	RE-ENTRY		WYNTON MARSALIS/ENGLISH CHAMBER ORCH. SONY CLASSICAL 57497 (9.98 EQ/15.98)	THE LONDON CONCERT
15	RE-ENTRY		CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348 (10.98/15.98)	GORECKI: MISERERE, OP. 40

TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

1	1	16	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 12 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	57	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	3	61	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	5	22	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
5	4	6	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
6	6	24	JAMES GALWAY RCA 62700 (9.98/15.98) HS	WIND OF CHANGE
7	7	24	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
8	9	17	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
9	8	122	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	10	6	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
11	14	41	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
12	13	40	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
13	11	102	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
14	15	63	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
15	RE-ENTRY		JAMES GALWAY RCA 7778 (9.98/15.98)	JAMES GALWAY'S GREATEST HITS

TOP OFF-PRICE CLASSICAL™

1	2	3	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98) 1 wk at No. 1	ANIMATED CLASSICS
2	1	33	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	4	32	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
4	5	31	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	6	25	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
6	13	2	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
7	NEW▶		VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
8	10	26	WURTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
9	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	11	12	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
11	8	2	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
12	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
13	12	5	VARIOUS ARTISTS SONY CLASSICAL 64052 (5.98/9.98)	BEETHOVEN-GREATEST HITS
14	7	5	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
15	RE-ENTRY		VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART

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BILLBOARD SPOTLIGHTS

Contemporary Christian



From pop to country, contemporary Christian artists are successfully impacting every major musical genre.

The exploding acceptance of this music and its artists at mainstream is highlighted in Billboard's April 29th issue. This spotlight will contain in-depth coverage of the Dove Awards nominees, the effects of Soundscan on the music, and the overall state of the contemporary Christian market. (up and coming acts, labels etc).

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RIAA CERTIFICATIONS

(Continued from page 7)

female soloist in any genre. In the latter category, Cline outdistances such formidable competition as Barbara Streisand and Linda Ronstadt.

Perhaps the biggest eyebrow-raiser among the February RIAA tallies was the certification of Engelbert Humperdink's 1976 Epic album "After The Lovin'," as the smooth-voiced vocalist's very first multi-platinum release.

Country artists held sway among first-time platinum-album award recipients last month, as Johnny Paycheck, Larry Gatlin, Suzy Bogguss, Dan Seals, and the Mavericks signed on in that category. R&B prodigy Brandy and blues rockers George Thorogood & the Destroyers rounded out the roll of platinum bows.

First-time gold-album artists were found in a variety of genres: modern rock (Dream Theater, Veruca Salt), Christian (Kirk Franklin, Don Moen), rap (Craig Mack, 69 Boyz), and Anglo-pop (ABC).

With the gold certification of her single "Take A Bow," Madonna pulled even with Janet Jackson as the female artist with the most gold singles. The song was drawn from the uninhibited singer's '94 Maverick album "Bedtime Stories," which was certified double platinum in February.

A complete list of February RIAA certifications follows.

MULTIPLATINUM ALBUMS

Guns 'N Roses, "Appetite For Destruction," Geffen, 13 million.

Garth Brooks, "No Fences," Liberty, 13 million.

Elton John, "Greatest Hits," Rockett/PolyGram, 11 million.

Madonna, "Like A Virgin," Sire, 9 million.

Whitesnake, "Whitesnake," Geffen, 8 million.

Metallica, "Metallica," Elektra, 8 million.

Nirvana, "Nevermind," Geffen, 7 million.

Madonna, "True Blue," Sire, 7 million.

Aerosmith, "Pump," Geffen, 7 million.

Patsy Cline, "Greatest Hits," Decca/MCA, 6 million.

Garth Brooks, "Ropin' The Wind," Liberty, 6 million.

Garth Brooks, "The Chase," Liberty, 6 million.

Green Day, "Dookie," Reprise, 6 million.

Guns 'N Roses, "Use Your Illusion I," Geffen, 6 million.

Guns 'N Roses, "Use Your Illusion II," Geffen, 6 million.

Guns 'N Roses, "G 'N R Lies," Geffen, 5 million.

Garth Brooks, "The Hits," Liberty, 5 million.

Aerosmith, "Permanent Vacation," Geffen, 5 million.

Don Henley, "The End Of The Innocence," Geffen, 5 million.

Arrested Development, "3 Years, 5 Months, and 2 Days In The Life Of..." Chrysalis, 4 million.

Sade, "Diamond Life," Epic, 4 million.

Pearl Jam, "Vitalogy," Epic, 4 million.

Asia, "Asia," Geffen, 4 million.

Nirvana, "In Utero," Geffen, 4 million.

R.E.M., "Automatic For The People," Warner Bros., 4 million.

Enya, "Shepherd Moons," Reprise, 4 million.

Beatles, "Live At The BBC" (2-CD boxed set), Capitol, 4 million.

DJ Jazzy Jeff & the Fresh Prince, "He's The DJ, I'm The Rapper," Jive, 3 million.

Celine Dion, "Colour Of My Love," Epic, 3 million.

Don Henley, "Building The Perfect Beast," Geffen, 3 million.

Rod Stewart, "Downtown Train—Selections From Storyteller Anthology," Warner Bros., 2 million.

Dan Fogelberg, "Netherlands," Epic, 2 million.

Engelbert Humperdink, "After The Lovin'," Epic, 2 million.

Alan Jackson, "Who I Am," Arista, 2 million.

Anita Baker, "Rhythm Of Love," Elektra, 2 million.

Madonna, "Bedtime Stories," Maverick, 2 million.

Harry Connick Jr., "Blue Light, Red Light," Columbia, 2 million.

PLATINUM ALBUMS

Billy Ocean, "Greatest Hits," Jive, his fourth. **A Tribe Called Quest**, "The Low End Theory," Jive, its second.

Vince Gill, "Best Of Vince Gill," RCA, his sixth.

Brandy, "Brandy," Atlantic, her first.

Pearl Jam, "Vitalogy," Epic, its third.

Beatles, "Live At The BBC" (2-CD boxed set), Capitol, their 17th.

Rush, "Archives" (2-CD boxed set), Mercury, its 13th.

George Thorogood & the Destroyers, "Baddest Of George Thorogood & The Destroyers," EMI, their first.

Johnny Paycheck, "Take This Job And Shove It," Epic, his first.

Cheap Trick, "Heaven Tonight," Epic, its fourth.

Larry Gatlin, "Straight Ahead," Columbia, his first.

Johnny Cash, "The Johnny Cash Portrait," Columbia, his fourth.

Tanya Tucker, "Greatest Hits 1990-1992," Liberty, her third.

Suzy Bogguss, "Aces," Liberty, her first.

Dan Seals, "The Best Of," Liberty, his first.

Garth Brooks, "The Hits," Liberty, his seventh.

The Mavericks, "What A Crying Shame," MCA, their first.

Nirvana, "Bleach," Sup Pop, its fourth.

GOLD ALBUMS

Rush, "Rush," Mercury, its 19th.

Pearl Jam, "Vitalogy," Epic, its third.

Dream Theater, "Images & Words," Atco, its first.

Beatles, "Live At The BBC" (2-CD boxed set), their 27th.

Rush, "Archives" (2-CD boxed set), Mercury, its 20th.

Veruca Salt, "American Thighs," Geffen, its first.

Soundtrack, "Ready To Wear," Columbia.

Tony Bennett, "MTV Unplugged," Columbia, his fourth.

Vanessa Williams, "The Sweetest Days," Wing/Mercury, her third.

Tears For Fears, "Tears Roll Down," Mercury, its fifth.

Ice Cube, "Bootlegs & B-Sides," Priority, his sixth.

Kirk Franklin, "Kirk Franklin & The Family," Gospo-Centric/EMI Christian Group, his first.

Pet Shop Boys, "Discography," EMI, their fourth.

Pet Shop Boys, "Very," EMI, their fifth.

Clay Walker, "If I Could Make A Living," Giant, his second.

Tammy Wynette, "Greatest Hits Volume II," Epic, her second.

Engelbert Humperdink, "Christmas Tyme," Epic, his 11th.

Charlie Daniels Band, "Midnight Wind," Epic, its 8th.

John Mellencamp, "Nothing Matters & What If It Did," Mercury, his ninth.

John Mellencamp, "John Cougar," Mercury, his 10th.

ABC, "Lexicon Of Love," Mercury, its first.

Various Artists, "Billboard's Top Rock 'N Roll Hits—1961," Rhino.

Marty Robbins, "Greatest Hits Volume III," Columbia, his fifth.

Rosanne Cash, "Greatest Hits 1979-1989," Columbia, her third.

Johnny Cash, "The Johnny Cash Show," Columbia, his ninth.

Don Moen, "Give Thanks," Integrity, his first.

Michael W. Smith, "The First Decade 1983-1993," Reunion, his fifth.

Garth Brooks, "The Hits," Liberty, his seventh.

Tanya Tucker, "What's Your Mama's Name," Columbia, her eighth.

Tanya Tucker, "Would You Lay With Me," Columbia, her ninth.

Tanya Tucker, "Strong Enough To Bend," Liberty, her 10th.

Tanya Tucker, "Greatest Hits," Liberty, her 11th.

Tanya Tucker, "Tennessee Woman," Liberty, her 12th.

Various Artists, "Jock Rock Volume I," Tommy Boy.

Craig Mack, "Funk Da World," Arista, his first.

69 Boyz, "Nineteen Ninety Quad," Rip It, their first.

Reba McEntire, "Have I Got A Deal For You," MCA, her 16th.

Nirvana, "Bleach," Sup Pop, its fifth.

GOLD SINGLES

Brownstone, "If You Love Me," Epic, its first.

20 Fingers Featuring Gillette, "Short Short Man," Zoo, its first.

Madonna, "Take A Bow," Maverick/Sire, her 15th.

Soul For Real, "Candy Rain," Uptown/MCA, its first.

Billboard Spotlights

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Songwriters & Publishers

ARTISTS & MUSIC

Little Big Town Boasts Big Country Clout Young Nashville Group Has Tallied Eight No. 1 Singles

BY EDWARD MORRIS

NASHVILLE—Powered from the start by major-league songwriters and led by one of the savviest song pluggers in the business, the Little Big Town Music Group has been a big factor in country music virtually from the moment it was established in 1987.

In its seven-plus years of operation, the company has registered a total of 346 cuts, of which eight have been No. 1 singles. It has had 11 cuts in the first two months of 1995 alone.

Founded as a limited partnership, Little Big Town now is wholly owned by financial manager Kerry O'Neil and song plugger Woody Bomar. Serving as company president, Bomar learned the publishing business at Combine Music, where he began as a songwriter and ended up eight years later as the general manager.

From the outset, Little Big Town has had some of country music's most consistent hit writers. Bob DiPiero and John Scott Sherrill, who are still with the company, were its first two signings. Their joint compositions include "Just Say Yes" (a hit for Highway 101), "The Church On Cumberland Road" (Shenandoah), and "Anywhere But Here" (Sammy Kershaw).

With co-writers other than Sherrill, DiPiero has scored for Little Big Town with "Money In The Bank" (John Anderson), "Cleopatra, Queen Of Denial" (Pam Tillis), "Walking Away A Winner" (Kathy Mattea),

"Wink" (John Michael Montgomery), "Till You Love Me" (Reba McEntire), and "Take Me As I Am" (Faith Hill). As a solo writer, Sherrill contributed "Nothing But The Wheel" (Patty Loveless) to Little Big Town's coffers.

The other staff writers are Steve Seskin ("Life's A Dance," "Wrong," "For A Change"), Karen Staley ("Take Me As I Am"), Cathy Majeski,



BOMAR

Tony King, Woody Wright, and Jay Knowles. Several of these writers are also former artists. DiPiero and Sherrill were members of the now-defunct Billy Hill group on Reprise. Staley recorded for MCA in the late '80s, and King and Wright were in the short-lived Columbia vocal trio, Matthews, Wright & King.

Even so, Bomar says, Little Big Town has never relied on its writers doubling as artists or producers to secure cuts. It does, however, try to arrange for them to write with artists who have record deals.

"As far as [attempting to sign] new writer/artists who already have a record deal," Bomar says, "we can't really compete with the big, corporate bank accounts. Once you get a record deal here, you're in an excellent negotiating position, and the big companies tend to respond to that in a way we just can't."

Bomar notes that Staley is now

seeking a label, and that the company also is assisting Tony King in his efforts to establish himself as a solo artist in the burgeoning Christian country genre.

Two of Little Big Town's former staff writers have recently made the transition to recording acts: Billy Montana with Magnatone and Jeff Carson with MCG/Curb. Two songs on Montana's new album, "No Yesterday," are Little Big Town copyrights.

Bomar says that Terry Wakefield, who holds the title of creative director, is his chief song plugger. Formerly in Arista Records' A&R department, Wakefield was brought in last year after Stephanie Cox left the top song-plugging post to go to Starstruck Entertainment. "We're still reaping the rewards of her efforts," say Bomar.

Little Big Town is a BMI company. Its ASCAP and SESAC affiliates are Love This Town and Paint The Town, respectively. The company also administers catalogs for their writers who own a portion of their own publishing.

Bomar estimates Little Big Town has "about 1900 songs" in its collection, none of which are from the purchase of other catalogs. He says he's had "a few phone calls" from publishers interested in buying Little Big Town. But, he adds, "We've not really responded, because we're not interested in that at this time. And I don't anticipate [we will be] for years to come."

The R&H 'Fair Lady' That Never Was

BY IRV LICHTMAN

NEW YORK—Although musical theater buffs are aware that Rodgers & Hammerstein gave thought to, but abandoned the idea of, doing a musical based on George Bernard Shaw's "Pygmalion" (later to become Lerner & Loewe's classic "My Fair Lady"), they were not known to have reached a stage where they had written any musical material.

However, in a documentary that accompanies the recent FoxVideo home video and laser releases of the restored film version of "My Fair Lady," a portion of sheet music is fleetingly shown within a montage titled "Flower Market Music," with credit to R&H.

Apparently, this musical sequence is a creation of the documentarians. Ted Chapin, president of the Rodgers & Hammerstein Organization in New York, says that no such music exists, nor, based on deep research, is there any evidence that any music for an R&H show, based on the Shaw play, was ever created by the celebrated team.

Says Chapin, "Bruce Pomahac, our archivist, looked at the sheet music shown in the documentary and discovered that it was the opening musical sequence of 'Oh, What A Beautiful Morning' from 'Oklahoma!'"

Chapin says Pomahac added that the opening chords sounded like "morning

music," which would be suitable for "My Fair Lady's" opening Convent Garden scene.

Rodgers & Hammerstein's first Broadway score together, "Oklahoma!" opened in 1943, 13 years before the debut of "My Fair Lady." FoxVideo, with the blessings of the Rodgers & Hammerstein Organization, recently released restored laserdisc versions of "Oklahoma!," "South Pacific," and "The Sound Of Music."

Chapin raises another issue in the matter: He claims that video supplier FoxVideo, or those who produced the supplement, had not asked or received permission to visually render quotes

from R&H music, which is published by Williamson Music, the firm R&H established with the authorship of "Oklahoma!" At press time, Chapin said he was going to write for an explanation.

Pomahac, in something of an ironic twist, has uncovered in the Library of Congress some musical segments of a musical that was to introduce the new team of Richard Rodgers & Alan Jay Lerner in the early '60s. The project, to be called "I Picked A Daisy," never came off. However, its theme, of a lady who had previous lives, eventually evolved into "On A Clear Day," with Burton Lane providing the melodies, and Lerner the lyrics and libretto.

Showcases Spotlight Songwriters

NEW YORK—For more than four years, the Songwriter Showcases of the National Academy of Popular Music have been SRO, with audiences of 400-500 in attendance.

As successful as they are—many of the writers have been signed to label and publishing deals—Bob Leone, project director, says he would like to see more A&R reps, publishers, producers, managers, and music attorneys attending so that even "more writers and artists can receive the recognition they deserve."

The series has had 15 presentations. Eight songwriters (or teams) selected at each event are chosen from among 80-100 NAPM members who submit original songs.

The showcases are held in March, June, and December. The next is at Tramps in New York March 7, 8-9:30 p.m. Admission is free.

For more information, Leone can be contacted at the New York headquarters of NAPM and the Songwriters' Hall of Fame.

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER
THE HOT 100
TAKE A BOW • Babyface, Madonna • Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webó Girl/ASCAP

HOT COUNTRY SINGLES & TRACKS
YOU CAN'T MAKE A HEART LOVE SOMEBODY • Steve Clark, Johnny MacRae • Victoria Kay/ASCAP, BMG/ASCAP, Little Beagle/ASCAP

HOT R&B SINGLES
CANDY RAIN • Heavy D, Terri Robinson, Jean C. Oliver, S. Barnes • EMI April/ASCAP, E-Z-Duz-It/ASCAP, WB/ASCAP, Evelle/BMI, Twelve And Under/ASCAP, Slam U Well/BMI

HOT RAP SINGLES
DEAR MAMA • Tupac Shakur, Tony Pizarro • Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, The Underground Connection/ASCAP

LATIN 50
QUE NO ME OLVIDE • Jose Guadalupe Esparza • El Conquistador / BMI

'Call Me' Irving Berlin: Encores Fetes B'way Hit

ROARING BACK FROM THE '50s: If a select number of New Yorkers have been singing, whistling, or humming certain Irving Berlin songs lately, perhaps it's because they attended one of the four concertized performances of Berlin's 1950 hit, "Call Me Madam," Feb. 16-18, which launched the second annual Encores series at City Center.

A musical that seemingly didn't bother to note the advances that Rodgers & Hammerstein were supposed to have wrought in developing a more integral relationship between song and libretto, "Call Me Madam" "overcomes" its traditional musical-comedy (rather than musical-theater) format with Berlin songs that are tunelessly robust in their romanticism, wit, and good feeling.

Remarkably, its political satire—the plot centers on a fictional account of President Truman's

appointment of Washington party-giver Pearl Mesta as U.S. Ambassador to Luxembourg—holds in both song and libretto, a happy concoction by Howard Lindsay & Russel Crouse. Hey, isn't that integration of song and book?

Not mean-spirited, this satire is kinder and gentler (on the order of 1933's "Of Thee I Sing," 1937's "I'd Rather Be Right," or Berlin's 1940 musical "Louisiana Purchase"), while managing to be both nostalgic and relevant. The performances were led by Tyne Daly, who is warmer and less brassy than the original lead Ethel Merman, and a wonderful supporting cast. Also, the full orchestra, playing the delicious, original instrumentation by Don Walker, gave the proceedings a newly minted freshness.

But, back to Mr. Berlin. A hit-maker for almost four decades, he was at the peak of his song prowess in 1950: "Annie Get Your Gun" (1947) is arguably the most hit-laden musical score ever, and even his failed musical "Miss Liberty" (1949) is blessed with a score that is vastly underrated.

Sadly, "Call Me Madam" was Berlin's last triumph on Broadway. After some middling contributions to big-budget Hollywood musicals (and

a title song for the Marlon Brando-starred "Sayonara"), Berlin returned to Broadway in 1961, kidding the Kennedys in "Mr. President." It was a gigantic failure, one that labeled Berlin, at 73, out of touch with the touch that rarely failed him before. Interestingly, "Call Me Madam's" best-known song, "You're Just In Love," one of Berlin's tricky joys achieved by using a counter-melody formula, is said to be inspired by the hit revival in 1950 of one of Berlin's earlier efforts, 1914's "Play A Simple Melody," which used the same technique. The recording was by Bing Crosby and his son, Gary Crosby.

Other peak Berlin songs in the show include "It's A Lovely Day Today," "Marrying For Love," "The Best Thing For You," "They Like Ike," "The Hostess With The Mostest On The Ball," "Lichtenburg," and "Can You Use Any Money Today." The latter, with its "gimme gimme gimme" beat, is as timely as tomorrow in terms of debates over foreign aid.

The Encores series continues with Cole Porter's 1950 "Out of This World"—purely one of those failures with a grade-A score—and Rodgers & Hart's 1940 "Pal Joey," which took a longer-running revival in 1952 to establish it as a classic. At press time Words & Music learned that DRG Records plans to release the "Call Me Madam" concert cast album in April. Ah, life is a fresh breeze in the fast musical comedy lane!

THE CLOCK: Carl Fisher Music Publishing & Retail, the 122-year-old company, has its clock back on the north-facing side of its building at Cooper Square in New York. The clock, a fixture there since early this century, had its hour hand blown away by a winter storm in 1992.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. **Boyz II Men**, "IL."
2. **Jimi Hendrix**, "Blues."
3. **Eric Clapton**, "From The Cradle."
4. **Yanni**, "In My Time."
5. **Soundtrack**, "The Lion King."



by Irv Lichtman

Music Video

ARTISTS & MUSIC

Videomax Debuts In South America Programmer Links With Local Vid Channel

BY DEBORAH RUSSELL

Videomax Dance Party Inc., the mobile video programmer based in British Columbia, takes its roving pop clip service March 1 to audiences in South America for the first time.

Since 1983, the Videomax fleet of traveling dance parties has entertained Canadian crowds ranging from junior high school students to military personnel with its "MuchMusic Video Dance Party." The video roadshow, which includes a rotating library of 3,500 clips, is programmed in conjunction with the Toronto-based music video network MuchMusic.

With the current foray into South America, Videomax follows a similar strategy. The programmer will link with the Buenos Aires-based music video network Canal Joven to produce a Latin-flavored version of the North American clip party.

"Music video is being accepted as dance entertainment more and more," says Videomax founder/president Merv Buchanan. He brought the service to the northeast U.S. about two years ago and often programs events here in conjunction with Miami-based video network The Box.

Buchanan says he determined a market for the mobile video dance parties could be mined in Argentina when he learned Canal Joven purchased much of its programming from MuchMusic.

"I took that as a great sign that our programming would work there," he says. The Argentinian service will feature many of the same videos enjoyed by North American audiences because "the artists who are stars in Europe and North America are the same stars the kids like in South America," Buchanan says.

The Videomax musical mix features a wide variety of genres, including rap, dance, country, heavy metal, alternative, and house. A new compilation reel

of top clips is serviced weekly to the field operators.

The Videomax road crew is comprised of 15 Ford "stretch vans" that travel throughout Canada and six vans that take the shows to U.S. audiences. The South American division launches with one unit after the March 1 debut.

Each mobile studio is manned by two staffers and is equipped with a portable 20-foot screen, a smoke machine, a 6,000-watt sound system, and 6,000-7,000 watts of lighting, according to Buchanan.

"I've found over the years that hiring a DJ for a dance instead of a video service is like hiring a band to play but keeping the curtain closed during the concert," says Buchanan. "Why not hear and see the music if the band can't be there in person?"

One of the two traveling staffers serves as a VJ, who works on site in the mobile unit. Artists are welcome to serve as guest VJs, too, says Buchanan. The other Videomax crew member helms the request table inside the event and distributes promotional items supplied by record labels to winners of dance contests and other activities.

In addition, members of the audience can interact with the remote VJ to keep the programming as request-oriented and viewer-friendly as possible, says

Buchanan.

"It's like being able to have a custom concert with all of your favorite artists," he says.

One regular feature of the Videomax roadshow is the "Make It Or Break It" competition, in which partygoers vote on whether a clip is added into regular rotation on the service.

"It makes them feel like they are in control, which they are," Buchanan says.

Videomax takes the interactive element one step further by allowing people to appear on screen as they introduce and dedicate various clips to their friends. In addition, partygoers have the option of taking over the remote control booth and programming the service themselves for 30 minutes. The Videomax cameras may even tape the novice programmers in action.

Each lean, mean Videomax unit programs about 100 shows per year for audiences that range in size from 200-1,200 people. "It's very accessible and cost-effective," Buchanan says.

The Videomax move into South America coincides with a six-month plan to expand further into North America. The dance music company has targeted audiences in Phoenix and Albuquerque, N.M., among others.

PRODUCTION NOTES

LOS ANGELES

• Roman Coppola directed and shot Matthew Sweet's latest Zoo video, "Sick Of Myself." Jack Hardwicke produced.

• Jada Pinkett directed the new Y?N-Vee video "4-Play" for PMP/Def Jam. Troy Smith directed photography, and Craig Fanning executive-produced the shoot for F.M. Rocks.

• Director Jeff Panzer is the eye behind Wade Hubbard's Vibration Entertainment video "Dream Baby Dream."

NEW YORK

• Ralph McDaniels directed the new Black Panta video, "Do What U Want," for the Tommy Boy Records soundtrack to the Gramercy Pictures film "New Jersey Drive." Leslieann Fouche produced the shoot. In addition, Sean "Puffy" Combs directed "Can't You See," a new video by Total, featuring the Notorious B.I.G. That clip also comes from the "New Jersey Drive" soundtrack.

OTHER CITIES

• Automatic's Pamela Birkhead trekked to locations throughout Germany to direct Dream Theater's "Silent Man" video for Elektra/EastWest. Frederick Gunnarsson produced in Germany; Catherine Smith and Jack Gulick produced stateside. Oliver Bokelberg directed photography.

• F.M. Rocks director Dwight E. Patisillo directed Kid Sensation's "Seatown Funk" video for Ichiban. Jack Sawyers produced the Seattle-based shoot. And the company's Ken Fox directed Widespread Panic's Capricorn clip "Can't Get High" on location in Athens, Ga. J.P. Pastor produced.

• Atlanta was the site of the Boogie Monsters' new video, "Honey Dips In Gotham," for Pendulum/EMI. Marty Thomas directed the shoot with DP Kim Haun. Bill Boyd produced for Pop/Art Film Factory. Daniel Zirilli executive-produced.

• Film Xero directors Steven T. Miller and R. Brad Murano lensed Aaron Tippin's latest RCA clip "She Feels Like A Brand New Man Tonight" in Texas. Chuc Hatcher DP'ed; Ken Byrnes produced.

'95 CLIOS Rate Music Vids; MTV Networks' Profits Soar

CLIOS FOR CLIPS: The forces behind the annual CLIO Awards, presented to creators of the advertising industry's best radio, TV, and print campaigns, are honing their collective focus on music video production with the 1995 ceremony.

"Videos are definitely advertising something," says Colette Donahue, managing director of the 36th annual CLIO Awards. She notes that the high-profile addition of music video into the awards competition may even help elevate the industry's overall status in production circles.

The music video category actually was introduced to the CLIO ceremony in 1994, but the organization did not aggressively promote its addition to the competition until this year, says Donahue.

Music-industry judges who will oversee the video category include such artists as David Byrne, Joni Mitchell, Reba McEntire, Peter Gabriel, Chris Cornell, and Robert Clivilles. Label executives who also have agreed to take part in the jury include Warner Bros.' John Beug, Capitol's Michelle Peacock, Jive's Lynda Simmons, Warner Bros. Nashville's Janice Azrak, and Mercury's Annette Mitchell.

In addition, members of the production community who will participate in the voting process include Bob Giraldo, Giraldo/Suarez Films; Tony Kaye, Tony Kaye Films; David Hogan, Original Films; Matthew Rolston, O Pictures; and Herb Ritts, Ritts/Hayden.

The jury will be divided into musical genres and will comprise about 50 judges, says Donahue. Participants will be precluded from voting on their own productions. Clips will be judged purely on the originality of the concept and the quality of its execution.

Donahue says the CLIO Awards committee was "bombarded" with music video entries at the Feb. 17 deadline, and staffers were still opening boxes at press time.

The CLIO Awards will be presented during the 36th CLIO International Advertising Festival and Expo in San Francisco May 12. The winning clips will be distributed on a CD-ROM disc later this year, Donahue says.

CASHING IN: MTV Networks' parent, Viacom, recently reported "sharply higher" 1994 revenues of \$7.36 billion vs. 1993 revenues of \$2 billion. Networks and broadcasting revenues increased 32% to \$1.86 billion in 1994. Earnings from operations increased 42% to \$447.8 million in 1994.

The increase in revenues and earnings from operations resulted primarily from the acquisition of the Paramount TV stations and increased advertising sales at MTV Networks, Viacom reports. MTV Networks revenues and earnings from operations in-

creased 26% and 19%, respectively. The increase in revenues mostly was attributed to advertising rate increases, while earnings from operations benefited from higher advertising revenues partially offset by increased operating costs, as well as losses of \$15 million associated with the development of MTV Latino, Nickelodeon Magazine, and VH1 U.K., according to the Viacom report.

AMERICANA ON LINE: Though the Branson, Mo.-based Americana Television Network went dark Dec. 31, its family-oriented programming philosophy lives on, thanks to a new production deal with Liberty Media Corp., a wholly owned subsidiary of cable giant Tele-Communications Inc.

Liberty purchased all of the assets of the music-based Americana, including the contracts of the network's founder Stan Hitchcock and its programming head Larry Williams. Hitchcock is now president of the newly formed Americana Television Productions LLC, while Williams is executive VP of programming and production.

Liberty subsidiary Vision Group Inc. will handle the distribution of Americana product through the TCI pipeline. Americana's library includes 600 hours of original programming, much of it steeped in the musical traditions of blues, bluegrass, country, and other uniquely American sensibilities.

"This is not just a rescue, it's an answer to a prayer," says Hitchcock, noting that the new deal will take Americana programming to a much wider audience than its limited cable distribution ever could.

Liberty Media Corp. has interests in such domestic TV programmers as Turner Broadcasting Systems Inc., Discovery Communications Inc., QVC Inc., and International Family Entertainment, among others.

Hitchcock projects that such Americana programs as "Heart To Heart" and "Reno's Old Time Music Festival" could be back on the air as early as April, with production of new programs set for May.

BOSS VIDEO: Jonathan Demme recently reeled video footage for Bruce Springsteen & the E Street Band's new tune, "Murder Incorporated," to be included on the Boss' upcoming greatest-hits album.

REEL NEWS: Director Rob Lindsay has joined the roster at Nashville-based Scene Three... Liz Hinlein is now directing for New York-based Public Pictures Inc.... Paul Andresen recently signed with H-Gun Labs, which is headquartered in Chicago. H-Gun recently opened offices in L.A.... Actor Tyrin Turner now is directing for L.A.'s Majestic Films.



by Deborah Russell



Winter White. Patriot recording artist John Berry waits to shoot a scene for his clip "Standing On The Edge," as director of photography Denver Collins, left, sets up the shot. Scene Three Inc.'s John Lloyd Miller, not pictured, directed and produced the video on location in Boston.

French Retail Firm Fined \$67,000 To Be Paid For Bootlegging

■ BY EMMANUEL LEGRAND

PARIS—A clampdown by the French record industry on bootleg product has resulted in one of Paris's most renowned record retailers being ordered to pay \$67,000 in damages for importing and selling bootleg recordings without the permission of the artists or the producers.

A Paris commercial court decided that retail company Joseph Gibert must pay the money to EMI, Virgin, and Warner Music. In addition, Gibert and importer Legend Music were told that each further breach of copyright legislation would result in a \$10,000 fine.

This case, which was initiated two years ago, followed evidence gathered by record industry body SNEP showing that Joseph Gibert was openly selling bootlegs in its store on the Boulevard Saint Germain in Paris.

SNEP, along with EMI, Virgin, and

Warner Music, filed suit against Joseph Gibert and Legend Music for allegedly selling and importing illicit recordings without the authorization of the rights owners. SNEP says this action was meant to be a high-profile deterrent to anyone considering putting bootlegs on the market in France.

Gibert had already removed all suspect product from its racks before the order to pay damages was made. The company has not yet announced if it will appeal the judgment.

SNEP welcomed the court decision and the amount of the damages imposed. It expects that this judgment will "strongly urge bootleggers and retailers to stop manufacturing, importing, and selling these recordings."

SNEP warns that record companies will "not hesitate to repeat these legal proceedings." A similar action is expected to go to court soon and involves a retailer based in the northern city of Lille.

New U.K. Musicians Group Formed Public Performance Income Tops Agenda

■ BY JEFF CLARK-MEADS AND ADAM WHITE

LONDON—Recording artists here are soon to speak with a new voice.

The International Managers Forum and the British Assn. of Songwriters, Composers, and Authors are jointly forming the Assn. of United Recording Artists. The new group intends to represent musicians' interests in the forthcoming round of changes to U.K. copyright law.

Legal adviser Nigel Parker of Lee & Thompson says that AURA is in the process of establishing its constitution and drafting directors, and is eager to have a sound organizational footing by the time the government's proposed copyright law amendments—changes precipitated by a European Commission directive—are published.

The issue that has sparked the new group's formation is public performance income for artists. "We're talking about more than 300 million pounds at the end of the decade," says James

Fisher, general secretary of the International Managers Forum, "and we need to find out who's going to collect it and how it's going to be distributed." He adds that AURA principals are to meet next on Monday (6) in London.

A directive from the European Commission—which obliges the British government to change the copyright law—requires that performers be paid equitably for public performance of their works. When such a statute is enacted, it will mark the first time that artists have received a legal right to remuneration. Currently, payments are on a voluntary basis.

Parker stresses that AURA's role is to be a professional organization for recording artists and not a trade union such as the Musicians' Union. He says, "There's a widely held perception that the MU is principally for classical and session musicians rather than for recording artists, as AURA is." He adds that he sees no conflict between the interests of AURA and the MU and no competition for members.

Parker says, "Issues such as the Monopolies & Mergers Commission inquiry and the George Michael case highlight the inadequacies of attempts so far to articulate the artist's viewpoint."

Parker says no one is sure when the government will issue its draft legislation; it was due at the end of last year but has been delayed for an unspecified period. When it is published, he says, AURA's preferred outcome would be the granting of a joint right between record companies and artists that would allow the artists to control the exploitation of their work.

However, Parker suggests it is unlikely the government will go that far; he says ministers would regard this as "an unnecessary fetter" on record companies. More realistically, he expects artists will have their right to public performance royalties written into law for the first time.

The EC directive has already been adopted into domestic legislation in Belgium, Italy, Spain, and Greece.

Sanremo Festival Unites Italy In Music Nearly Half Of Country Watches Televised Event

■ BY MARK DEZZANI

SANREMO, Italy—The 45th annual Sanremo Song Festival, which took place in this Riviera resort town Feb. 21-25, has been described as a gala of national unity during the protracted economic and political crisis that has been dividing the nation.

The spectacle pulled in record ratings for the final evening, with at one point 22 million people—almost half of Italy—tuned in. Even politicians got in on the act when 40 of them sang to the TV audience.

For the first time, Sanremo's artistic director and presenter, Pippo Baudo, this year selected all the competing acts himself, claiming that his criteria was to put on a good show. He picked a cross-section of professional singers plus TV and show biz personalities, winning praise from the public and press, in contrast to the more customary cynicism of previous years.

There was also unanimity in the public panels' choice of winners in the two sections for established stars and newcomers. Twenty-three-year-old singer/songwriter Giorgia (BMG) won the established talent section. Described as

the Italian Whitney Houston, she won the hearts of the nation as much for her classy, soaring vocal style and her cute stage presence as for her standard Sanremo-style ballad, "Come Saprei," penned by label mate Eros Ramazzotti.

A five-piece a cappella outfit, Neri per Caso (Sony), easily won the newcomers section. The quintet had received solid national airplay prior to the event with its first single, an inspired reggae cover of the Zucchero hit "Donna." Its polished rendition of "Le Ragazze" won the votes of the public jury by a wide margin.

Other performers expected to sell well as a result of exposure at Sanremo include Sony act Ivana Spagna, who finished third in the established section with "Gente

Come Noi"; RTI acts Fiorello and 883; the operatic tenor Andrea Bocelli (Sugar), who is already making waves internationally; Mango, who won the critics' prize for best arrangement for "Dove Vai"; and MCA discovery Gloria, who—despite being knocked out in the first round of the newcomers section—received the critics' prize for her emotional vocal delivery.

A strong cast of international stars guested at Sanremo this year, several profiting by moving on to Sanremo from the Brit Awards in London. They included Madonna, Take That, Annie Lennox, Youssou N'Dour, Cheb Khaled, Sting, Simple Minds, Cyndi Lauper, Chris Isaak, Robbie Robertson, Ray Charles, Randy Crawford, Ami Stewart, and Noa.

New Concert Tax Threatens Finnish Artists & Promoters

■ BY ANTTI ISOKANGAS

HELSINKI—Finnish musicians and concert promoters, plagued by economic recession and poor ticket sales, are having to come to terms with another financial challenge—a new tax on concert tickets.

But successful lobbying from the industry means that the impact of the tax may not be the fatal blow to the live sector as it first appeared.

On Jan. 1, when Finland became a member of the European Union, value-added tax finally replaced the old sales-tax system, making previously tax-free events like concerts liable for tax. The normal VAT is 22%, but most cultural products have a reduced tax

rate of 12%.

The Finnish government had planned to set the tax rate for concert tickets at 12% as well, but after much lobbying from the music industry and support from Minister Of Culture Tytti Isohookana-Asunmaa, parliament decided to further lower the rate to 6%. "For many promoters and bands, the VAT issue was simply a question of life and death," says promoter Kari Pössi, president of the Finnish Rock Agencies' Union.

According to most estimates, rock and pop concerts now bring in annual revenues of 40 million-50 million Finnish marks (\$8 million-\$10 million), a drop of at least 40% since the beginning of the decade.

2-Year-Old Warner Music Hungary Inks Another Label

BUDAPEST—Warner Music Hungary is celebrating its second anniversary with local label Magneoton by announcing an exclusive agreement with another successful domestic independent, Rozsa Records. The move was revealed at a large anniversary reception at the Grand Hotel Hungaria in Budapest.

"I cannot underestimate the importance over the last two years of a strong local repertoire," says Manfred Lappe, Austrian head of Warner Music Eastern Europe. "With Rozsa Records, we are still asserting our commitment to domestic sources." Lappe also stresses the importance of Rozsa maintain-

ing both its name and identity. The move is effective March 1.

The deal calls for a minimum of five annual releases from Rozsa, plus Warner-Magneoton has access to its back catalog.

Although official annual-sales figures will not be announced until after the so-called Golden Giraffe Awards in early March, percentages based on positions of last year's fortnightly top 100 LP chart in Hungary show that Warner-Magneoton enjoyed a 25% market share.

Rozsa, formed in 1988 by 32-year-old Istvan Rozsa, has a policy of releasing no more than seven titles a year. It was able to grab 4% of 1994

chart action, the biggest slice after the five majors.

"To me, it's like the difference between mass production and individual handicraft," says Rozsa. "When the majors moved in here two years ago, I wasn't afraid. I knew they had the money to swamp the market, but without being able to personalize it."

Rozsa says his success is based on being able to offer artists a full package of management and production. This was established with Rozsa's first big hit artist/singer Demjen, whose band U-MotoRock he managed until they split in 1987.

After Demjen's solo LP went

gold, Rozsa was able to entice Hungary's most popular artists with his management skills. The current label favorite is Charlie, a rock singer in the Joe Cocker mold, whose "Charlie II" will go gold on April 10 from prerelease orders alone.

Rozsa's small roster of artists and five-man staff have been attractive to the major labels for some time. "I met Manfred Lappe at Lake Balaton last summer, and we found we had a lot of things in common," says Rozsa.

After six months of negotiations with new Warner Music Hungary boss Laszlo Pasztor, the agreement was signed in February.

BMG acquires 5% stake in America Online . . . see page 7

Shock's Offspring 2nd Indie Act To Top Australian Album Chart

BY CHRISTIE ELIEZER

MELBOURNE—California power-pop band Offspring are enjoying a double and damn-near unique success in Australia, and striking a coup for the indie sector in the process.

Not only is Australia the first country outside the U.S. to accord the "Smash" album platinum status (70,000 units), this is only the second time that a self-financed, independently distributed Australian label has had a No. 1 album on the national top 50. The last time was 24 years ago, with Melbourne band Daddy Cool's debut, "Daddy Who? Daddy Cool!" (Sparmac).

"Smash" now is close to double platinum in Australia, which is the only country to accord it chart-topping status. In the U.S., the album has sold triple-platinum, according to the RIAA, and peaked at No. 4 on The Billboard 200.

The album's Australian success also is proof that a 5-year-old independent—the Shock Music Group—can muscle in on the majors' territory. And this time, the Shock group is poised to follow through.

Recently, the label has become increasingly aggressive to gain market share, growing from a three-man cottage industry to a business with a \$12-million turnover and a staff of 45. But until last year, its chart breakouts were brief top-20 forays with Sepultura, Ed Kuepper, and the Breeders.

"When 'Smash' was released, Shock still had some minimal crossover," says co-managing director David Williams. "We basically put out what we considered a quality punk record and hoped people would find out about it."



OFFSPRING

Initial support came from traditional sources of hardcore music—street papers, college radio, and the national Triple J radio network with its strong 18-25 demographic.

While "Come Out And Play" was issued stateside only as one-track radio single, Shock gained permission from Offspring's U.S. label, Epitaph, to service it as a three-track to retail. The label also ensured chart placement by vigorously targeting regional radio, which in turn brought the city stations on board.

When "Smash" hit the 5,000 mark, Shock undertook its first TV campaign, targeting teen-appearance shows like "Video Smash Hits," "The Simpsons," and "Ren & Stimpy."

"That's when it really took off," says Williams. "The album was going to the top anyway. But when the band toured here (as part of the national Big Day Out concert series), that really pushed

it through the roof."

Even the family-oriented chains like Kmart and Target began stocking up.

In recent years, Shock's distribution network has extended to more than 100 local and international labels, including 4AD, Spiral Scratch, Beggars Banquet, Au Go Go, Sub Pop, Alternative Tentacles, Summershine, Waterfront, and See For Miles. It has diversified into publishing, exports, merchandising, four in-house record labels, and retail distribution. Shock further expanded its promotion team and was the first Australian label to sign a deal with Aussie Music Online to distribute on the Internet.

Its Offspring success has given Shock major-player status in mainstream outlets. It has four singles in the top 10—two Offspring tracks ("Hocus Pocus," "Here's Johnny") and Nicki French's "Total Eclipse Of The Heart"—and expects similar results for Veruca Salt and the Breeders.

"We weren't excluded from these outlets," Williams says. "But, certainly, our next releases will be viewed with more enthusiasm."

Josephine Gluhak, marketing coordinator with the HMV Australia retail chain, suggests that "Smash" has reinforced, rather than changed, many attitudes about the label. "We've always considered them a strong player in the market," she says. "Their stock has variety, and they clearly have knowledge of, and commitment to, the music they release."

Gluhak adds that while Shock's ad-

vertising expenditure may not be as large as that of a major, "their high level of service and follow-through makes them highly competitive out there."

Plans are in motion to expand Shock's estimated 4% market share to between 8% and 12% by early 1997. The next step, says Williams, is a No. 1 album for an Australian act and an overseas hit for any of their 25 direct signings. Distribution deals in Ja-

pan and Europe could see Shock acts touring those regions this year. Currently, expanding the local roster is not a priority.

"This is an exciting stage for us, because we have in effect probably changed the landscape of the local music industry," says Williams. "It reminds me of Pinnacle's impact on the U.K. some years back when they broke the majors' monopoly."

France's Victoires Awards Raise Acts' Album Sales

BY EMMANUEL LEGRAND

PARIS—Two weeks after the French Victoires de la Musique awards (Billboard, Feb. 25), the artists featured that night are feeling its positive effects. The televised show gave several acts a boost in the official SNEP sales charts, and labels report increasing media interest for lesser-known artists who earned Victoires.

RCA act Enzo Enzo—voted best female singer—whose album "Deux" was no longer in the charts before the ceremony, made a brilliant comeback at No. 13. According to RCA, the album shipped 50,000 units in the 10 days following the Victoires. Her song "Juste Quelqu'un de Bien," voted best single of the year, had been on the verge of falling off the chart when it made a jump from No. 97-35.

In the week after the Victoires, Chrysalis sold more than 12,000 units of "La Dernière Année," the first album by De Palmas, voted most upcoming male act. The album re-entered the charts at No. 45, while the song "Sur La Route," which had been at the end of its shelf life, jumped from No. 31-14. Chrysalis GM Hervé Defranoux reports increasing airplay of the

track, especially on FM stations targeting a young public. He says, "It creates a perfect environment for the launching of the second single."

Rap act IAM, named best band, entertained the Victoires audience with a performance of its socially conscious, anti-drug song "Le Sachet Blanc," which has since moved from No. 68-41 on the singles chart, while its album "Ombre Est Lumière," re-entered the chart at No. 48. Rap sensation MC Solaar, who took home best album and best video, also saw sales of his album, "Prose Combat," increase, going from No. 16-7 on the album chart.

The Victoires even had an impact on nominated acts that did not win. Christian Herrgott, founder of the EMI-distributed label CH2, whose act Vallée was nominated in the upcoming-female category, says that he has "pleasantly witnessed the impact of the Victoires, both in terms of sales—the single 'Pop Songs' jumped 10 positions the week after the Victoires—and notoriety, with Vallée performing on many radio and TV shows." Such increased activity has forced Herrgott to delay the release of Vallée's second single.

Spain's Serrat Gets Civil Medal Singer's Humanitarian Work Hailed

BY HOWELL LLEWELLYN

MADRID—Times really have changed for Joan Manuel Serrat, Spain's most popular singer/songwriter. He emerged as a young leader of the Catalan protest movement in the 1960s under the authoritarian rule of General Franco. His influence was so great that by 1968, Serrat was forced to go to Mexico and Argentina in self-exile.

Twenty-seven years later, the Spanish government converted Serrat into the first musician ever to receive the coveted Civil Merit Medal. Prime minister Felipe handed the award to Serrat, 51, at a ceremony attended by other such veteran singer/songwriters as Victor Manuel and singer Miguel Rios.

The award acknowledges Serrat's contribution to good relations between Spain and Latin America, where the singer is enormously popular, particularly in Argentina and Chile.

Gonzalez spoke of Serrat's integrity and his fight against all forms of totalitarianism, intolerance, xenophobia, and racism, and he said his efforts had done more to unite the peoples of Spain and Latin America than many political summits.

The award follows a remarkable year for Spanish singer/songwriters from the same generation as Serrat. His 1994 album, "Nadie Es Perfecto" (Nobody Is Perfect), reached No. 1 in the Spanish charts, as did works by his peers Ana Belen & Victor Manuel and Joaquin Sabina.

Mystery Witness Halts UB40 Case

BY JEFF CLARK-MEADS

LONDON—The public battle between Birmingham secretary Debbie Banks and UB40 over who wrote the band's hit "Don't Break My Heart" ended in last-minute drama in the High Court in London last week. Greater drama lies ahead, though, when the judge delivers his ruling in the case.

In court last week, a brief, 11th-hour adjournment was allowed by the judge, Mr. Justice Harman, just as Banks' counsel, Alastair Wilson, ended his final submissions. Wilson sought the adjournment to investigate reports that a mystery witness had come forward with new evidence.

Later, when the case returned to court, Wilson sought a further adjournment to fully investigate what

evidence the witness, an unnamed worker for the Birmingham probation service, could give.

However, Charles Gray, counsel for UB40, said that if the witness, who is said to have come forward after reading of the case in the local Birmingham papers, was allowed to be called, it well could lead to recalling previous witnesses, including UB40 leader Ali Campbell, to give fresh evidence.

The judge refused to grant an adjournment for further consideration of the mystery witness' evidence, but then unexpectedly reserved his judgment in the case. He has given no indication of when he will give his ruling.

The case was initiated by Banks, 38, who is suing the group in regard to copyright of its 1985 U.K. No. 3 hit single, "Don't Break My Heart." She

claims it was based on a poem she wrote and then gave to former band member Javid Khan (Billboard, March 4). Khan, who never recorded the song with UB40, is said to have received \$15,000 from the group for the song. He apparently never shared any of that money with Banks, even though he assured her he would "see her right," Banks told the court.

She not only is suing the band, but also CBS Songs Ltd., ATV Music Ltd., Fernscan Ltd., and Virgin Records.

During his summary, the judge made it clear that whatever the case's outcome, he did not think UB40 "acted dishonorably" in the matter.

During his testimony, UB40's Campbell told the court he had received no indication from Khan that he didn't write the song.

'94 U.K. Classical Market Up 20%

LONDON—Classical music sales in the U.K. are returning to the boom levels of 1990, but the pattern of the market is shifting as buyers show an increasing enthusiasm for cassette.

Classical was the first sector in the U.K. to adopt CD, and last year discs accounted for 12.2 million units out of the 15.5 million classical albums shipped to stores, according to figures just released by the British Phonographic Industry.

The statistics show that, in comparing 1994 with the previous year, CD sales were up 22% in unit terms in a market that expanded by 20%. Cassette shipments grew by nearly 12% to 3.3 million units. Vinyl is now at a negligible 25,000 units.

The BPI says, "Classical sales in 1994 reached 15.5 million units, almost back to the levels of 1990/91, which was the period of the classical boom inspired by Nigel Kennedy and the first of the 'Three Tenors' albums."

"Gains in the classical market were mainly due to the performance of the cassette format. Of the top five-selling classical albums in the final quarter [of 1994], cassette was the best-selling format on three titles, including the latest 'Three Tenors' recording."

JEFF CLARK-MEADS

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Great Dane. Danish singer/songwriter/producer Thomas Helmig celebrates scooping a record six awards in the Danish Grammys, presented at a ceremony Feb. 18 in Copenhagen. Helmig was honored for best Danish album, best Danish pop album ("Stupid Man"), best songwriter, Danish hit of the year ("Gotta Get Away From You"), best Danish producer, and Danish male singer of the year. He becomes the first artist in Danish Grammy history to win all awards for which he was nominated.



EMI German Summit. On the evening of the Echo Awards in Munich, in which artists signed to EMI-owned labels took home seven honors, executives of the EMI companies in Germany celebrated at an after-show party with Ken Berry, president/CEO of EMI Records Group International. Shown, from left, are Berry; Helmut Fest, president, EMI Music GSA; Udo Lange, managing director, Virgin Records; and Herbert R. Kollisch, managing director, Intercord Records.



Blur Cheese. A triumphant Damon Alburn hoists aloft one of the four Brits trophies awarded to his band Blur with, from left, fellow band members Alex James, Dave Rowntree, and Graham Coxon. Blur carried off a record four awards, for best single, album, video, and band at the Feb. 20 ceremony at London's Alexandra Palace.



Monster Down Under. Coinciding with the launch of their world tour in Australia, the members of R.E.M. were presented with awards at the Sydney Entertainment Centre for the platinum sales (70,000 units) of their albums "Monster" and "Green" and double-platinum sales (140,000) of "Automatic For the People" and "Out Of Time." The awards featured hand-painted Aboriginal artwork and were presented by Robert Rigby, managing director of WEA Australia. Shown standing, from left, are: Rigby; Jefferson Holt, the band's manager; band members Michael Stipe and Mike Mills; Michael Parisi, artist development manager, WEA; band members Bill Berry and Peter Buck; Bertis Downs, the band's attorney; and producer Scott Litt. Shown kneeling: Bo Martin, national promotions manager, WEA.

Bergmann Gets Another Chance With 'Hell' Talented But Hard-Living Songwriter Debuts On Epic

■ BY LARRY LeBLANC

TORONTO—Scramble together Lou Reed, Neil Young, and Huckleberry Finn, and you might come up with the likes of singer/songwriter Art Bergmann, who hopes to jump-start his oft-stalled career with his adventurous, varied, and striking Epic Canada debut album, "What Fresh Hell Is This?," released Feb. 14.

In an unforgiving industry in which recording artists who fail to sell get quickly banished to the nether world of obscurity, the soft-spoken, Vancouver-based 43-year-old has had plenty of chances of achieving stardom in his two-decade career and admittedly bungled them.

Bergmann has released three brilliant solo albums: "Crawl With Me," produced by John Cale (1988), and "Sexual Roulette" (1989) on the Toronto-based indie Duke Street label, and "Art Bergmann" (1991) on PolyGram. A pioneer of Vancouver's punk scene, he previously fronted and recorded with several of Canada's most influential grassroots bands, including the Young Canadians (slated for a retrospective on Zulu Records this spring), Los Popularos, and Poisoned.

"I grew up on '60s AM radio—the Kinks, the Who, the Beatles—and then I got into Lou Reed, David Bowie, and Iggy Pop," Bergmann says. "Then the Sex Pistols came along and blew everything wide open."

However, none of his recordings were released outside Canada (nor are there plans as of yet for the new album), and outside of his West Coast home turf, Bergmann's dark reputation and on-the-edge lifestyle have greatly overshadowed the brilliance of his music-making.

Bergmann deftly shrugs off frequently written music-critic descriptions of him as a "demented court jester" and "lord of the underground," as well as the boundless and colorful press stories of his history of alcohol and drug abuse.

"Journalists need a story," he says. "They want to know my deepest, darkest secrets. Do they do that for Alannah Myles? I don't think so. I do wish they would delve more into my music."

Bergmann winces at his "professional fuck-up" industry tag, which became more widespread after he drunkenly toppled offstage during a jam session at a music industry award show here in 1989.

"I'm not a professional fuck-up," he says. "I haven't missed a show. I do my chores . . . as I go. However, if you're going to be a rock'n'roll songwriter, especially in Canada, you have to be an original. To be an original, you have to go and dig around. Are you going to become a Christian? I don't think so. People are more interested in the ditches, as Neil Young would say."

The track "Guns And Heroin," from the new album, sketches a case in point of Bergmann living a

bit too close to one of those ditches. It arose out of an experience he had while in Los Popularos in 1983. Someone who invested \$10,000 in one of the band's recordings turned out to be a drug dealer seeking to launder money. Things got ugly when the dealer grew impatient about his investment and began threatening group members with violence.

"The fellow was later charged along with two others in killing this heiress," says Bergmann. "I wrote the song in 1984 and recorded it with Poisoned in 1985 for 1,000 copies of our EP. My wife, Sherri [Decemberini], talked me into re-recording it because of the whole drug thing today in Vancouver with contracts, hit men, drugs, and music. The song is still apropos."

Despite giving up a decadelong heroin dependency in 1993, a

period in which many of the songs for the Epic album were written, Bergmann remains unrepentant about his drug-taking time. He argues heroin aided him in liberating his muse: "I'd come down every once in awhile, and I'd feel weird but a lot of creativity came out of that period. But [drug-taking is] such a death trip. It draws on all your resources. You reduce everything to one problem every day, which is a huge problem. Still, there's something to be said about [drugs]. Look at all these guys, like Eric Clapton and Pete Townshend, who are now clean and don't write very good music anymore."

Most Canadian music industry insiders had figured Bergmann's major-label debut on PolyGram in 1991 would launch his career. However, despite impressive reviews and widespread airplay of its three videos on the national video service MuchMusic, the album flopped, selling 7,600 units, according to David Freeman, VP of publicity and promotion at Mercury/Polydor.

When Mercury/Polydor dropped Bergmann, and he parted ways with veteran Canadian manager Sam Feldman six months later, Bergmann's career spiraled once more. Armed with a couple of guitars and a few bus tickets, he made a major cross-country tour in 1992 with Canadian bands Bootsauce and Sons Of Freedom, traveling by Greyhound from gig to gig.

"It's always disappointing to be

without a record label because it gives you a legitimacy," says Bergmann. "It's like having a security blanket."

Bergmann's deal with Sony Music Entertainment (Canada) came about through his pairing with Canadian band One Free Fall on the Neil Young song "Prisoners Of Rock'n'Roll" for the company's charity album "Borrowed Tunes: A Tribute To Neil Young." Impressed with a Bergmann song, "Beatles In Hollywood," he heard during the session, Sony A&R rep Michael Roth offered to let Bergmann record in the company's in-house studio in Toronto over a weekend to see what he could work out.

"We banged off [demos] of five songs, 'Beatles In Hollywood,' 'Buried Alive,' 'Stop The Time,' 'In Between,' and 'I Told You So,' [which is not on the album] and off we went," says Bergmann. "The demo sessions of 'Beatles In Hollywood' actually made it to the album."

Explaining his decision to sign the problematic Bergmann, when other labels steered away, Roth says, "Art deserves to be heard. He's the real thing. He's on top of things right now, and I hope we can make another record with him."

Produced by Chris Wardman, who produced Bergmann's two previous albums, "What Fresh Hell Is This?" was recorded in two weeks in Sony's studio, followed by a week of mixing.

About the album's centerpiece, "Beatles In Hollywood," Bergmann says, "In the song, I'm talking about being a youth strumming the broom and singing along with Beatles songs. All you needed after that was a couple of amps and a basement or rec room. The song is about playing music and not even needing a six-pack. If you want to keep it up and have a career, there's then all the weird music industry shit you run into."

In "Contract," the album's first single, Bergmann, quoting Iggy Pop and the Bay City Rollers, rails against the general injustices of music industry contracts.

"I really can't understand how you can buy and sell music so it becomes a product," he says. "[Previously], I've lost half or three-quarters of my publishing just to get a record deal. Today, nobody's got a piece of me. I have a manager, period. However, if I make money on this album, there will be people showing up with [past] bills. But they've promised not to until I'm doing OK."



BERGMANN

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Glass Tower. Nonesuch Records, along with Atlantic Classics and WEA, recently staged an in-store event at Tower Records in downtown New York to kick off the February release of "Kronos Quartet Performs Philip Glass." In the front row, from left, are Glass; David Harrington, John Sherba, Hank Dutt, and Joan Jeanrenaud of Kronos; and cover artist Francesco Clemente. In the back row, from left, are Peter Clancy, VP of marketing, Nonesuch; David Lawrence-Kuehn, national sales director, Atlantic Classics; Ray Edwards, national classical director, Tower; Sheldon Michaelson, field sales manager, special products, WEA; Tim Devlin, store manager, Tower Records New York Downtown; and Paul Tai, New York classical department, Tower Records.

Labels OK Source-Tagging Tests RIAA Accepts NARM's CD-Only Proposal

■ BY DON JEFFREY

SAN DIEGO—Reacting to the National Assn. of Recording Merchandisers' new stand on applying anti-theft tags to compact discs, the major record companies have agreed to begin testing placement of acousto-magnetic tags on CDs at the point of manufacture.

The decision was announced at the NARM convention here after a meeting here between the Recording Industry Assn. of America and its members, the major music distribution companies.

Scott Young, chairman of Where-

house Entertainment and NARM's outgoing president, told conventioners that the record companies' decision represented "significant progress." He added, "I'm optimistic that by the end of the year source tags may actually begin being applied to some products."

The music companies had refused to accept NARM's previous recommendation of acousto-magnetic technology because they said it degraded the sound quality of audiocassettes. Stuck in a stalemate, NARM agreed to change its criteria and move for the application of the tags on CDs only. The RIAA was voting on NARM's latest recommendation.

But the agreement by the record companies is only to test the feasibility of adding electronic article security (EAS) tags at the point of manufacture. If they decide that source-tagging does not disrupt manufacturing and productivity, Young's optimism could be justified.

The costs of source-tagging will likely be passed on to retailers, who already are suffering from extreme margin pressure. But source-tagging will reduce retailers' costs of applying the tags themselves at their distribution centers.

However, some industry sources say record companies are still concerned about the legality of accepting NARM's recommendation of one company's technology over that of other companies'. The acousto-magnetic system has been developed and marketed by Sensormatic Electronics.

In addition, some big retailers have been using other technologies, such as that developed by Checkpoint Systems, and they object to moves that would make their security systems incompatible with record company tagging.

The tone of the debate was set during the opening, keynote speech by Jack Eugster, chairman of the Musicland Group, who said, prior to the record companies' decision to begin testing: "In 1985, while president of NARM, I established an EAS committee to investigate source-tagging of CDs, tapes, and movies. How sad, and somewhat embarrassing, that 10 years later nothing has been accomplished. The NARM committee has recently removed tape from the EAS source-tagging criteria. Now remaining objections should be resolved. Please don't put up flak. Let's get on with it."

Retailers Look Into Multimedia's Future But Questions Remain About Enhanced CDs, CD-ROMs

■ BY SUSAN NUNZIATA

SAN DIEGO—In his keynote speech at the National Assn. of Recording Merchandisers convention here, Musicland Group chairman Jack Eugster suggested that the trade group change its name to the National Assn. of Media Merchandisers. "Retailers increasingly sell music, video, CD-ROM, books, and computer software," Eugster said.

Indeed, enhanced CDs and CD-ROMs were evident throughout the convention as promotional tools of majors and indies alike, but questions remained about their role and placement at retail.

Hilary Rosen, president/COO of the Recording Industry Assn. of America, announced plans for the introduction of a multilabel CD Plus sampler designed to raise awareness of the proposed enhanced-CD standard. Sources expect that standard to be finalized within 60-90 days, with the sampler to follow.

According to Rosen, who spoke at a multimedia panel Feb. 24, the sampler will involve the top names in the music business, and the RIAA will work with its member record companies to press and distribute several million copies. Rosen declined to discuss pricing but, according to one source, the sampler will have a suggested list price of about \$5.

Rosen said there is interest in marketing CD Plus titles in jewel boxes so that they will fit into existing fixtures.

CD Plus is the industry's attempt at a single voluntary standard for the new breed of audio/visual discs that can be played like traditional music CDs on existing audio decks but offer computer graphics, music video, liner notes, and other text when played on computers equipped with CD-ROM drives (Billboard, Oct. 29, 1994).

Meanwhile, several companies are moving ahead with plans to release enhanced CDs. Michael Kushner, senior VP and GM with Philips' multimedia music division, announced that Island Records plans to release in May an enhanced CD featuring the Cranberries. It will include five new tracks and have

a suggested list price of about \$20. According to Andrew Rauhauser, director of planning with PolyGram Group Distribution, the disc may use the CD Plus format if it is finalized in time. Otherwise, the title will utilize the enhanced-CD format used on two of the company's previous releases, created in conjunction with Memphis-based Ardent Recordings.

Ardent is also bringing enhanced-CD technology to the contemporary Christian market via a venture with Forefront Records, which is distributed by EMI's Brentwood, Tenn.-based Christian music distribution arm, Chordant Distribution Group.

The first disc, featuring the group Big Tent Revival, is due in April, with releases from Ardent artist Dana Key and Forefront artist Audio Adrenaline due later this year. According to Ardent director of engineering Patrick Scholes, the titles will be priced "slightly more than" a regular audio CD.

Navarre is also bringing an enhanced CD to market in the next two months. It will feature 10-second cuts of every John Tesh recording and four full-length, full-motion videos. According to Navarre president/CEO Eric Paulson, the title will be available at the same price as a regular CD.

An enhanced-CD sampler was used as a promotional tool at NARM by Arista Records, while a new firm, Myriad, introduced a CD-ROM catalog of independent-label artists.

The Arista Interactive Magazine Entertainment Experience, or AIMEE, offered current or upcoming releases by Sarah McLachlan, Annie Lennox, Bonnie Raitt, Sleeper, Curtis Stigers, TLC, and the Real McCoy.

The Club Indie CD-ROM, from the Burbank, Calif.-based Myriad Entertainment, marked the debut of the company, which is owned by the Quixote Corp., parent company of CD replicator Disc Manufacturing Inc. The disc, an interactive catalog of upcoming releases that features audio and video samples, is designed as a sales tool for record labels to distribute to retailers, and features an order form that can be

filled out on computer and faxed or E-mailed to a distributor.

"Labels can use these on a monthly or bimonthly basis as a sales tool," says Myriad president Sue Simone. She says that producing an initial disc costs about \$25,000-\$50,000 but that adding new material for future releases is relatively inexpensive.

Companies were also present at the convention touting their CD-ROM distribution services (see story, page 60).

In his Feb. 23 speech, Eugster said, "Distributors . . . regularly wholesale [music, video, CD-ROM, books, and computer software]. And all of these products are coming together . . . Our backroom operations support all these products, with similar demand for EDI, source-tagging, shipping, and packaging." EDI, or Electronic Data Interchange, allows for paperless transmission of documents by computer.

How CD Plus and other interactive products get distributed and racked in the music retail environment was a significant part of discussions about the technology.

"There are too many interactive products for the available shelf space," said Philips' Kushner at the multimedia panel, who questioned whether enhanced-CD titles should be racked separately from an artists' other work. "Our Cranberries disc has five new tracks," he said. "That should be in the Cranberries section, not in a separate multimedia section."

Navarre's Paulson warned that since the market is in its infancy and sales are slow, retailers should use multimedia distributors who give backward protection for lack of sales.

Eric Keil, buyer for the nine-store Compact Disc World in South Plainfield, N.J., says the chain is carrying CD-ROM in two of its stores and sells 10-20 units per month. The company keeps its multimedia titles in free-standing displays and is "taking little baby steps" into the market, says Keil. "We don't want to jump in too deeply and have problems with returns," he says.

(Continued on page 57)

Sony Push, Star Power Drive 'Immortal Beloved' Success

■ BY CATHERINE APPELFELD

Classical albums on occasion have been known to slip into the popular culture. However, the rapid rise on The Billboard 200 of Sony Classical's soundtrack to the Beethoven bio-fantasy "Immortal Beloved," which checks in at No. 63 for the week ending March 4, is no accident.

Beginning with a media blitz that involved its closest working relationship to date with sister Sony company Columbia Pictures, Sony Classical this fall embarked on a calculated marketing and promotional campaign aimed at exposing the compilation album and its A-team roster of artists to the broadest possible audience.

Appearances by the film's stars, Gary Oldman and Isabella Rossellini, on "Today," "The Late Show With David Letterman," and "Charlie Rose," as well as in magazines and newspapers, were complemented by interviews with soundtrack artists Yo-Yo Ma, Emanuel Ax, Murray Perahia, conductor Sir Georg Solti, and others.

"We did step out from the very beginning with the belief that this was a winner," says David Weyner, Sony Classical VP of marketing and product management. "We arranged with the retailers real down-and-out hit positioning for the album, side by side with Pearl Jam, not ghettoized in the classical or soundtrack sections."

To ensure a warm reception at re-

tail, the label assembled an unusually slick promotional kit that included film stills, photos of Oldman, Solti, and other artists during rehearsal, a video compilation, and other eye- and ear-catching materials. "We really went at retail with some terrific tools, including the video solicitation, to help them get the word out," publicity manager Sean O'Sullivan says.

The hunch proved correct. "Immortal Beloved" opened Dec. 16—Beethoven's birthday—in Los Angeles, San Francisco, and New York, and by the time the movie opened in more markets, album sales already were at 75,000, according to Weyner. "That is quite unique in our entire business, that you could have a record that's approaching 100,000 in sales when the movie is playing in only three cities."

"We saw instant retail activity in all of our key markets," says Larry Golinski, VP/GM of Sony Classical, citing the Tower and Warehouse chains as key early adopters. "And we began immediate communication with Columbia Pictures to identify new markets the movie was opening in, and we conveyed that information to our accounts so they would have stock positioning and be able to take advantage of the cross-promotion."

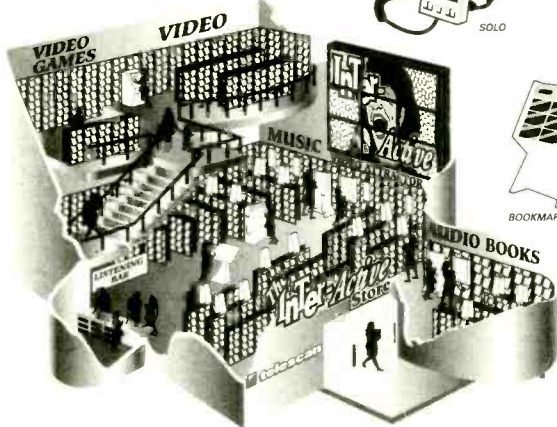
Now the label is embarking on phase two of a campaign it believes will keep sales of the soundtrack, which remains at No. 1 on the Top

(Continued on page 57)

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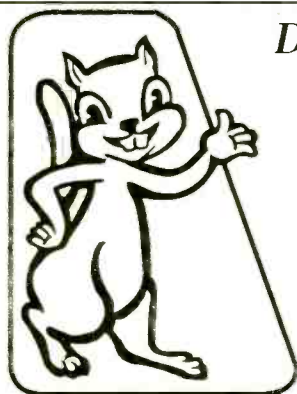
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NARM Nuggets: Virgin Retail, Blockbuster Deal Off In U.S.

JUST GOT BACK: The National Assn. of Recording Merchandisers annual convention, as usual, was an overwhelming event. The confab, held Feb. 22-25 in San Diego, was a kaleidoscope of artist performances, product presentations, parties, seminars, and meetings, leaving Track with lots to write about and plenty more to ponder.

On the retail front, Track hears that the Blockbuster Entertainment/Virgin Retail alliance in the U.S. and Australia is no more. If you remember, Track reported that the two companies had already parted ways on the planned Virgin Megastore for Times Square in New York (Billboard, Dec. 3, 1994). Blockbuster had owned 75% of the Virgin operation in the U.S. and Australia. So far, three Virgin stores have been opened in the U.S., and another 10 are planned. In Europe, Blockbuster owns 50% of Virgin Retail, and sources indicate that the company may retain its stake there.

Sources also suggest that in order to compensate Blockbuster for its investment in Virgin Retail, the Virgin Group would transfer the 10% ownership it still holds in Virgin Interactive Entertainment to Blockbuster. The Fort Lauderdale, Fla.-based company already had acquired a 90% stake in Virgin Interactive, spending \$235 million in 1994 in two separate deals. Track is unsure if any additional consideration will change hands.

Virgin Retail executives at NARM declined to comment; Blockbuster executives didn't return calls seeking comment.

A GOOD IDEA: One of the more interesting things discussed at the convention was an idea floated by EMI Music chairman **Jim Fifield** and EMI Records Group North America chairman **Charles Koppelman**. At a private luncheon with about 10 of the nation's largest music accounts, the two EMI Music execs suggested an idea for a promotion. According to sources familiar with the meeting, the two proposed that the EMI family could package, say, four albums, presumably from superstar-level acts, in a single promotion that would be backed by millions of dollars in consumer advertising. In fact, \$10 million was the figure thrown around at the meeting.

As part of that promotion, retailers would respond by giving price and position to the featured albums, even though cooperative-advertising dollars would be absent from the promotion. Although only large accounts attended the meeting, the promotion, if it ever materializes, is intended to benefit all music merchants, sources say.

One source familiar with the proposal saw it as a way for EMI to offset lingering bad feelings among music merchants over the McDonald's promotion. In that promotion, EMI packaged four acts—**Garth Brooks**, **Tina Turner**, **Elton John**, and **Roxette**—and sold some 12 million specially prepared albums to the fast-food chain at prices

way below normal wholesale costs.

The promotion was a success in terms of units moved, but music merchants attacked EMI and Cema, claiming the campaign devalued the price of music, among other complaints.

At NARM, during Friday night's Cema boat ride, Koppelman told Track that a number of ideas were discussed during the luncheon and that they were just that: ideas. He declined to comment further.

Another executive in a company under the EMI umbrella also sought to downplay the luncheon. He pointed out that in 1993 Fifield and Koppelman led a delegation of the company's label presidents to visit large accounts. He suggested that the NARM meeting was simply a continuation of that dialogue.

But some of those familiar with the luncheon say they believe that its purpose was to propose a McDonald's-like promotion that would benefit music merchants and

stimulate discussion on how the promotion should be structured.

Furthermore, some of the more far-thinking merchants and label execs see the idea as more than a way to simply kiss and make up. Whether or not EMI execs intended it, the proposal started a minidebate at NARM. One merchant said, "At the heart of the proposal is a brave, new way to look at how advertising dollars are spent."

Over the past year, major-label marketers have searched for new ways to market music. In addition to exploring direct sales, some are questioning the traditional retail tool. In particular, the effectiveness of how co-op-ad dollars are spent has come under the microscope, and not all label marketers are happy with what they see.

That situation has been aggravated by the price war. According to label and distribution executives, some music merchants, spurred by shrinking margins, have become much more aggressive in demanding co-op-ad dollars from manufacturers.

Says one distribution executive, "We really have to take a look at co-op-ad dollars. Some accounts use them in consumer-oriented advertising, but others barely advertise, and use them to boost profits."

But a marketing executive at a major label doesn't even like it when accounts spend co-op dollars in consumer-oriented ads. He says, "Recently I saw a television commercial from one of the accounts, which featured an album from one of my artists. The commercial was atrocious; I didn't like it that my album was advertised in it."

"As it stands now, we have no say over how co-op-ad dollars are spent. I'd much rather not give out co-op dollars and, instead, spend the money myself in creative ways to drive customers into record stores to buy my albums."

Whether or not the EMI idea ever turns into a promotion, you can be sure that as the year moves forward, there will be plenty of discussions on how music is marketed.

RETAIL TRACK

by Ed Christman



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And with the full support of The Walt Disney Company, including a promotional tie-in with **Burger King**, *A Goofy Movie* will be racing off your shelves this spring.

So get Goofy! *A Goofy Movie* soundtrack, that is - and watch your sales really TAKE OFF!



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NARM Indie Show Is Scarce On People But Naughty By Nature, Other Acts Play On Anyway

THE INDEPENDENT product presentation Feb. 23 at the National Assn. of Recording Merchandisers Convention in San Diego was one of the better sessions mounted at NARM this year; while some of the confab's label get-togethers were overextended yawns, the indies moved things along briskly. Unfortunately, attendance was poor.

The hour-and-a-half set included two zippy video compilations (archly labeled with the FBI copyright warning, since film and TV clips were used throughout with impunity) and concise performances by Rhythm Safari's regrouped **Foreigner**, Putumayo's hyperactive folkie **Laura Love**, Caliber's R&B love man **Howard Hewett**, and Tommy Boy's rap stars **Naughty By Nature**.

To Naughty By Nature's great credit, the group played before the near-empty house with considerable vigor, bringing the remaining die-hards to their feet with full-force versions of "O.P.P." and "Hip Hop Hooray" and material from the group's forthcoming album, "Poverty's Paradise." After Tommy Boy's **Tom Silverman** urged NBN to cut its set, rapper **Vinnie Brown** replied, "You say kill it? No, no, Naughty By Nature will play for three people if we have to."

So what was the problem? First, the indie presentation followed the annual NARM scholarship party, never known as one of the convention's hot-ticket events. Second, the absence of food or drink and a 35-minute delay in starting the session added up to an immediate attrition factor. Third, and most dreadfully, the presentation was slotted in the middle of the evening, by which time many conventioners were already seated at tables in nearby restaurants.

It isn't impossible to fill a room for a nighttime presentation: BMG managed to do that Feb. 22, and all they had to do was lay out an enormous spread of free food and bring in a circus carnival as a prelude to its live entertainment. (It should be pointed out that the result was the same: Though BMG drew what must have been a couple of thousand, around 150 people hung on to watch **Matthew Sweet** climax the session.)

Silverman was still steaming two days after the event. "It was the worst possible time," he said. Silverman, who has spearheaded three of the NARM indie presentations in the past, added, "Why would an independent spend the kind of money . . . to be included in something when nobody's gonna see it? It was embarrassing for my act. It's a sad thing, and NARM's gotta think about it. There shouldn't be another independent presentation unless NARM can guarantee a 90% [convention] turnout."

RAPPING WITH REP: Before NARM began, word was circulating that The REP Co. in Minneapolis was experiencing widespread changes in its sales force (which already saw the departure of sales VP **Pip Smith** for Distribution North America and the promotion of **Jim Roppo** to VP of



by Chris Morris

sales and marketing). So DI sat down in San Diego with REP president **Rob Simonds** to get an update.

Outlining the latest moves, Simonds said that Boston rep **Luisa Hufstader** (wife of DNA sales VP **John Ruch**) was departing to start her own DNA-distributed jazz label; Seattle rep **Thure Gray** left to become West Coast manager for Laserlight; New York rep **Tim Montgomery** split for a job with Koch International; and REP "mutually parted company" with another New York sales staffer, **Dave Nives**. **Bill Brownlee**, REP's man in Kansas City, was sought for the Boston post, but will remain in KC as DNA's regional.

"We're only actually eliminating one position in the field—in Kansas City," Simonds says. "There's not enough business to support that market . . . Without Rounder [which split from REP at the beginning of the year to go to DNA], it's even more glaring."

New sales staffers now include **Anne Topka** in Seattle (she moves from Minneapolis) and former Hear Music buyer **Joyce Bruce** in Boston. REP is still interviewing to fill the openings in New York.

Besides vacating the Kansas City market, REP is making other adjustments that will reflect the changing national retail picture: The distributor's Eastern sales director, **Jim Thompson**, will soon be relocating from Atlanta to Salem, Mass., home of REP's key label, Rykodisc.

Clearly, loyalty to the Rounder camp predicated some of the changes at REP. But Simonds said that the move of Rounder, which had accounted for 22% of REP's volume, to DNA hasn't impacted sales negatively. He predicted an overall sales increase of 5% in 1995.

Rounder's exit "changed the spread of the volume," Simonds added. "But Rykodisc alone is projecting a 50% sales increase, and that alone is three-quarters of the Rounder volume."

With such Rykodisc acquisitions as the **Frank Zappa** catalog (which the label is issuing in two massive releases in April and May) and the Gramvision label in hand, Simonds said, "We're not being real aggressive to bring in more lines to replace the Rounder volume . . . We were started by labels that wanted to maximize the sales of a handful of labels that have something in common."

DNA MOLECULES: **John Ruch** at DNA also reports some shuffling on the sales front. Beyond the addition of **Bill Brownlee** in Kansas City, **Kenny Adams**, formerly with Title Wave in Minneapolis, has been brought in to handle sales in Nash-

ville, while **Curt Swedlow**, formerly a BMG branch manager in New York, will now rep in Sacramento, Calif., acting as a liaison to Tower Records' parent, MTS.

WISE MAN RETURNS: DI was happy to learn that **Robin Wise** will be joining L.A.-based AVI in a sales and marketing capacity. Wise formerly operated Bayside Distribution, but departed the company following its purchase by MTS. At present, Wise will continue to work out of Northern California, but could relocate to L.A. in the future. AVI is a reissue-oriented label that owns the Excello and Nashboro catalogs, distributes **Bob**

(Continued on page 57)

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Blue Note's Stock Strengthened By Its Deep, Wide Variety

BY DON JEFFREY

NORTH MIAMI BEACH, Fla.—“I love coming in on a Saturday, seeing a hip-hopper and a gospel fan and an older blues lover, hearing different languages—Haitian and Creole and Spanish. I like to see that work.”

That is Bob Perry, owner of Blue Note Records, a music store whose wide variety and deep selection reflect the diversity of life in the Miami area.

You might infer from the store's name that its stock in trade is jazz. Blue Note does feature much of that music—from hard-to-find imports by Max Roach to new releases from the young Turks. But there is a lot more than jazz.

There's Latin. Included in this section are many imports, such as music by



bands that live and work in Cuba and record on national labels Egren and Artex. (The recordings are manufactured in and exported from other countries, so Blue Note isn't violating the embargo on Cuban products.)

And there's gospel. In the past year, this genre has shown the biggest increase in sales at Blue Note. Perry says he underwrites a gospel program on local radio, which he calls his most effective marketing tool.

“Latin and gospel are the two biggest

things in the store,” says Perry, a friendly, talkative 46-year-old.

He is an unlikely Miamian, having grown up in Portland, Maine. He has been in the music business for more than half his life. At 17, he was working in a one-stop warehouse in Maine. He was also a promotion man for record companies like Arista, Ariola, WEA, and Warner Bros. for many years. “Jerry Wexler hired me,” he says with pride. He came to Miami in 1968, “got that sand in my shoes,” and never left.

Ten years ago, after deciding he had had enough of promoting records, he began to sell them in his first store. He opened Blue Note with \$2,500 and 3,000 records from his own collection plus another 2,000 bought from a Key West radio station.

He had two other locations before settling into his present space (which is about two blocks from where he lives with his wife and 17-year-old daughter) five years ago. Blue Note occupies two of the three storefronts in a glass, wood, brick, and stucco building in a racially mixed, middle-class residential neighborhood about a 10-minute drive from Miami Beach. Within walking distance of the store are Spec's, Peaches, Blockbuster, and Coconuts stores. Perry calls it “Record Alley.” But he doesn't view the chains as competitors. “Let them slug it out,” he says. “They're not even in the music business. This is the business.”

The main store, called Blue Note Records, is 2,400 square feet and stocks urban, Latin, jazz, and gospel. The adjacent store, called Blue Note Rock'n'Roll, is an 1,100-square-foot former travel agency; it contains pop, rock, folk, country, and what Perry calls “origin stuff.” Seven-inch singles are here, too.

Perry is planning to take over the third storefront, now a restaurant, and use that 2,200-square-foot space to house his vinyl and jazz recordings.

He also plans to erect a soundstage in the new space for in-store performances, which are a key element of his merchandising strategy. Recently, War gave a show at midnight for 250 people. “I used to promote them in the '70s,”

walls, with the signatures of people like Fats Domino and Bob Marley. Marley played records at Perry's house the weekend before he went to the hospital and was diagnosed with cancer. “I was amazed. He seemed fine. He was playing soccer in my backyard.” One of Perry's prize possessions is a burlap-wrapped promotional edition of “Rastaman Vibration” signed by Marley. Perry is a true music lover and collector: He has about 11,000 recordings at home.

“I'm the luckiest guy in the world,”



Bob Perry, owner of Blue Note Records, shows one of his proudest possessions: a signed special-edition album by Bob Marley. (Billboard Photo)

he says without seeming boastful. “I worked under the greatest record men in the business,” dropping names like Wexler, Leonard Chess, Sid Nathan, and Henry Stone.

Perry is sole owner of his store. He says he was approached about a year ago to sell, but he has “no desire” to do that. Last year, sales volume was close to \$750,000. This year, he expects to reach \$1 million. He's off to a good start: January sales were up 20%-25% over last year.

He is a man who never met a format he didn't like. Vinyl? “Great. I'm totally committed to it. People say it's coming back. With us, it never left.” He recalls that a “guy from Paris bought \$400 worth of rare LPs here.” He adds, “I trade a lot of stuff. Do shows. Trying to find rarities.” Cassettes? “Huge, tremendous. We have deep, deep, deep catalog. This is Miami. You're always in your car.”

His inventory includes about 20,000 CDs, 10,000 cassettes, and about 25,000 vinyl recordings.

Imports are a big part of his business. Last year, the biggest-selling import—400 units at \$19.98 each—was a Barry White compilation from Portugal, “Let The Music Play.”

His new releases are bought from Jerry Bassin, the Miami-based one-stop, and about 30 different distributors. The only major from which he buys direct now is Uni. But he says, “I've got a good shot buying from WEA. I've got my fingers crossed. I pay c.o.d. a lot. Companies will give me terms.”

As for used CDs, his inventory totals only about 150. He pays \$5 for a disc and sells it for \$8. “There are hundreds of used CDs stores in Miami. I'm an independent deep catalog store.”

When he named his store Blue Note, he knew about the jazz label by that name. The label told him he could have the name so long as he did not release records under it. Recalling the pop success of the band US3 on the label last year, he says, “Now we're in vogue.”

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Although Blue Note Records sounds like a jazz store, it sells all genres of music, including the fast-growing gospel category. (Billboard Photo)

Perry says. He hopes to persuade James Brown, whom he knows, to do an in-store when he comes to town.

Perry enjoys visits from musical celebrities, who are increasingly finding Miami a good place to live and play. Jimmy Page came in a number of times while he was recording his latest album. A couple of weeks ago, Snoop Doggy Dog and Warren G dropped by on a shopping spree.

Perry takes a visitor into his back office to look at his pride and joy: a private collection of vinyl recordings and posters, most of which are signed by the artists. Vintage records are on the



Blue Note Records VP/GM Michael Artl places prices on new releases. (Billboard Photo)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	2	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK 1 week at No. 1	19
2	1	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	14
3	3	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	77
4	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	188
5	10	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	16
6	6	ERIC CLAPTON ▲ POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	196
7	9	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	199
8	13	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	199
9	7	ELTON JOHN ▲ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	187
10	11	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	199
11	14	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	199
12	15	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	196
13	8	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	175
14	18	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	46
15	16	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	148
16	20	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	194
17	5	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	49
18	17	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	15
19	21	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	185
20	19	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	197
21	23	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	102
22	25	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	196
23	24	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	104
24	12	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	38
25	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	182
26	29	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	21
27	34	OFFSPRING ▲ EPITAPH 86424* (9.98/15.98)	IGNITION	7
28	36	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	176
29	31	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	194
30	28	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	190
31	33	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	153
32	39	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	175
33	32	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	167
34	40	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	99
35	37	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	166
36	22	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	69
37	—	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	14
38	38	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	179
39	35	BILLY JOEL ▲ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	198
40	—	SOUNDTRACK ▲ MCA 10541 (10.98/15.98)	RESEVOIR DOGS	1
41	44	BONNIE RAITT ▲ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	43
42	—	LIVE ▲ RADIOACTIVE 10346/MCA (10.98/15.98)	MENTAL JEWELRY	1
43	30	BARRY WHITE ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	5
44	—	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	63
45	43	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	35
46	47	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	68
47	—	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	95
48	49	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	63
49	46	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	60
50	—	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	21

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. ††† indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

SONY PUSH, STAR POWER DRIVE 'IMMORTAL BELOVED' SUCCESS

(Continued from page 53)

Classical Albums chart, strong throughout the year. "The record continues to grow on a weekly basis in almost every area of the U.S.," says Golinski, adding that another sales surge likely will accompany the home video release this summer.

Congruent with its desire to keep "Immortal Beloved" in the popular eye, Sony Classical is shopping a three-minute music video, which features samples of the various symphonies set to footage from the film and orchestra rehearsals, which it plans to take to MTV, VH1, MOR Music, and local outlets.

An aggressive advertising campaign kicked off Feb. 20, with spots on album alternative radio stations in eight major markets and selected broadcast and cable TV stations. Ads also will appear in such magazines as Rolling Stone, Entertainment Weekly, and the New Yorker.

Sony Classical also is tying in an interactive promotion with Sony Online on the Internet's World Wide Web and Hollywood Online, which can be found on commercial service America Online. Information about the soundtrack is available there, as is a contest in which participants state who Beethoven's "immortal beloved" would be if he were alive today. Five winners will receive copies of the soundtrack; the grand prize is a CD player.

With one calculated crossover success in its pocket, Sony Classical hopes its heightened synergy with the Sony film division is a sign of things to come. "We hope this kind of project becomes less unusual because it exactly fits part of our new A&R

policy, which is to identify and even create soundtrack projects for films where the music plays a very large part, not just background," says Peter Gelb, Sony Classical USA president. "It is representative of the kind of work we hope to do with the motion picture company."

Gelb is producing for Sony Pictures the film "Voices From A Locked Room," based on the life of British composer Peter Warlock. Other recent Sony Classical soundtrack releases include "Little Women" and "Bullets Over Broadway."



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INDEPENDENTS

(Continued from page 55)

Keane's Del-Fi Records, and is licensing Sun Records material from owner Shelby Singleton.

LOWE POINT: It was possible to lose the music in the shuffle at NARM, but DI got a chance to bask in the magnificence of Nick Lowe at a DNA/Rounder-hosted event at the Chart House restaurant in San Diego. Lowe, who is currently touring the U.S., performed solo (on a borrowed guitar, after his own axe was wrecked in transit) and delighted 50 or so devoted fans with highlights from his current Upstart album, "The Impossible Bird," and such oldies as "What's So Funny 'Bout Peace, Love And Understanding?" It was the finest set we encountered in a full week of music.

MULTIMEDIA'S FUTURE

(Continued from page 53)

Keil also stresses the importance of "plug-and-play," which means that consumers can take a title home and have it up and running in their systems without requiring complicated steps or technical support.

But Keil represents the kind of retailer that Eugster sees in NARM's future. "We want to get in on it, with all the CD-ROM drives being installed," says Keil. "Our company wants to be a full entertainment one-stop."

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

BETTER THAN EZRA

Deluxe
PRODUCER: Dan Rothchild
Elektra 61784

Trio's striking major-label debut (originally released on indie Swell) unearths band's Louisiana-heartland roots in swampy bass overtones, swatches of organ and violin, and a stark lyrical landscape. The good times roll most adamantly when band is flexing its considerable rock muscle behind potent, inventive melodies in aggressively catchy leadoff track "Good," already making major radio waves at modern rock, and seductive sparkler "In The Blood," which highlights a powerfully alluring vocal. Other choice cuts on a prime set include "Teenager," "Rosealia," and "The Killer Inside."

HINDU RODEO

PRODUCER: Joel Sayles
Triad Entertainment 33332

Yet another Minneapolis power-pop band delivers yet another knockout album of hook-heavy tunes. Hindu Rodeo is no Twin Cities clone, however, thanks to a distinctive lyrical voice colored by richly ironic humor and musical proclivities that include eclectic country (theme song "Hindu Rodeo"), Beatles envy ("Chasing The Beatles"), and Marshall Crenshaw-brand bliss pop ("Bells & Whistles"). Other bright spots are pop/rock jewel "Everything's Perfect" and way-cool, ragga-kissed "Retro Girl."

MIKE WATT

Ball-Hog Or Tugboat?
PRODUCER: Mike Watt
Columbia 66464

A dizzying, dazzling assemblage of 50-plus rock musicians—Pearl Jam's Eddie Vedder, Nirvana's Dave Grohl, Soul Asylum's Dave Pirner, Beastie Boys' Adam Horowitz, Chili Peppers' Flea, and Lemonheads' Evan Dando, to name a random sampling—trade licks and vocals with veteran punk rock bassist/songwriter Mike Watt on a wild ride of an album. The former Minutemen/FIREHOSE leader lends his smoky vocal to two tracks, including hot leadoff number "Big Train," while Dando and Frank Black carry the load on other standout numbers, "Piss-Bottle Man" and "Chinese Fire drill," respectively. It's a glorious grab bag.

VERA LYNN

We'll Meet Again
PRODUCER: Peter Dempsey
ASV Living Era 5145

ANNE SHELTON

Lili Marlene
PRODUCER: Peter Dempsey
ASV Living Era 5150

Of the two British vocal favorites, Vera Lynn is the more familiar to Americans who were pop fans during World War II and in the ensuing decades. However, Anne Shelton is the more remarkable in that she was in her early teens when she sang songs of longing to British soldiers and the public alike, displaying an uncanny maturity of voice and emotion. Lynn, in her mid-20s when she hit her peak, is certainly no slouch in the vocal department, and a shade more distinctive than Shelton. Both turned to contemporary pop songs of the day, drawing from British and American sources. Each disc contains a bounty of more than 75 minutes of mono recordings, made in the late '30s to the early '40s.

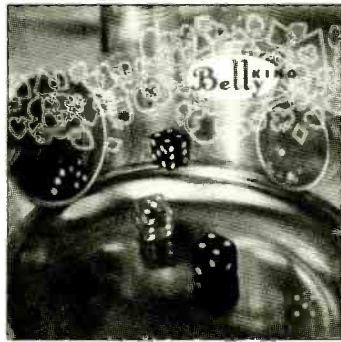
R & B

CHRISTOPHER WILLIAMS

Not A Perfect Man
PRODUCERS: Various
Giant 24564

With deep, smoky vocals, artist's third album picks up where last left off—crooning romantic bliss. Executive-producing the album himself, balladeer blends a set that explores traditional R&B ("Oh Girl") and "Never Stop"), hip-hop ("Lonely"), reggae

SPOTLIGHT



BELLY

King
PRODUCER: Glyn Johns
Sire/Reprise 45833

If lovely "Star" signaled a band to watch, Belly's brilliant follow-up marks the arrival of one that can't be ignored. This harder-edged album is too damned good; it demands attention. From the opening guitar squawk of the effervescent, sticky-sweet "Puberty" ("covered in honey, showered in beer") to full-blown anthemic closer "Judas My Heart," "King" is a thoroughly remarkable set, suffused with effortlessly catchy songs and endlessly quirky twists. Tanya Donnelly & Co. have remade themselves into a solid rock unit, and the new muscle shows on standouts such as first single "Now They'll Sleep," which mixes swirling guitars and speeding rhythms to dizzying effect; buoyant "Red," which packs a wallop of a climax; and goth-tinged "Silverfish." Lyrically, Belly is also in a more powerful frame of mind; just check out the seductive title track for example. Altogether excellent and exhilarating.

("Solidarity," featuring Papa San), and country-influenced realms ("Down On My Knees" and "We Don't Know How To Say Goodbye"). Don't overlook the latter two because of their format-bending nature; they're definitely worthy of R&B/mainstream, R&B/adult, and crossover consideration.

RAP

DJ MAGIC MIKE

Bass Bowl
PRODUCERS: DJ Magic Mike & DJ Chief
Cheetah 9427

First single from collection "Get On It Dog Gone It" is a bubbly cheek-shaker that's typical Miami-bass fare. But, with slower tempos and more musicality, Mike (the guy seen scratching in a recent Coca-Cola commercial) achieves advanced textural depth, incorporating elements of swing jazz, reggae, and hip-hop, while remaining firm in the rumbly bass domain. With four gold- and one platinum-certified to his credit, artist has a solid core that should respond positively to this musically diverse set.

JAZZ

ERIC REED

The Swing And I
PRODUCER: Delfeayo Marsalis
MoJazz 530468

Newest traditional trio set from noted young jazzman Eric Reed is a bit of a mixed bag, ranging from the straight-ahead to the spiritual. Following in the distinguished succession of Wynton Marsalis pianists (Kenny Kirkland, Marcus Roberts), Reed comes on strong with the hard-hitting title cut, the funky gospel cadences of "Felix The Cat," the light Latin touch of "Healing Hand," and "The Gemini Suite," which features light-fingered blues and double-

SPOTLIGHT



JEWEL

Pieces Of You
PRODUCER: Ben Keith
Atlantic 82700

A hypnotic vocal, alluring melodies, and lyrics that seem to seep, unedited and unabashed, straight from the soul combine to create a breathtaking debut and an intriguing addition to the neo-folk/pop canon. Twenty-year-old singer/songwriter Jewel Kilcher is still rough around the edges, but she has the brashness of risk-taking, and that is also her strength. Songs such as burbling "I'm Sensitive" and captivating hate indictment "Pieces Of You" nimbly tread a line between naiveté and simple truth. The production by Neil Young vet Ben Keith, mixing tracks recorded in a San Diego coffeehouse with some cut in the studio, is equally agile, maintaining a strong whiff of caffeine along with a light professional sheen. "Who Will Save Your Soul," with its soaring chorus, is the most fully polished gem.

time bebop. Also includes "Let's Go Into The House Of The Lord," a contemporary gospel tune sung by Eddie Bailey, and Ahmad Jamal's "Ahmad's Blues."

NEW AGE

DANNA & CLEMENT

North Of Niagara
PRODUCER: Mychael Danna & Tim Clement
Hearts Of Space 11049

It doesn't get more elegiac than Danna & Clement's reflections on their Canadian landscapes. A longtime duo in the world of contemporary instrumental music, they've crafted an album of haunting melodies with judicious use of environmental sounds. Satie-

VITAL REISSUES™

ROY AYERS

Evolution: The Polydor Anthology
COMPILATION PRODUCER: Harry Weinger
Polydor 31452 7054

THE J.B.'S

Funky Good Time: The Anthology
COMPILATION PRODUCER: Harry Weinger
Polydor 31452 7094

Just as interest in acid jazz is bubbling up again in earnest, Polydor issues two new titles in its superb Chronicles series that tap directly into the '70s funk/jazz source. Both releases are two-disc sets, packaged in slipcases along with detailed booklets containing photographs and complete biographical sketches. "Evolution" packs in 31 digitally remastered tracks culled from the celebrated vibist/singer/producer's amazing 12-year, 20-album run at Polydor, including "Everybody Loves The Sunshine" and "Get On Up, Get On Down." "Funky Good Time" takes the same sweeping look at the J.B.'s, arguably James Brown's "baddest" backing band, featuring leader Fred Wesley and Maceo Parker. Included among this set's 30 remastered cuts are a number of rare B-

SPOTLIGHT



DJ QUIK

Safe + Sound
PRODUCER: DJ Quik
Profile 1462

On his third longplayer, artist displays more potent, phallogocentric poetics over mellifluous mood music. But as he rides the salacious vibe, dropping lines like "I got the stamina of a horse," he also finds time to discuss his past and dis rivals and former pals like MC Eiht and AMG. Quik's efforts, which use the '70s funk of such artists as Brass Construction, Zapp, and Parliament as reference points, meet the challenge of elevating g-funk to virtuosity.

like piano melodies linger in the air across sylvan synthesizers on "Cootes Paradise." On "Crawford Lake," Kim Deschamps from Blue Rodeo hangs his pedal-steel guitar glissandos over a cloud of atmosphere. Probing areas of pure space and mood, at others wallowing in dark ruminations, Canada has rarely sounded so mysterious.

WORLD MUSIC

VIEUX DIOP (Via Jo)

PRODUCER: Brian Keane
Triloka/Worldly Music 7209

A Senegalese kora player now living and teaching in the U.S., Vieux Diop possesses an innate skill for playing in and expanding African folk styles. In a sweet set marked by his gentle, almost soft-spoken vocals (and smooth backing choruses), highlights include the sharp West African hooks of "Lee," the bracing, uptempo pace of "Jarabi," the English-language Afro-pop of "Banana," and R&B crossover "Jem," which should strike a chord with fans of kora king Mory Kante.

sides and such other gems as a previously unreleased live version of "Gimme Some More" recorded at the Apollo in 1972.

JOHNNY SHINES WITH BIG WALTER HORTON

PRODUCER: Pete Welding
Testament/Hightone 5015

The spiritual precursor to current labels like Fat Possum, Pete Welding's Testament Records helped further the blues tradition in the '60s by documenting underrecorded artists and styles. Part of a series of classic Testament albums being reissued by Hightone, this effort by singer/guitarist Johnny Shines rocks fiercely. Shines, one of the last bluesmen with a direct link to Robert Johnson, fronts an unbridled electric combo that also spotlights Big Walter Horton's howling harmonica. To eventually number nearly 30 titles, the series includes other excellent albums by country blues duo Jack Owens and Bud Spires, bottleneck virtuoso Robert Nighthawk, and Muddy Waters' pianist Otis Spann, as well as fascinating Delta and Chicago blues compilations.

LATIN

BARRIO BOYZZ

Una Vez Más
PRODUCER: K.C. Porter
EMI Latin 32492

Label's spirited support of smooth Nuyorican vocal quintet for the past two years should bear fruit with this seamlessly produced pop/soul package. Chugging titular, first single is a guaranteed smash, along with embraceable, slower-paced love songs "Tu Sonrisa" and "Triste Y Solo," plus toe-tapping entry "No Me Dejes."

ALVARO TORRES

Reencuentro
PRODUCERS: Alvaro Torres, Víctor Torres
EMI Latin 30638

Album's title track, a powerful leadoff single about nostalgia for one's homeland, serves notice that this gifted Salvadoran is poised to elevate his profile as a recording artist to par with his exalted reputation as a songwriter. Singing with soulful fervor and unswerving conviction, Torres skillfully navigates his light baritone through a hitherto-unseen diverse musical palate, ranging from his patented urgent balladry ("Por Ti, Todo"), to peppy reggae ("Tú Te Lo Pierdes"), to bouncing pop/dance ("Ay Muñeca").

COUNTRY

NOAH GORDON

I Need A Break
PRODUCER: Steve Gibson
Patriot CDP-0777-7-81221-2-8

This album's opening cut, "One Quarter At A Time," may leave you with the impression that Gordon is yet another honky-tonk pretender. Hang in there. The depth of the songs increases as you get deeper into this auspicious debut. With a backwoods country voice and a real knack for a strong hillbilly hook (he co-wrote every song here), Gordon is a force to be reckoned with. Irresistible uptempo numbers like "The Blue Pages" and the title song are balanced nicely by tear-stained ballads like "Even Roses Have Thorns." There's plenty of country newcomers who need a break. Gordon deserves one.

GOSPEL

PFR

Great Lengths
PRODUCER: Jimmie Lee Stoes
Vireo 51452

Consisting of Joel Hanson, Patrick Andrew, and Mark Nash, PFR (formerly Pray For Rain) has rapidly gained a reputation as one of Christian music's most innovative groups. On their third release, the Minnesota natives once again serve up a collection of edgy pop rock that showcases their talents as songwriters and musicians. Highlights include "The Love I Know," a soulful ballad; "Trials Turned To Gold," a buoyant romp; the title cut, a pop number with an infectious hook; and "Life Goes On," a slow, pretty tune with an uplifting message. Label's parent, EMI, plans a big push in the European market, a justifiable effort given the high artistic caliber of "Great Lengths."

CONTEMPORARY CHRISTIAN

MICHAEL O'BRIEN

PRODUCERS: Paul Mills & Bryan Lenox
Benson 84418-4049

A Miami native with a penchant for catchy, uptempo pop, O'Brien makes an auspicious debut with this collection of positive tunes. He has a strong, clear voice and puts it to good use on energetic tunes like "Nothing's Gonna Turn Me Around" and "Let Love Stand Tall." The project also boasts several great ballads—"Back To You," "Free Again," and "Miracle Of Grace," a duet with First Call's Lisa Glasgow. All in all, a thoroughly enjoyable project that should go far in the contemporary Christian market.

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.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Music Distrib Plans Move Into CD-ROM

BY SUSAN NUNZIATA

SAN DIEGO—Essex Entertainment, a distributor of midline and budget CDs, is looking to apply its music business experience to the interactive market.

The Englewood Cliffs, N.J.-based company announced its first slate of 50 budget-priced CD-ROM titles at the National Assn. of Recording Merchandisers convention here Feb. 22-25. The product will be handled by ESX Interactive Media, which was formed by Essex late last year.

ESX provides retailers with freestanding displays of CD-ROM

titles packaged in jewel boxes only with suggested retail prices of \$9.99-\$14.99. Most of the titles are designed for use with Microsoft Windows, although many are hybrids that are designed to play on either IBM PC-compatible or Macintosh computer systems.

According to Richard Greener, managing partner of ESX Interactive, the company's six technical staffers screen all titles for ease of use so that they will require little

or no technical support. Instructions also are packaged with each title.

The first 50 titles include "MIDI Classics," a collection of 64 popular classical music selections in MIDI and FM synthesis formats for use with Windows and other MIDI applications, and comedian Dennis Miller's "That's News To Me" and "That's Geek To Me" on Sanctuary Woods. ESX also has licensed 12 titles from Multicom and material from some 30 smaller publishers.

The company also packages 10 CD-ROMs in a plastic accordion sleeve for \$29.95. "Approximately

15 million new PCs will be sold in 1995, and almost all will have a CD-ROM drive," says Greener. "When the consumer takes that machine home and is staring at that CD-ROM slot, he'll go to a computer or music store looking for titles. Offering 10 for \$29.95 is a good way to get people started."

Most of the ESX titles are licensed exclusively, although some, like the Miller titles, are also for sale by the publishers at regular list price. In the future, Greener says, all ESX titles will be exclusively licensed. Some will be new, while others will be early generation titles that have been discontinued by their publishers.

"Our main thrust into the record market is taking our experience of selling midprice and budget lines to the retailer, and we've plugged CD-ROM in," says Greener. "We offer retailers an easy, fast way to get into the CD-ROM business."

According to Greener, electronics chain Lechmere is putting the company's spin rack and dump displays into all 28 of its stores this month, and Camelot will add the displays in some of its stores.

Greener says ESX plans to add 10 new titles to its displays each month and will also replace with different product any titles that do not sell.

In addition, Greener says ESX will provide "ample co-op advertising dollars" for retailers that stock its line.

"We believe that the CD-ROM industry should be marketed and merchandised the same way that music, books, and video have," says Greener. "We offer a turnkey operation for music retailers because at this early stage it's time-consuming and requires a lot of knowledge to buy 50 different titles from 50 different publishers."

Essex Entertainment is a 14-year-old distributor that licenses vintage masters from virtually every major label and releases budget and midline titles under its Pair, Special Music, and JCI labels. Its products include releases by Rod Stewart, Hank Williams Sr., Perry Como, Elvis Presley, Glenn Miller, Gladys Knight, and Alabama. Essex also owns the Buddah Records catalog and the Vox classical music labels.

The Langborne, Pa.-based Rom Tech Inc. also presented its budget-priced CD-ROM displays at NARM. Primarily distributing to computer stores, Rom Tech is also looking to move into the music business, according to account executive Robert Panebianco. The company has placed its budget-line displays, which offer 24 titles at \$10-\$20 each, in two of nine Compact Disc World stores.

Eric Keil, buyer with the South Plainfield, N.J.-based retailer, says that freestanding displays like those offered by Rom Tech give frontal exposure to multimedia product and provide it with the best chance to succeed in a music retail environment.

REV Gets \$1.3 Mil To Develop CD Plus

REV ENTERTAINMENT, a start-up New York-based interactive entertainment company, has gotten a \$1.3 million cash injection from Effex America Inc., according to REV CEO Todd Fearn.

The investment will be used to support development of CD Plus titles for a number of record labels, Fearn says. REV already has pacted with Atlantic Records for development of a CD Plus title featuring its roster of artists (Billboard, Dec. 24, 1994) and is also working with Warner Bros. and Elektra on select titles, Fearn says.

No date has yet been set for release of the first such CD Plus titles, which still await publication of a standard for their development (see related story, page 53). CD Plus is the working name for a form of enhanced CD with multimedia elements that is playable on both standard audio CD decks and computers with CD-ROM drives.

Effex America, an investment company in the Effex Group, is owned by a Scandinavian family trust. The Effex Group is a London-based international investment company.

BEFORE HEADING out on the road in support of their album "No Quarter," Jimmy Page and Robert Plant went online on Prodigy for a little more intimate contact with their fans. During the discussion period, hosted by journalist Lisa Robinson, the duo reported they have a dozen new "half-completed" songs in the works and expect to go back in the recording studio following their year-long world tour, which kicked off Feb. 26 in Florida. The pair also are the subject of a dedicated online World Wide Web site (<http://mosaic.echo.nyc.com/unled>) established to help promote the album.

THE ELECTRONICS Industries Assn. has found a new home for its Personal Communications and Computing Show, which had been held in conjunction with the now-defunct Summer CES. PCC will now be held in conjunction with the trade-only PC Expo in New York, according to the EIA. This year's PC Expo is set for June 20-22.

SPECTRUM HOLOBYTE president/CEO Patrick Feely is resigning effective April 30 but will continue to consult for the software developer through November. Feely cites "personal reasons" for the move. Spectrum also says it is "continuing to make progress" toward completion of its "Star Trek: The Next Generation" PC game, "A Final Unity," with the end of the quarter set as a target date. The title was originally expected out by Christmas 1994.

GHOST IN THE MACHINE: A technical glitch rendered Rykodisc's online address incorrect in a Feb. 25 story on record company activity on the World Wide Web. The correct address requires insertion of the keystroke for a stand-alone tilde, where noted here in brackets: [http://www.shore.net/\[insert tilde\]rykodisc](http://www.shore.net/[insert tilde]rykodisc).

EBN Expands The Multimedia Envelope Act's TVT Album Is Enhanced CD, With A Twist

BY MARILYN A. GILLEN

NEW YORK—Emergency Broadcast Network was founded as a "multimedia band" in 1991, when the phrase still had connotations keyed more to audio/visual live performances than to computers. The Rhode Island-based group that began by deploying multimedia installations at various art galleries has evolved with both the vocabulary and the times, however, and will release its forthcoming TVT Records album, "Telecommunication Breakdown," as an "enhanced CD" that goes existing multimedia product one better, the band says: It also has an interactive, floppy-disc-based "CD booklet" in place of the conventional paper jacket.

"This band is all about information overload," says Joshua Pearson, who along with partner Gardner Post created the "Gulf War Remix" video of random TV images that was showcased during the 1991 Lollapalooza tour, as well as a hi-tech interactive music/video installation set up in the Electric Carnival tent for last summer's Lollapalooza. (Newest member Ron O'Donnell joined the band in 1992.)

Pearson says, "If you don't have a CD-ROM drive in your computer, you can use the floppy disc. If you don't have a computer at all, you can play the album on your CD player. If you don't

have a CD player, you can just stare at the packaging; do that long enough, and intriguing and life-altering messages will appear suspended before you."

Well, maybe not, but the floppy and the CD are imbued with special powers to enlighten. The floppy disc is the rough equivalent of the ever-more-popular "IPK," or interactive press kit, which combines band biographies with such features as complete lyrics, artist interviews, tour itineraries, and short videoclips. IPKs are being used by record companies as promotional tools in press mailings, but also are being uploaded onto commercial computer networks and the Internet for downloading by fans with enough bips—and patience—to access them.

The EBN multimedia project began as a simple IPK designed to spread the word on the band, says Lois Najarian, publicity director at TVT, who is spearheading its development. "But then it occurred to everyone that this was not just about the band," she says, "this was what the band was all about. And you couldn't tell the story of EBN without incorporating multimedia. So we decided to use the floppy as the first-ever interactive CD booklet."

The floppy disc is being packed along with the CD in a cardboard DigiPak-type box, Najarian says. It is formatted for Macintosh platforms, but those buy-

ers owning IBM-compatible computers will be instructed to send in the disc to have it exchanged for a DOS/Windows version. It contains all the standard "booklet-type" elements, such as liner notes, band photos, credits, and kudos, as well as short videoclips.

At some point in the development process, the band and the label decided to take the next step to a full-fledged enhanced CD, Pearson says. "Video is central to what we do," he says. "Our music evolves from images, from combining sounds and pictures into experiences. We had debated even whether to put out an album at all, as opposed to just doing a VHS tape. So to have an album that actually contains video was a perfect meeting in the middle for us."

The band, he adds, will release a separate longform video of the album—multiple redundancies and all. And the interactive floppy-cum-CD booklet was retained, Najarian says, because it is likely to be accessible to a greater portion of the buyers (who own computers but don't have CD-ROM drives).

The album itself was produced by Jack Dangers of Meat Beat Manifesto, with additional production and remixes by Brian Eno and Bill Laswell. In addition to the music, which Pearson pegs as "sample-music oriented, with heavy beats," the disc includes a multimedia track offering computer owners approximately 10 minutes of video, as well as the complete contents of the floppy. Interactive artist Greg DeoCampo produced the multimedia section.

The album, due out April 4, will likely be flagged by the tag "CD Plus Video," Najarian says, to alert consumers to the multimedia element. (While it taps into the catch phrase "CD Plus," which is being suggested as the name for a particular standard of producing enhanced CDs, the discs are not using the still-unpublished standard.)

The disc does not place the computer data on track one, Pearson says, and thus does not require any special adjustments (such as manually skipping over the data track) when being played on a standard audio CD deck.

The enhanced CD will be priced at \$18.98; TVT will also release a standard-priced, noninteractive cassette version of the album.



Emergency Broadcast Network members, from left, Gardner Post, Josh Pearson, and Ron O'Donnell.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Sampling CD-ROMs 64 Laser Scans: Top '94 Films Due 66
 Best Sues Marvel Over Vid Rights 64 Video Previews: Neal McCoy 68

PICTURE THIS

By Seth Goldstein



LAMB ON THE HOOF: A&M Records may be unloading its children's audio and video line, which would mean yet another home for master puppeteer **Shari Lewis** and her buddy, **Lambchop**.

Regina Kelland, who runs the kids label, won't comment, but word is A&M has decided to focus on its main music business. Reportedly, the PolyGram-owned venture seeks \$1.5 million—and has asked Kelland to help negotiate a sale, allowing her to be included in a deal of her liking, sources say.

One interested party is in-house. PolyGram Video has "X-Men" but little else in kid-vid, and the peripatetic Lewis could help. PolyGram's Gene Silverman would like to see "the transfer of assets."

Television veteran Lewis has been on numerous labels since she segued into video in the early '80s, but her A&M deal, coinciding with a PBS series, is considered her best. PBS will run "Lambchop In The Land Of No Numbers" in prime time and then use the video as a premium in its next fund-raising drive.

THIS DOG WILL HUNT: Big Feats! Entertainment has scheduled video release of three half-hour "Wishbone" episodes for the fourth quarter. "Wishbone," as readers of this space may recall, is not just another series aimed at the 6-11-year-old crowd: It features a Jack Russell terrier with a pedigree. A three-year, 40-episode commitment from PBS launches the show nationally in October.

Sound familiar? Big Feats!, of Allen, Texas, is owned by Lyrick Studios, whose Lyons Group created "Barney." A live-action show designed to introduce kids to great literature and encourage reading, "Wishbone" has similar potential. The tapes, for example, could be cross-promoted with the books and classics adaptations that Big Feats! expects to license.

Publisher, sell-through price, distribution, etc. haven't been decided, but "we'll have to start soon," says marketing VP **Lana Douglas**, who is buying billboard space to promote "Wishbone" at the May VSDA Convention in Dallas. Unlike "Barney," PBS will share in the success of "Wishbone." Big Feats! is paying royalties according "to a different breed of contract," Douglas says.

VSDA Moves To Unify Rental Data Trade's Confusing Stats May End Soon

BY SETH GOLDSTEIN

NEW YORK—The decision by the Video Software Dealers Assn. to gather information on rental transactions via Rentrak could mark a turning point for the home-video industry. Despite its size—an estimated \$14 billion at retail—the trade always has lacked a data central where participants and even outsiders could go for statistics.

If the VSDA is successful, the association will greatly enhance its stature. But number crunching is a tricky business, analogous to blind men using their hands to describe an elephant: No two descriptions are likely to be the same. Home video has a half-dozen "blind men" who have assigned themselves the task of gauging the industry's size.

Their results can vary widely, leading observers to wonder whom to trust. "There's no central arbiter," says one researcher. "I'd love there to be an equivalent of the EIA," which reports consumer-electronics data.

Several years ago, for example, Paul Kagan Associates in Carmel Valley, Calif., estimated annual revenues for sell-through and rental at \$12 billion; Alexander & Associates in New York placed the total at \$16 billion, a \$4 billion spread. One reason was the way the data are gathered.

Kagan surveys the supply side, interviewing studio executives and a handful of retailers, largely to verify Hollywood estimates. Alexander phones about 2,000 consumers a week to learn titles they've rented or purchased, at what

price, and from whom.

VSDA is taking a third approach, checking with several thousand retailers. Using Rentrak's pay-per-transaction system, the association will regulate a flow of computerized data from stores to churn out reports of various aspects of the rental trade. The service, which should get under way in late 1995, will be made available at prices that could range as high as several thousand dollars a month, says marketing director Robert Finlayson.

The statistical hunt, conducted by Rentrak's SSI subsidiary, will clarify what he believes is a "high level of inconsistency" that bedevils research. Finlayson says the problem with consumer panels is that "you're asking people to remember what they did," while calls to selected retailers "can't really cover a large enough sample." VSDA may take on sell-through, too, he adds.

VideoScan in Hartsdale, N.Y., already has established itself as the industry's most avid collector of point-of-sale data—and it has collected controversy as well. Suppliers that sell direct-to-major accounts, like Wal-Mart and Target Stores, often take strong exception to VideoScan's sales tallies. They don't dispute the accuracy of VideoScan data collected at the checkout counters of reporting stores or from rackjobbers, but argue the service has no access to direct accounts that are sworn to relay that info only to the vendor.

Disney raised a stink in 1992 when VideoScan contracted to have weekly sales rankings published in two trade

magazines. Studio executives, led by then-home-video president Bill Mechanic, complained Disney titles were underrepresented because direct accounts were omitted. Although one of the trades did add that caveat, both eventually dropped VideoScan.

More recently, there have been raised eyebrows over VideoScan's anointing of "Jurassic Park" as 1994's best-selling title. It had "Snow White" in second place. Sources questioned the results on the order of finish and the numbers sold of each title. VideoScan's total for the pair reportedly was far below the accepted range of 30 million-40 million copies, perhaps another sign of missing direct accounts.

None of this, however, has prevented most of the majors from spending heavily on VideoScan data, and the company has expanded in an effort to land the smaller labels. It hired Tonya Bates, based in Los Angeles, as sales and service VP of VideoScan and SoundScan, which covers record retailers.

Video coverage "is where SoundScan was 2½ years ago," says Bates, who must convince independents of the need
(Continued on page 65)

West Coast To Open 200 Stores In South America

NEW YORK—West Coast Entertainment, which supports about 500 franchises in the U.S., is heading to South America for its next clutch of store openings.

The newest franchisee is International Entertainment S.A., formed by a group of South American industrialists that plans to open video and game outlets in Peru, Bolivia, Venezuela, Ecuador, and Colombia. According to terms of the five-year deal, International Entertainment is committed to at least 200 locations in major cities.

West Coast wants them in clusters "so that we instantly become a key player from an advertising standpoint," says franchise development VP Don Weiss. He's not worried about Blockbuster, the dominant U.S. player and already a factor in South America with some 220 stores. Except for 13 in Venezuela, none is where West Coast
(Continued on page 65)



Lending A Hand. Columbia TriStar Home Video and Us magazine are co-sponsoring a joint sell-through promotion for "Philadelphia." The AIDS Project Los Angeles, the second largest AIDS support group in the U.S., will receive a portion of the revenue generated by subscription sales linked to the cassette package. Joining to make the announcement are, left, Jon Hurwitz, Columbia TriStar; Peter McQuaid, Us; James Loyce, APLA; and Paul Culberg, Columbia.

REBEL WITH A CAUSE.

#11 on This Week's Chart!



The daughter of President and Nancy Reagan, this liberated lady is a rebel in her own right. **Playboy Celebrity Centerfold: Patti Davis**. In the politics of sexuality, Patti's sure to get your customers' vote!

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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	5	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	NEW		THE LITTLE RASCALS	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall	1994	PG	24.98
3	3	15	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
4	6	2	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
5	2	2	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
6	7	2	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
7	10	3	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
8	9	4	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
9	8	9	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
10	4	18	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
11	5	3	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
12	11	2	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
13	NEW		SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
14	12	15	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
15	13	2	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
16	21	50	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Video 82163	Yanni	1994	NR	19.98
17	16	15	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
18	18	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
19	24	5	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	19.95
20	14	9	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
21	15	3	GARGOYLES. THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	19.99
22	23	6	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
23	19	21	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
24	20	14	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
25	22	6	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
26	NEW		PHILADELPHIA	TriStar Pictures Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
27	26	26	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
28	17	13	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
29	34	10	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	19.95
30	28	13	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
31	36	25	THE 3 TENORS IN CONCERT 1994 ▲ ⁴	Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Menta)	1994	NR	29.98
32	39	3	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1995	NR	29.95
33	29	14	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
34	RE-ENTRY		BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
35	33	6	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
36	35	24	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
37	NEW		SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG	19.98
38	37	4	BLACK BOX: VOLUME 1	Wax Trax TVT Records 72213	Various Artists	1995	NR	19.98
39	27	2	MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1995	NR	12.98
40	30	16	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	14.98

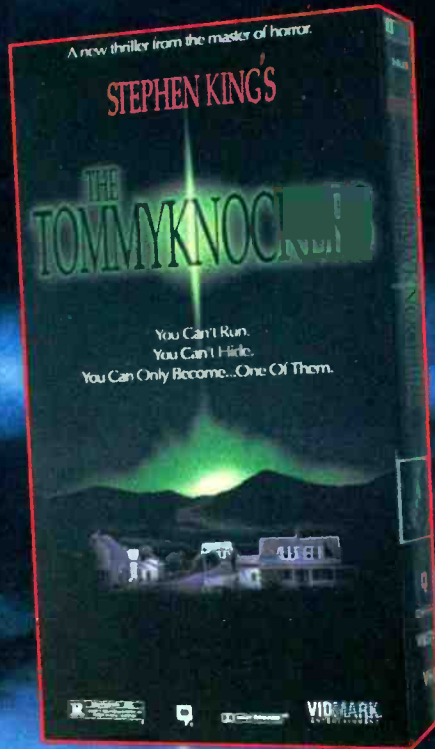
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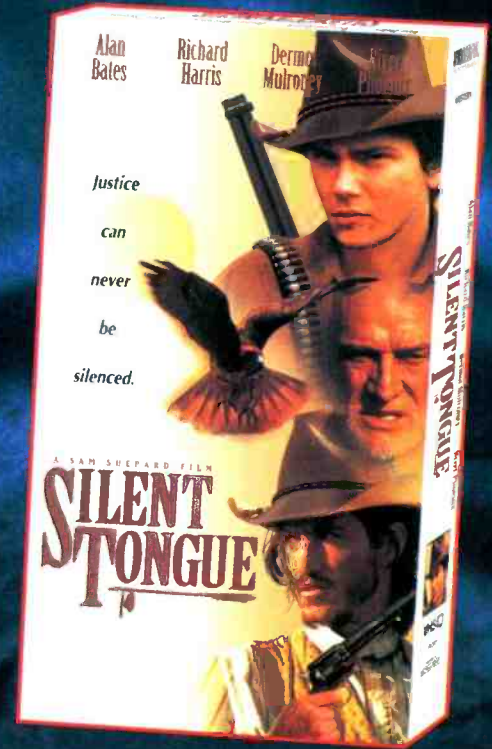
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Best Film Sues Marvel In Contract Fight 'X-Men' Exclusive Distribution Allegedly Violated

BY EILEEN FITZPATRICK

LOS ANGELES—Best Film & Video Corp. is taking the Marvel Entertainment Group and four other companies to court in a contract dispute concerning the video distribution rights of "Spider-Man," "Captain America," "The X-Men," and other Marvel properties.

In the lawsuit, filed Feb. 15 in Los Angeles Superior Court, Best alleges that Marvel and licensor New World Entertainment failed to live up to the terms of a 1991 agreement granting Best an exclusive license to 290 library episodes, as well as right of first refusal on future projects.

According to the suit, Best claims New World refused to allow it to bid on 65 new Marvel episodes, which eventu-

ally went to PolyGram Video in 1993. PolyGram is reported to have paid a \$3 million advance for these shows. Best says it matched the offer, but was ignored by New World.

Best also alleges New World negotiated with BMG Video International and Sony Wonder for new programs without Best's knowledge.

All three companies are named in the action.

In addition, Best claims New World allowed Goldstar Video Corp., which had rights to the supermarket and drugstore markets, to sell in excess of 500,000 copies of Marvel videos into Best's retail territory. Goldstar, however, is not a defendant.

Court papers state that Marvel killed a deal Best was about to make with Sega of America Inc. for the pur-

chase of 75,000 tapes in July 1992. "By engaging in such conduct, New World and the competing companies each have been guilty of oppression, fraud, or malice . . .," according to the suit.

Best says it had exclusive rights to the property in 1991 via a written "memorandum of agreement." To clarify the memo, the parties executed a "written letter of agreement" on March 1, 1993, which specified "the rights and obligations of the parties and Marvel Entertainment Group Inc.," the suit says. But no definitive agreement was ever crafted.

Best, which seeks an undetermined financial settlement for the alleged loss of business, plus attorney and court fees, would not comment. The defendants were unavailable at press time.

Consumers Can Now Sample CD-ROMs Thanks To Intouch's In-Store Kiosks

TRY IT, YOU'LL LIKE IT: Before becoming a success at retail most entertainment products have already been sampled by consumers. After all, movies get a theatrical run, music gets radio airplay, and videogames get hot in the arcades before going to the home market. But what about CD-ROMs?

Getting information or previewing CD-ROM titles is tough for most consumers. To that end, Intouch Group, a San Francisco-based music-sampling kiosk pioneer, is extending its capabilities to CD-ROM.

Unveiled at the National Assn. of Recording Merchandisers' convention Feb. 21-26, Intouch's in-store kiosk, called the "iStation," allows consumers to sample 250 different CD-ROM titles. By next summer the station will be able to store more than 11,000 titles using the MPEG-1 digital compression technology. The system, co-developed by Intel, also samples computer software titles.

Using a touch screen, consumers can view a 30-second clip of a title and sample up to five different levels of gameplay. Consumers are given all kinds of product information about what they're watching, as well as a list of similar titles they might like to sample.

Interactive companies on board the iStation include Broderbund, Electronic Arts, and Microsoft. The machine will also include 3DO, CD-i, and Sony PlayStation software.

"The biggest problem in the CD-ROM industry is that it has no preview mechanism," says Intouch president/CEO Joshua Kaplan. "And even the largest computer store only stocks 300 titles. But what happens to the other 11,000 that are out there?"

Consumers activate the iStation by scanning an ATM-like card, which they can get from the retailer. Once the card is scanned, the machine tracks which previews are selected. Within the preview, consumers can look at video-clips and find other titles similar to the one they are watching, among numerous options. Commercials for Intel play while the preview is being uploaded.

A list of each user and his or her selections, which can be used to pinpoint marketing efforts, is forwarded to iStation advertisers.

Intouch first launched the sampling system in 1993 for music. Capable of storing more than 40,000 music clips, the system is installed at about 300 retail outlets, including Strawberries, Media Play, and Camelot stores.

The cost of installing and maintaining an iStation is \$150-\$300 per month. Adding CD-ROM selections will likely cost another \$100, Kaplan says. Strawberries is committed to adding CD-ROM in 97 stores, he adds.

Allowing consumers to sample or preview a product be-

fore buying has become an essential retail strategy to drive sales. But for dealers with interactive product, Kaplan says, setting up and maintaining an in-store play station can run as high as \$30,000-\$40,000 a year.

"You also don't know if some kid is just killing time or if it has some real value," he says. "We know if someone has our card they're a serious buyer."

A big target for the kiosk will be computer stores, which Kaplan says have been less receptive than video/music dealers. "We have to stress to computer stores that customers don't look to clerks for suggestions. They are demanding information and want a self-service environment."

HOUSE DEAL: Buena Vista Home Video will offer a kid-size "Winnie The Pooh" playhouse for \$8.99 with the purchase of selected titles.

The promotion, called "Come Play With Me," starts May 5 with the release of a new title in the Winnie the Pooh "Fun 'N Games" series.

Consumers can get the playhouse when they buy one "Pooh Playtime" title and a "Pooh Storybook Classics," "Pooh Learning," "Spot," or selected "Disney Sing-Along Songs" titles.

The playhouse is also available for \$11.99 with the purchase of one "Pooh Playtime" video. Shipping and handling are not included.

The offer runs for a year from May 2 until May 2, 1996. For Mom, Buena Vista is offering up to \$14 off Superflora flower and gift baskets orders.

Consumers receive the discount with the purchase of one of seven programs in Buena Vista's Spring Video promotion. Titles include "Heidi," "Anne Of Green Gables," "Anne Of Avonlea," and "Tales From Avonlea: Volumes 1-4."

The discounts can be redeemed immediately when flower orders are placed through Superflora's toll-free number. The offer is good April 18-May 30.

TURNING ON PORCHLIGHT: Former Hanna-Barbera executive VP/GM Bruce Johnson will head Porchlight Entertainment, a new start-up label based in Los Angeles.

Like everyone else in town, Porchlight will focus on family-friendly programs for television, home video, and multimedia. Other executives signed on include William Baumann, formerly of Great American Communications.

The first production will be William Bennett's 1993 best-seller "The Book Of Virtues: A Treasury Of Great Moral Stories," which has sold more than 2 million copies.

Porchlight will produce the book as a series for television and will follow with video and CD-ROM versions. No release date has been set.



Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
				★ ★ ★ No. 1 ★ ★ ★	
1	3	6	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
2	1	4	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
3	2	5	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
4	4	6	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
5	8	3	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
6	5	9	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
7	6	4	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
8	32	2	NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
9	9	5	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
10	7	9	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
11	10	9	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
12	11	2	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
13	12	3	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
14	NEW ▶		THE LITTLE RASCALS (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall
15	NEW ▶		IN THE ARMY NOW (PG)	Hollywood Pictures Hollywood Home Video 3079	Pauly Shore
16	14	12	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
17	13	14	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
18	16	15	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
19	15	9	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
20	17	6	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
21	19	4	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
22	18	5	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
23	NEW ▶		BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
24	20	26	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
25	NEW ▶		THE SCOUT (PG-13)	Twentieth Century-Fox FoxVideo 8674	Albert Brooks Brendan Fraser
26	22	2	BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78693	Damon Wayans Robin Givens
27	25	18	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
28	NEW ▶		TIMECOP (R)	Largo Entertainment MCA/Universal Home Video 82169	Jean-Claude van Damme Mia Sara
29	27	13	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
30	NEW ▶		A GOOD MAN IN AFRICA (R)	South African Breweries Ltd. MCA/Universal Home Video 81726	Sean Connery Louis Gossett Jr.
31	26	9	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
32	21	7	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
33	24	8	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
34	34	14	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
35	37	2	RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales
36	28	3	THE SILENCE OF THE HAMS (R)	Cabin Fever Entertainment 112	Billy Zane Joanna Pacula
37	NEW ▶		THE NEXT KARATE KID (PG)	Columbia Pictures Columbia TriStar Home Video 73253	Noriyuki "Pat" Morita Hilary Swank
38	31	5	WHITE (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy
39	23	17	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MaLaine Nicolas Cage
40	30	15	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser

◆ 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.

VSDA TO UNIFY DATA*(Continued from page 61)*

for 24-hour access to "competitive information" from 12,000 stores. Music chains are well represented, while groceries and wholesale clubs are less so. "They're a real focus for us," she says.

Discrepancies aside, VideoScan gets good marks from other market researchers trying to accurately piece together the big picture. "Basically, they've got the right idea," says Tom Adams, formerly of Kagan Associates, who recently formed Adams Media Research in Carmel Valley. "They go to the cash register to see what's happening, and then they extrapolate."

It's there problems arise, and Adams says, "That's the challenge." He notes that the wide range of sell-through estimates don't make sense. "Even consumer research ought to be better."

Adams, who spent 10 years with Kagan, continues doing the same kind of legwork, building numbers through talks with industry sources. He estimates the 1994 wholesale market at \$6 billion, with sell-through grabbing \$3.8 billion and rental \$2.2 billion. Typically, Kagan differs: It says sell-through was worth \$4.6 billion at retail, or \$2.8 billion wholesale, assuming a standard 40% discount off the list price.

The explosive growth of sell-through—Adams says it was up 20% in 1994—is attracting more analysis. Bob Alexander says Alexander & Associates will be breaking out sell-through results that had been a supplement to his weekly Video Flash multiclient update. "In the normal progression of work, our reporting has gotten better," he says. And for VSDA's Finlayson, tracking sales "is a possibility down the road. We wouldn't eliminate that."

WEST COAST*(Continued from page 61)*

hopes to have a presence, and although that's expected to change, West Coast sees nothing but wide-open retail spaces.

Weiss likens South America to the burgeoning U.S. market of a dozen years ago. "The Latin American population will support video in a very major way," Weiss says. "It's like rolling the clock back. We expect the agreement to be worth in the middle eight figures for us," before it comes up for renewal.

Unfortunately, there are some negatives attached to time travel. The Motion Picture Assn. of America still considers South America, overall, as a hotbed of piracy. "The lack of intellectual-property protection remains a serious problem," says MPAA in its current trade-barriers report. Video rip-offs were "rampant" in Bolivia last year and siphoned off \$4.1 million of revenues in Venezuela and \$14.5 million in Colombia, MPAA states.

"It's a problem there," Weiss says. The five countries might have been opened sooner except for piracy, he adds; West Coast and its partner are working with association and government officials to improve enforcement.

Meanwhile, the chain is intent on developing its first cluster of stores in Lima, Peru, where 200,000 of 1.4 million television households have a VCR. Sites are being explored. "The key is the same as anywhere else," says Weiss. "It's location, location, location."

SETH GOLDSTEIN



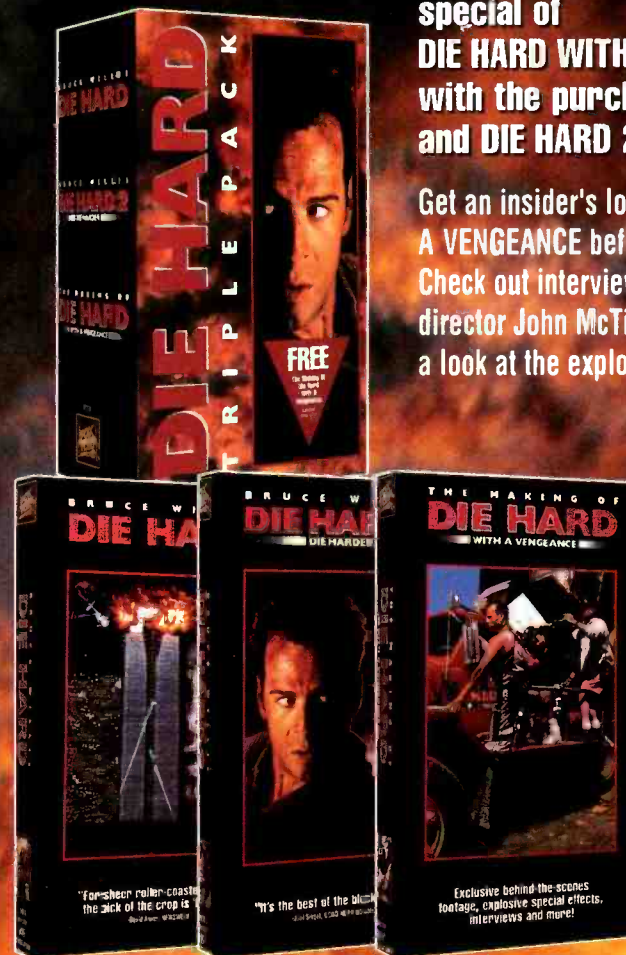
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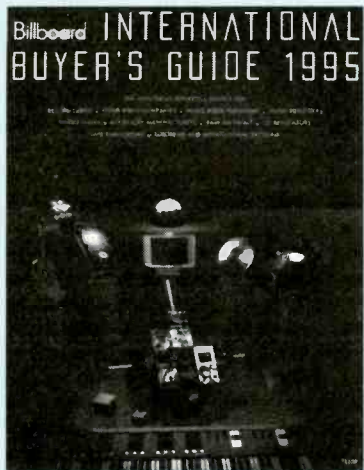
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Home Video

'94 Mega-Movies Slated For Laser Release Will The Upcoming DVD Pose A Format Challenge?

LASER SCANS™

by Chris McGowan

THE LION AND THE GUMP: Here come two more laserdisc blockbusters, worth 300,000-400,000 units in sales. Image will bow Disney's "The Lion King" on laserdisc Sept. 19 in a regular version (widescreen, THX, \$29.99) and in a special edition (wide, THX, CAV, extras, \$99.99).

On April 28, Pioneer launches Paramount's "Forrest Gump" (widescreen, THX, Dolby AC-3, \$49.98). The Robert Zemeckis tale with Tom Hanks should sell 150,000-200,000 copies, despite the high price tag.

JAMES CAMERON has been added to the list of Laser Beam honorees for 1995, joining Voyager's Criterion Collection and Lucasfilm's THX laserdisc program in receiving the award from the Laser Disc Assn. Director Cameron's movies have sold more than 600,000 units in the laserdisc format, including "Terminator 2: Judgment Day" (350,000 copies) and "True Lies" (already in six figures). And special editions of Cameron's "T2," "The Abyss," and "Aliens" are among the most ambitious and successful discs ever released.

WHITHER DVD? Is digital video disc a threat to laserdisc? Many journalists and video executives have already proclaimed that the new high-density 5-inch format will kill laser, despite the fact DVD is probably at least a year away from hitting the market and no one can say precisely just how good it will be. Video CD also was supposed to do away with 12-inch, until it became clear it couldn't match VHS quality.

But DVD may indeed pose significant competition if the new format lives up to its promise of high-resolution video, multichannel sound, and other features. Many important technical and marketing issues remain unresolved, including which of the two systems will win out.

The first DVD players from the consortium led by Toshiba and Time Warner will probably not launch until mid-1996, according to Mike Fidler, Pioneer Electronics' new technology VP. Initially, DVD will deliver feature films with variable-rate MPEG-2 digital compression technology, a much higher standard than Video CD's MPEG-1, which is inferior in resolution to VHS.

But how good will DVD visual quality be? Fidler says that when he saw demonstrations comparing laser and Toshiba's DVD, the latter "had wonderful clarity and detail, while laser had a little more depth, shading, and warmth. I think in terms of resolution that DVD will offer a cleaner, more detailed image than conventional laserdisc."

Geoff Tully, a multimedia consultant and technical adviser to the Laser Disc Assn., is cautious in his assessment, noting that only pieces of movies were shown. He says, "Pretty much everyone would agree that DVD looks better than VHS. And we may argue that it is comparable to laser, but no one is going to say it's fantastically blow-me-away better." But he adds that MPEG-2 is still evolving and that "as video compression technology gets better, we'll see substantial improvements in picture quality. It will certainly be in a league with laser."

Will the compressed digital audio of

combiplayers is a possibility, Fidler says).

DVD, of course, could also function as an upgrade to current audio CDs and CD-ROMs. But, as a movie vehicle, what if it succeeds only as a high-end niche format, like laserdisc? Since the majority of video consumers have eschewed both laserdisc (a nonrecordable high-quality format) and SHVS (a recordable high-quality format), are they really going to flock to DVD?

"That's a good question, a marketing question, and I can't answer that," says Tully. Fidler thinks the public is ready and says that "consumers are more demanding now and expecting higher quality," especially because of the impact of direct satellite distribution, laser, and home theater.

Other factors that could influence the impact of DVD include whether it is actually backward-compatible with today's audio CDs (there is disagreement, says Tully); whether a high-definition laserdisc is introduced in North America (Japan already has the MUSE analog high-definition system); how soon blue-laser technology makes high-definition DVD possible; how soon recordable DVD systems become available; whether the growth of direct satellite and video-on-demand will seriously impede the introduction of any new home-

(Continued on next page)

Billboard

BIG EIGHT

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- 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 Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$85
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LASER SCANS

(Continued from preceding page)

video format; and whether a possible DVD standards war could slow consumer acceptance of 5-inch movies.

Market research firm InfoTech, in Woodstock, Vt., predicts DVD will only have an installed base of 2 million households in 1999—enough to match laserdisc penetration. It does appear that laser has at least five years of growth ahead of it.

IMAGE AND FOXVIDEO are outdoing themselves with their latest special-edition laserdiscs. "My Fair Lady: 30th Anniversary Edition" (restored, widescreen, THX, \$129.98) is a remarkable boxed set that offers the restored movie (from the original 65mm elements and six-track soundtrack), the documentary "The Making Of My Fair Lady: Then And Now," and a superb interactive supplementary section.

Home Video

Billboard

FOR WEEK ENDING MARCH 11, 1995

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	19	3	TRUE LIES	Twentieth Century-Fox Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
2	3	3	CLEAR AND PRESENT DANGER	Paramount Pictures Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
3	2	15	SPEED	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
4	1	5	THE SHADOW	Universal City Studios MCA/Universal Home Video 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
5	21	3	WOLF	Columbia Pictures Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
6	NEW ▶		NATURAL BORN KILLERS	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
7	NEW ▶		COLOR OF NIGHT	Hollywood Pictures Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
8	4	19	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
9	8	36	TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
10	7	9	THE CLIENT	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
11	9	9	MAVERICK	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39.98
12	5	9	BLOWN AWAY	Metro-Goldwyn-Mayer Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
13	6	17	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
14	14	33	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
15	13	23	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
16	18	3	ROLLING STONES: LIVE AT THE MAX	PolyGram Video Image Entertainment 2968-6	Rolling Stones	1991	NR	39.99
17	12	9	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Image Entertainment 3603	Animated	1993	PG	29.99
18	20	5	HARD BOILED	The Criterion Collection The Voyager Company 1397	Chow Yun-Sat Tony Leung	1993	R	124.95
19	11	3	LIFEFORCE	MGM/UA Home Video Pioneer/Image Ent. ML105117	Steve Railsback Peter Firth	1985	R	34.98
20	16	9	EAGLES: HELL FREEZES OVER	Geffen Home Video Image Entertainment 3061	Eagles	1994	NR	39.99
21	25	7	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 42142	Animated	1994	G	24.98
22	NEW ▶		HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R	34.98
23	NEW ▶		RAPA NUI	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales	1994	R	34.98
24	NEW ▶		THE LITTLE RASCALS	Amblin Entertainment MCA/Universal Home Video 42240	Travis Tedford Bug Hall	1994	PG	29.98
25	NEW ▶		LITTLE GIANTS	Warner Bros. Inc. Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	34.98

◊ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested 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 suggested 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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Arnold Schwarzenegger returns in a brand-new THX® letterboxed transfer of the original *The Terminator*. You've never seen *The Terminator* look so good.

The long-awaited Special Widescreen Collector's Expanded Edition of *Gettysburg* is due in stores any day now. This monster-of-a-box-set features extensive, never-before-seen footage; *The Making of Gettysburg*, a 52-minute bonus documentary; a lavish, full-color, leather bound companion book to the film; a specially created rendering of the actual battlefield map; Randy Edelman's memorable original score on compact disc; portrait photographs of commanders Buford, Chamberlain, Longstreet and Robert E. Lee and an authentic Civil War bullet...we're not kidding!

And the really big news this week is that Walt Disney's Classic Masterpiece, *The Lion King*, has finally been announced for laserdisc. The title will be made available September 19th in two editions: a letterboxed THX® CAV Collector's Edition (4613CS; \$99.99) featuring a "making of" documentary and extensive supplementary material and a movie-only THX® letterboxed version (2977AS; \$29.99). Some things are worth waiting for and this promises to be one of them!

image
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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Neal McCoy, "You Gotta Love That!," WarnerVision (212-275-2900), 45 minutes, \$12.98.

Between vidclips, country crooner McCoy squeezes in discussion about his inspiration, his family, his road to country music success, and his meticulous song selection process. But it's the music that resonates in his first longform, which features hits "No Doubt About It" and "Wink," as well as "If I Built You A Fire," "This Time I Hurt Her More (Than She Loves Me)," "Where Forever Begins," "The City That Put Country Back In Me," and others. New single "For A Change" also is here. Fans will be happy to snack on this video while awaiting a tour stop by McCoy, who soon will be hitting the road with Alabama and John Michael Montgomery.

CHILDREN'S

"How It's Done: From Baseball Bats To Potato Chips," Video Treasures (800-786-8777), approximately 35 minutes, \$9.99.



The epitome of the term "edutainment," unique program provides children with the "street smarts" they are unlikely to get at school. Aimed at the early elementary set, video goes on the trail with a fun, bird-brained detective as he reveals the fascinating behind-the-scenes story of things children encounter in everyday existence. This program, part two in the series, gets the juice on OJ making, takes a trip to a baseball bat factory, reveals cherry-picking in all its glory, jumps on a potato chip assembly line, and gets to the gooey details of toffee making. Such clever tidbits as a takeoff on "Willie Wonka And The Chocolate Factory" will keep parents engaged as well.

"Kidsongs: Bopping With The Biggles," "Country Sing-Along," Warner Reprise Video,

approximately 30 minutes each, \$14.98.

Latest two videos follow the "Kidsongs" duo of Billy & Ruby on two polar-opposite adventures. "Bopping With The Biggles" goes around the world in a half-hour with a variety-style show of dance and songs that include "Rock Around The Clock," "Alley Cat," "La Bamba," and "Walking The Dog." The songs are sweet and the costumes colorful, but this one falls slightly below expectations for the 17-video-strong "Kidsongs" line. "Country Sing-Along," on the other hand, is more simple and more successful. Songs include "On The Road Again," "Happy Trails To You," and even the ever-present "Achy Breaky Heart." Kids will be kicking up their heels in delight.

HEALTH/FITNESS

"Jazzercise," Jazzercise Inc. (800-FIT-IS-IT), approximately 60 minutes, \$49.95.

Newest "Jazzercise" title is an exceedingly user-friendly introduction to aerobics that will suit newcomers to the fitness video realm but may grate on the nerves of seasoned exercisers. Lengthy introduction includes a peppy pep talk and run-through of all the movements that are to follow. The actual exercise segment—a comprehensive, albeit chatty program—features a class that includes some longtime jazzercisers, midlevel exercisers, beginners, a pregnant woman, a new mother with baby, and other friends. Other new Jazzercise videos include a body-conditioning program and a title devoted to healthy eating.



"Straight Talk On Prostate Health," WarnerVision (212-275-2900), 90 minutes, \$19.95.

Originally produced as a

PBS-TV special, program provides a front-row seat to a refreshingly informative lecture by the co-chairman of the Prostate Health Council of the American Foundation for Urologic Disease. Dr. Peter Scardino candidly covers such topics as male sexual dysfunction, a gamut of benign prostate infections, and the various options men can take in terms of treatment and counseling.



He devotes the majority of his agenda to prostate cancer—the current No. 1 cause of cancer among men. Numerous helpful diagrams and Scardino's matter-of-fact manner make this video a winner. The market for information on prostate health continues to grow, and this video offers a private, relatively inexpensive place to turn for answers.

"Cut The Fat With Lynda And Annette," Do It Right Productions (503-651-2105), 28 minutes, \$24.95.

Chintzy low-fat cooking class features two pals who take to the kitchen in an attempt to show the preparation of several healthy dishes. The fact that they appear to have no experience in front of a camera—or with cooking, for that matter—may annoy viewers, but the problems don't end there. Listings of the ingredients needed to prepare each dish, for example, appear at the end of the segment rather than at the beginning. Furthermore, Lynda and Annette leave out critical steps in the preparation, leaving viewers at a loss on how to get to the finished product. Last but certainly not least, the meals they prepare are not particularly fat-free, leaving viewers to wonder, What's the point?

SPORTS

"Golf: Heroes Of The Game," Warner Home Video (818-954-6000),

approximately 90 minutes each, \$24.95 each, \$69.95 for three-video set.

Triumvirate of videos unabashedly attempt to do for golf what Ken Burns' recent PBS documentary did for baseball. And to some extent, they succeed. Hosted by Robert Wagner, each video focuses on a specific time period and the golf legends to which it gave rise. Volume 1, "Golf's Modern Heroes," takes to the green with the likes of Jack Nicklaus, Arnold Palmer, Lee Trevino, and others. "Golf's Greatest Legends" looks back at golden boys Ben Hogan, Bobby Jones, Byron Nelson, and Sam Snead, among others. And "Golf's Greatest Women" looks at the women who have dominated golf headlines through the years. As is par for the course in any good documentary, program includes slice-of-life archival footage and current interviews with golfers as well as those who follow the sport. Also available from Warner is "Golf: The Greatest Game," a greatest-hits celebration hosted by Joseph Campanella.



EDUCATIONAL

"The Magic Of Cells," Allied Video Corp. (800-926-5892), approximately 30 minutes, \$29.95.

Part of the Allied's "Assistant Professor" series, cleverly conceived program spells out the biological ABCs of cells and their primary functions in a relatively low-tech manner. The lesson basically breaks down into three primary parts: defining a cell, exploring the three distinct parts of animal cells, and examining the diversity of cells. Following any good professor's curriculum, the program's creators implement a variety of audiovisual techniques in their presentation, among them live-action video, microscopic images, computer animation, display of technical words on the screen, and a quick review session. Audience is unquestionably limited, but video will fit comfortably in the educational or health store aisles.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Billboard

FOR WEEK ENDING MARCH 11, 1995

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan						
★ ★ NO. 1 ★ ★						
1	1	2	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
2	2	51	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
3	3	14	HELL FREEZES OVER ▲ Geffen Home Video 39548	Eagles	LF	24.98
4	9	2	REDNECK STOMP Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
5	4	22	BARBRA-THE CONCERT ▲ Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
6	6	73	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	5	15	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video 39541	Nirvana	LF	24.98
8	7	24	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
9	8	26	THE 3 TENORS IN CONCERT 1994 ▲ Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
10	13	45	LIVE Curb Video 177706	Ray Stevens	LF	16.98
11	10	14	WOODSTOCK '94 ▲ PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
12	12	15	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
13	11	6	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
14	14	14	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
15	16	18	THE GATE TO THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
16	15	17	BIG ONES YOU CAN LOOK AT ● Geffen Home Video 39546	Aerosmith	LF	24.98
17	19	18	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
18	18	40	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
19	24	70	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
20	20	97	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
21	22	130	REBA IN CONCERT ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
22	17	141	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
23	21	20	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
24	23	72	GREATEST HITS ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
25	27	23	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
26	25	65	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
27	29	65	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
28	26	15	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
29	30	107	I STILL BELIEVE IN YOU ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
30	31	40	INDIAN OUTLAW ● Curb Video 77708	Tim McGraw	LF	9.98
31	RE-ENTRY		BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
32	28	26	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
33	40	3	AN EVENING OF SONGS Epic Music Video SMV Enterprises	Luther Vandross	LF	19.98
34	34	97	DELICATE SOUND OF THUNDER ▲ Columbia Music Video SMV Enterprises 24 V-49019	Pink Floyd	LF	24.98
35	36	58	DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19 V49164	Michael Jackson	LF	19.98
36	38	40	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
37	RE-ENTRY		TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
38	35	2	MTV'S THE YEAR IN ROCK: 1994 MTV Music Television SMV Enterprises 49646	Various Artists	LF	12.98
39	RE-ENTRY		SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.98
40	37	51	VULGAR VIDEO WarnerVision Entertainment 50345-3	Pantera	LF	16.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

Pro Audio



Producers Galore. Five of the top producers in the business were honored by NARAS at the second annual Grammy Producers Forum, held at the recent National Assn. of Music Merchants convention. Shown, from left, are Andy Johns (Van Halen, Ozzy Osbourne, Rod Stewart, Led Zeppelin, the Rolling Stones), MCA Records/Nashville president and four-time Grammy winner Tony Brown (Reba McEntire, George Strait, Vince Gill, Wynonna, Trisha Yearwood), forum moderator and seven-time Grammy winner Phil Ramone (Frank Sinatra, Barbra Streisand, Billy Joel, Paul Simon), Bill Bottrell (Michael Jackson, Traveling Wilburys, Madonna, Tom Petty, Sheryl Crow), and Joanna Nickrenz, a Grammy classical producer of the year honoree.

AUDIO TRACK

NEW YORK

BOSTON-BASED world music outfit **Shodjah** was at Room With A View working on an upcoming project. **Alvaro Alencar** engineered behind the SSL 4064 with G computer . . . Arista recording artist **Curtis Stigers** was at Bass Hit Recording working on his upcoming release. Stigers produced and **Dave Darlington** engineered behind the SSL 4000E. Assisting was **Phil Pagano** . . . **Richard Barone** was at the Magic Shop mixing his contribution to "For The Love Of Harry," the upcoming **Harry Nilsson** tribute album from BMG/Music Masters. **Mike Rathke** co-produced the sessions . . . Radioactive Records act **the Ramones** set up shop at Baby Monster Studios to record a new album for the label. **Daniel Rey** produced the sessions with the help of engineer **Bryce Goggin** and second engineers **Ian Bryan** and **Tom Lester**.

LOS ANGELES

CHICAGO WAS AT the Record Plant working on its upcoming big-band album. Producing the sessions was **Bruce Fairbairn**, while **Erwin Musper** engineered behind the 72-input SSL 4000 G Series console. **Robbie Steiglitz** assisted . . . At Ocean Studios, producer **Maurice White** was in working on a Kalimba International project with the band **Dajiman**. **Paul Klingberg** engineered the sessions behind the 56-input Neve 8108, while **Mark Uehlein** assisted.

NASHVILLE

RIVER NORTH recording artist **Chris James** was at LSI Studios working on his debut project for the label. **Mick Lloyd** and **Mike Daniel** handled production and engineering chores . . . Asylum Records artist **Emmylou Harris** was at Woodland digital working with producers **Daniel Lanois** and **Malcolm Burn** on an upcoming release for the label . . . MCA recording artist **Joe Ely** was at Soundstage working on an upcoming release with producer **Tony Brown**. **David Leonard** engineered the sessions behind the SSL 56-input G Series console. **Mark Ralston** assisted . . . Polydor Recording act **4 Runner** was at the Music Mill working on mixes and overdubs for its upcoming debut release. **Buddy Cannon** and **Larry Shell** produced the sessions while **Marty Williams** and **Grahame Smith** engineered.

OTHER LOCATIONS

AT SOUNDHOUSE in Seattle, Elektra recording act **Pilot** has been working on an upcoming project with producer **Joe Chicarelli**. **Scott Benson** assisted on the sessions . . . Wax Trax!/TVT recording group **Sister Machine Gun** was at WarZone Recording. Co-producing the sessions were **Van Christie** and **Chris Randall**. Christie engineered with assistance from **Jason McNinch** . . . **The Phil Woods Quintet** was at Red Rock Recording in Saylorsburg, Pa., recording its latest release. Producing the sessions was **Bill Goodwin**, with **Kent Heckman** engineering . . . Arista Records' **the Bogmen** were at Studio D in Sausalito, Calif., working on their debut for the label with producer **Jerry Harrison**. **Karl Derfler** engineered with assistance from **Larry Brewer** and **Mike Cresswell**.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Robert Palmer Mines The Deep Blues Fat Possum Label Records A Living Tradition

BY BRADLEY BAMBARGER

OXFORD, Miss.—Paul Jones, Big Jack Johnson, and Sam Carr are a mite slow getting going this morning. Maalox and cough drops are now the order of the day, so the beers won't be cracked open until at least around noon. But even though the 50-something musicians are brewing slowly, the blues is in 'em and it's got to come out.

The author of the seminal study "Deep Blues," music journalist and producer Robert Palmer knows as much as anyone the subtleties of capturing the primal, powerful sounds of the blues. Channeled via a community tradition a hundred years old, the music is mystical, and its makers are true griots—not to be hurried or fussed with. The bywords for these sessions are patience and trust.

"The best thing is to let 'em get going and stay out of the way," Palmer says. "We just let 'em play, run a lot of tape, and pick the hot performances later . . . I've had experience with country blues artists in the studio before and having them freeze up because that scene is just not what they're about."

"We're trying to cop a whole atmosphere," adds Robbie Norris, Palmer's engineering partner. "If we try to be too 'studio,' we're going to lose it. So we're not out there adjusting mikes all the time. We just make it work with what we've got."

Palmer and Norris are in Oxford working on a spate of future releases for the Fat Possum label based here. Over the past few years with Norris, Palmer has helped craft for the label such awesome records of living blues as Junior Kimbrough's "Sad Days, Lonely Nights" and R.L. Burnside's "Too Bad Jim." The spiritual descendants of such northern Mississippi giants as Fred McDowell, Kimbrough and Burnside recorded their initial albums of raw, rural electric-trance blues at Kimbrough's juke joint near Holly Springs, Miss.—a venue steeped in atmosphere but not exactly conducive to pro audio.

"At Junior's, someone's always screaming or talking over in the corner, which I guess is cool in a way," Palmer says. "But the floor is concrete, too. Really, anything good soundwise about those records is more thanks to Robbie than to the quality of the room."

The current sessions are being conducted at the bare-bones Jimmy's Auto Care studio near downtown Oxford. The advantage of Jimmy's is that while it's still funky, it lacks the nightlife anarchy of Kimbrough's juke joint. Everybody concerned can concentrate here and get down to business. Burnside, for one, uses the studio as a home away from home a few days a week for rehearsing and writing. "With 13 kids, there can be a lot of distractions," says Bruce Watson, owner of Jimmy's Auto Care and a producer/engineer of several Fat Possum releases. "R.L. won't be bothered here."

The session at hand is for singer/guitarist Jones' first album. Guitarist



Producer Robert Palmer, at right, and engineer Robbie Norris at work in Jimmy's Auto Care in Oxford, Miss. (Photo: Lauri Lawson)

Johnson and drummer Carr played together as part of the Jelly Roll Kings in years past, and Carr and Jones have worked together live. But Johnson's guitar adds a bold new element to Jones' country blues, and on the first tentative take of "Digging My Potatoes" things don't seem to gel quite to everyone's satisfaction. Palmer gently suggests a second take—and after playback of both, everyone agrees that the second, more aggressive version is best. With that, Johnson turns to slide guitar for Jones' "Kitty Cat," and the session begins to rock.

The down-and-dirty recording setup of Jimmy's Auto Care suits the essence of this music, and Palmer and Norris will work long days to record a year's worth of Fat Possum releases in two or

three weeks. Norris is tracking the sessions live through a Mackie 1604 console onto two linked Alesis ADATs.

"Of course, I'd love to record this with a Studer 800 through a Neve board in a remote truck outside," Norris says, "but the budgets for these albums don't allow those kinds of luxuries. We spend less on all these records than what a major label spends on one dance remix."

Norris and Palmer will mix the tapes this spring at Quad Recording in New York, where Norris is chief engineer. It's in the mixing stage where most of the emphasis on sonic aesthetics takes place, according to Norris, who uses compression, equalizers, and various filters to help create a sonic image of depth and relative clarity. "It really is one of those 'fix it in the mix' sort of things," he says.

All the Palmer/Norris productions for Fat Possum have been mixed in a day or two; the only exception being unorthodox slide guitarist CeDell Davis' first album, "Feel Like Doin' Something Wrong," which took longer because of his idiosyncratic tunings and strange tonalities. "Getting that weird guitar sound to work took a lot of effort, plus we had so many options," Palmer says. "We had him going through two amps in two different

(Continued on next page)

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

GERMANY

AMS-NEVE is opening a German office in March run by six staffers currently employed by Siemens company BFE.

"We will be able to improve the level of service through greater resources for sales and technical support and pro demonstrations," says AMS-Neve marketing manager **Jim James**. "We'll also be able to get more feedback from the market in terms of what it requires."

The office will be headed by director **Claus Schellenberg**, who will report to AMS-Neve European sales manager **Greg Cluskey**.

James says the development would not be followed by similar moves in other countries. "The German market and the relationship we have with the Siemens distributor there makes it sensible for us to streamline the decision-making process," he adds.

There are now 15 AMS-Neve digital desks in the country, with Radio Bremen ordering a Logic 1 fitted with a 16-output AudioFile for radio drama and chamber music programming.

NETHERLANDS

WISSELOORD STUDIOS IN HILVERSUM has bought the first SSL SL9000 console in Europe. Due for installation in Studio 1 in April, the 72-channel desk will aid project interchangeability between the studio's other SSL rooms, according to MD **Bart Sloothaak**.

"Studio 1 is the biggest room, but we also have a large mix room with a 72-channel SSL," he says. "Because the signal path of the SL9000 is so good, I also want to be able to use it for recording."

"I've been waiting to make a decision on a new desk for almost three years, and I couldn't make up my mind," adds Sloothaak. "When the SL9000 came out, I went to Oxford and realized it was exactly what I was looking for."

THE ORGANIZERS OF THE International Broadcast Convention '95 claim that nearly 270 exhibitors, 35 of which are IBC first-timers, are already confirmed for the first incarnation of the show as an annual event. The call for papers has generated 143 submissions to date from 28 countries, and an exhibitors' workshop is planned for May at the RAI in Amsterdam in which exhibitors can meet the organizers, subcontractors, and RAI staff.

ROBERT PALMER MINES THE DEEP BLUES

(Continued from preceding page)

rooms at the same time; we had a direct guitar track; and we had a mike trying to capture the hum of the windows from the guitar tones, too."

"Feel Like Doin' Something Wrong" will be reissued this spring as part of Fat Possum's new partnership with Capricorn Records. Several of Fat Possum's other early '90s recordings—including "Sad Days, Lonely Nights" and "Too Bad Jim"—are already back in stores via Capricorn. The albums Palmer and Norris are recording now should start rolling out with the summer. One of these records will feature 24-year-old guitarist David Thompson's band, which was in Jimmy's Auto Care cutting its first Fat Possum al-

bum days before the Jones session. According to Palmer, Thompson is part of a generation of young Mississippi musicians who combine the regional blues tradition with more modern rhythmic influences, such as soul and funk.

Other sessions during this go-around will include more group work with Burnside. The design for these, Palmer says, will center on giving further electric ensemble context to Burnside's country blues, following the lead of Leonard Chess' revolutionary work with the bands of Muddy Waters and Howlin' Wolf. Also, Davis will be recorded solo, in some instances with his otherworldly guitar style mutated through various effects. "I played with

CeDell in a juke joint once, and he played the whole night through a phase shifter," Palmer recalls. "It was wild. I guarantee you've never heard anything like that."

Such melding of tradition with experimentation is what keeps the blues exciting and on the edge, Palmer says. And, he adds, the work of a Davis, Burnside, or Kimbrough has the appeal of any sublimely untamed music. "The sound is so slashing and chaotic that a lot of this stuff is really sort of punk rock," Palmer says. "The records we make might almost get over more to the kids who are into abrasive, dissonant guitar bands than they would to the typical blues fan."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 4, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/Warner Bros.)	BABY Brandy/ K. Crouch (Atlantic)	OLD ENOUGH TO KNOW BETTER Wade Hayes/ D. Cook (Columbia)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	BIG POPPA/ WARNING The Notorious B.I.G./ (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	PACHYDERM (Cannon Falls, MN) Lou Giordano	HIT FACTORY (New York) Rick Travali
RECORDING CONSOLE(S)	SSL 6072E/G	Trident 80B	Trident Vector 432	Neve 8068	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Alesis ADAT	Sony 3348	Studer A827/A820	Studer 800
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	JBL	Westlake BBSM 15	KKRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	SSL 8000 with Ultimotion	Neve VR60	Trident Vector 432	SSL 4064E	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S)	(Noise reduction)	Studer A820	Alesis ADAT	Studer A80 Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Augsperger	JBL	Westlake BBSM 15	Yamaha NS10	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 499	Ampex 499	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	HIT FACTORY Calton Batts
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing

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Billboard's 1995

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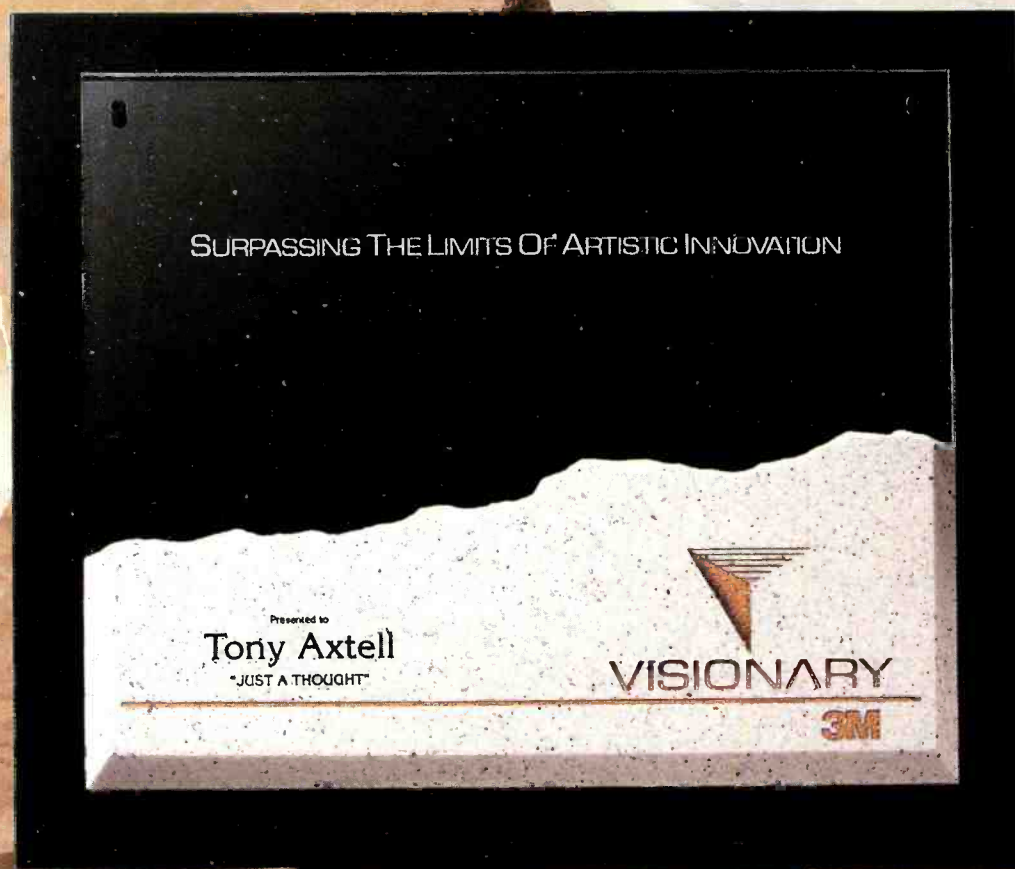
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ITA *At* 25

A quarter century on, the dynamic trade-group remains expert at keeping its diverse, globe-spanning members in the center of the mix.

by **PAUL VERNA**

Not even the most forward-looking visionary could have predicted that a tiny, homespun coalition formed to recommend standards for consumer audiocassette lengths would grow into a global trade association representing the interests of the largest, most diverse and most influential manufacturers in the world.

The story of how the ITA (we'll get to the meaning of the acronym later) underwent this dramatic 25-year evolution attests to the foresight and leadership abilities of its founder, Larry Finley;

his successor, Henry Brief; and the association's new executive VP, Charles Van Horn.

Today, the ITA consists of 450 member companies scattered throughout the world. Beyond a core group of magnetic and optical recording-media manufacturers, the Association's membership comprises raw-materials suppliers, process-equipment manufacturers, program-rights holders, recording- and playback-equipment manufacturers, and audio- and video-duplicators/replicators. The ITA is headquartered in New York, has offices in London and interacts with sister organizations in other territories.

The three men responsible for growing the ITA to its current level and keeping it in the forefront of technological change have always embraced new configurations, new media and new trends—with an eye toward better serving its membership.

When video entered the picture in the early '70s, the ITA was among the first industry groups to welcome the medium into the mix. Later, when the video laserdisc and audio compact-disc emerged as promising new formats, the ITA understood that these new media did not immediately threaten the existence of analog tape. In fact, many of the companies that had developed audiotape and videotape were also leading the way in the digital domain, and they expected both mediums to coexist, as they have for the past 15 years.



Charles Van Horn, executive VP, ITA

The ITA was also swift in recognizing its own shortcomings. For example, Brief realized in the early '80s that the group's name, the International Tape Association, no longer accurately reflected the realities of the marketplace. Accordingly, Brief suggested changing the name to the International Tape/Disc Association, a tag that he and other board members agreed would not become obsolete in the foreseeable future.

They were wrong, as Brief explains. "Back in 1980," he says, "we fully expected there would be three different, non-compatible videodisc formats, so I went to the [ITA] board and asked them to change the name of the association to International Tape/Disc Assn., which they did, with only one dissenting voice.

That man, in all of his wisdom, voted against it and said, 'Hey, what are we going to do? Every time a new format is invented, we're going to change our name? Well, this man was a hell of a lot more forward-reaching than we were.'

With floppy discs, computer tape and magneto-optical discs in the product mix of many ITA members, the Association is once again re-examining its name, now under the leadership of executive VP Van Horn. He says, "We have a 25-year investment in the name ITA. What we are exploring—and hopefully announcing in March—is a recommendation to our board that we have a short descriptor that would go along with ITA. I think you will still see ITA in the globe, which has been used since 1970,

Continued on page 76

The *Shape* Of **TAPE**

Analog lives, but increasingly the name of the game for manufacturers is adapting to the digital shift. by **STEVE TRAIMAN**

The professional tape market is adapting nicely to the gradual shift from analog to digital mastering and replication for both audio and video products. The industry is moving into optical media at the same time, with a varied sense of urgency. A look at major manufacturing sources here and abroad provides an insight into corporate philosophy and a very healthy marketplace. Cost pressures are intensive, however, due to significant raw materials increases (see separate story, this section).

The Recording Industry Assn. of America (RIAA) reported record sales net of returns for the first six months in all formats, a trend which was expected to continue when year-end figures are confirmed very soon. While CDs took the lion's share of the market, analog audiocassettes are still a significant factor, and even 12-inch vinyl made a modest comeback. An estimated 600 million prerecorded videocassettes were shipped to the consumer market in 1994—another record output—exclusive of growing corporate and educational sales.

At Ampex Recording Media Corp., Phil Ritti, VP, pro audio and video, reports "good health in the pro-audio business, with analog 499 Grand Master Gold continuing to grow for high-end multi-track applications and mixdowns." He acknowledges a gradual transition toward digital, but points out that "there's still a very strong artistic preference for the 'sound' of analog tape, with smaller digital modular devices for special projects and more incremental recording in digital where we've seen double-digit increases in volume."

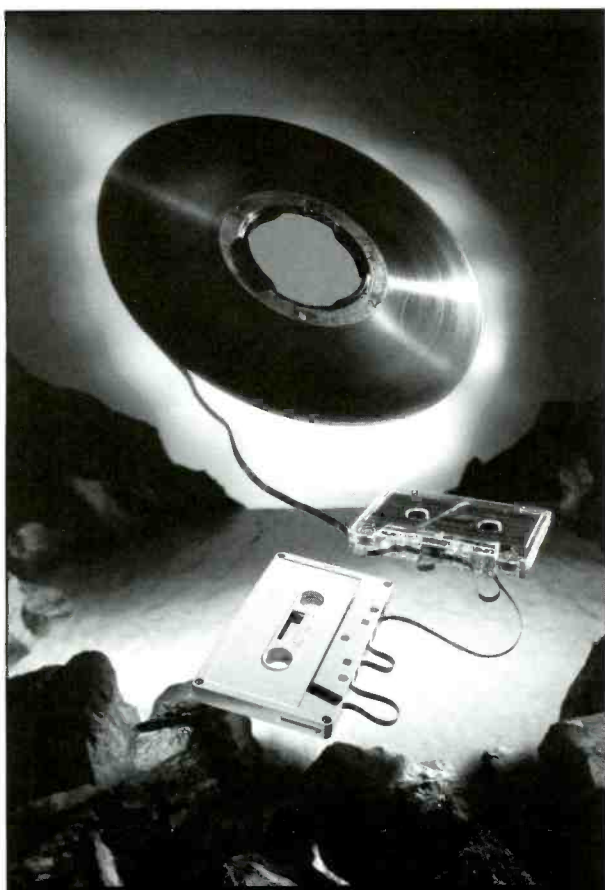
A "PACK-OUT" WITH ALESIS

In digital, he notes growth in the Ampex high-end open-reel 467 series and digital U-Matics. DAT (Digital Audio Tape) is expanding for a variety of applications, available in 15, 30, 46, 60, 90 and 120-minute lengths in several different packaging configurations. "An exciting newcomer is our digital 489 SVHS-based 1/4-inch format for the Alesis system, a very successful product for the pro-audio



Going for Gold: Ampex 499 analog tape

Continued on page 82



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Confronting The Cost Demon

With production capacity already "maxed out," manufacturers now struggle to hold the line against "obscene price increases" for materials

by **STEVE TRAIMAN**

While the pro audio and video industry had its biggest year ever in volume sales in 1994, profitability was a disaster for every manufacturer. The culprit was simply an escalation of costs in raw materials for every element of the audio and video tape, shell and packaging. BASF had its first price hike in 60 years, 3M its first in 14 years, and every other major player has—or soon will—pass along some of these costs to studios and duplicators—and eventually the consumer.

As Don Rushin, 3M marketing and international director, pro tape, points out, "In 1994, PVC resins were up 28%, cobalt for coatings up 67%, aluminum for audio- and videocassette flanges and hubs up 21%, polyester backing up 7%, and a combination of paperboard and plastic resins for all packaging up 19%."

According to plastics-industry sources, in the last two years, PVC resins have gone up for a metric ton (2,200 pounds) from \$460 in February 1993 to \$590 in February '94 and another 59% to \$940 by year-end. High-density polyethylene for shrink-wrap and other uses, which sold for 32-to-34 cents a pound in January

quality control.

"For our new technical products in the digital domain, we've put in a \$20 million state-of-the-art coating line for new metal-particle products like Betacam SP. We're investing both dollars and engineering 'brains' to make new products very efficiently." Admitting they had reached the point of inability to absorb all significant raw materials' cost increases, Ritti confirmed the first Ampex price increase in seven years for pro-audio products this January, from 3% to 5% for most analog and digital lines.

PAPERBOARD AND PALLETS

"Our polyester supplier alerted BASF to 'obscene' price increases for '95 on top of significant cost hikes last year," recalls Terry O'Kelly, BASF director of sales for pro products. "We produce our own chrome for coatings but have seen everything else go up, from seven increases in paperboard for packaging and inserts last year to the cost of wooden pallets!" Observing that BASF will celebrate the 60th anniversary of its discovery of magnetic recording media this year, O'Kelly says, "Prices have



From left: 3M's Don Rushin; Ampex's Phil Ritti; BASF's Terry O'Kelly; Sony's Joe Tibensky; TDK's Doug Booth

'94, was up to 48-to-51 cents as of mid-December, with a further increase expected this first quarter.

Rushin notes a greater demand and some controlled capacity, with a long lead time necessary for new plant construction. "We've learned to improve productivity in the manufacturing process as we've been in multimedia for a long time," he notes. "For example, we're running coaters at faster speeds and eliminating waste while improving automation. In this highly competitive pro market, we've absorbed all these materials' increases until now. But for the first time in 14 years, we had to bite the bullet last November with a 2 1/2-to-4% price increase for pro tape, depending on the format. At this point, we hope to hold the line for the foreseeable future." In the U.S., 3M has major recording-media manufacturing facilities in Hutchinson, Minn., Menomonee, Wis., and Irvine, Calif.

INCREASED SPEED AND YIELDS

At Ampex, Phil Ritti, VP, pro audio and video, confirms that all raw-material costs are way up for virtually every element involved in their audio-, video- and instrumentation tapes manufactured in Opelika, Ala. "The job of any manufacturer is to increase productivity," Ritti observes, "but with a mature product like tape, there's only so much you can do in cost cutting. We've increased our coating-line speeds gradually and have had our biggest success with increased yields through improved

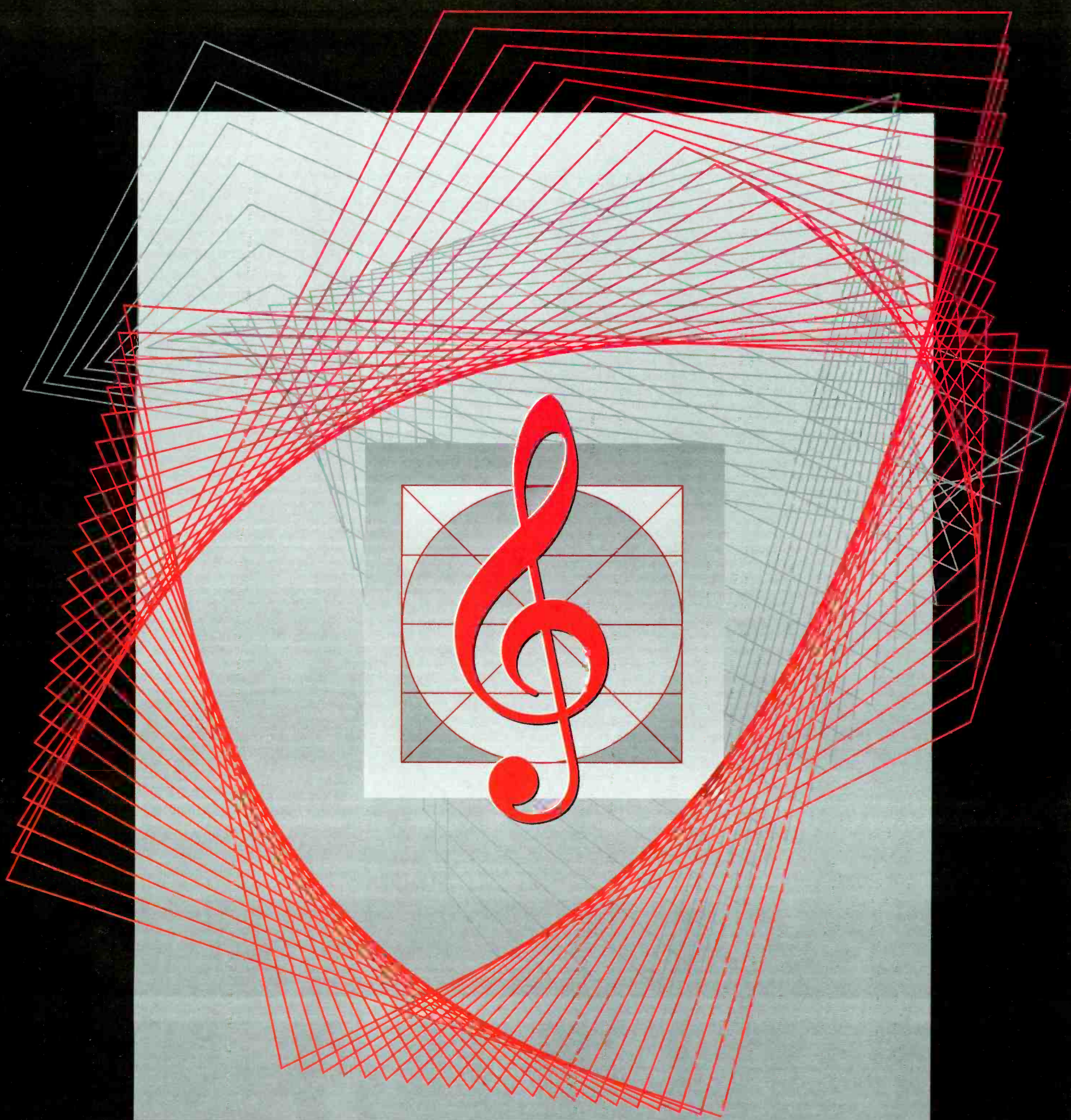
only gone down for the consumer, and have remained pretty stable for the studios and duplicators, but it's time they go up for everyone.

"Costs are overwhelming production efficiency, and we can't absorb them any more as we're all living on very thin margins. At our magnetic-media plants in Munich and Willstaett, Germany, we're continuing to refine our processes to run at the fastest speed in the industry, seven days a week." BASF has never had a price increase in six decades of manufacturing, he says, but at press time a letter was being worked out to alert customers "for a price increase likely to be over 5% on the average."

EXCHANGE-RATE DETERIORATION

Sony has major record-media plants in Carrollton, Ga., Pittman, N.J., and Portland, Ore., and a significant investment in the DADC (Digital Audio Disc Corp.) operation in Terre Haute, Ind. "We've seen all our raw materials' costs go up the last few years," confirms Joe Tibensky, marketing director, recording media. "In addition, we've seen the U.S. dollar/Japanese yen exchange rate deteriorate over the same period. We had our last price increase in July '93 for both audio and video metal products, and a 3% increase on some products like U-Matics last June. For the industry's sake, we'd like to believe that these vital price increases will hold up."

Continued on page 90



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ITA At 25

Continued from page 73

although it has a more modern look to it today (see logo). But you may find around that globe, for instance, a descriptor that calls us 'the international recording-media association...'

"It's really recording media that we're all about," adds Van Horn. "We do not want to get in the trap of adding magnetic or optical to the name, only to have to deal with this again 10 years from now."



Henry Brief, ITA general consultant

By then, the ITA will be in the "undefinable, outer reaches of everything that's now being described as cyberspace," according to Brief. He says, "That's a niche that we ought to fill. One of our great strengths has been the diversity of our membership, and I think we ought to keep on going. As we expand into satellite broadcasting, that's where we ought to go.

As we expand into multimedia, that's where we ought to be. As a matter of fact, we ought to be there waiting to welcome those who come in."

STATISTICAL SURVEYS

If it pursues its current course, the ITA will inevitably continue to find itself at the center of the recorded-media industry. The Association participates in a constant give-and-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotape and videotape, floppy discs, computer tape, magneto-optical discs and compact discs in all categories—audio, CD-ROM, etc.

These statistical programs are "something that a trade association can provide which the member companies themselves

Finley had no idea his little association—which he and his wife, Betty, started on the living-room table—would mushroom into the 450-member body it is today.

could not," says Van Horn.

The ITA also holds an annual meeting in March covering general developments in recording media. For instance, this year's meeting will provide a forum for debate on the new digital video-disc format. At that panel, representatives from the Toshiba-Time Warner consortium—and possibly the Sony-Phillips camp—will discuss DVD with members of the mastering and manufacturing community, according to Van Horn.

A MEETING FOR MOMS

In addition, the ITA offers technical programs for members interested in obtaining specific information about techniques, processes and developments in their particular areas. The centerpiece of these technical programs is the Magnetic and Optical Media Symposium, aka MOMS, which has been held annually for the past seven years.

The only ITA event for which technical papers are submitted

Continued on page 78

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ITA At 25

Continued from page 76

ahead of time, MOMS started as a 50/50 split between magnetic and optical developments. Now, says Van Horn, the mix has shifted in favor of optical media, which is seen as growing more rapidly than magnetic.

ITA's other events include Replitech, a duplication-and-replication trade show it co-sponsors with Knowledge Industries Publications Inc. Now in its fourth year, Replitech has been so successful that it has outgrown its current site, the Santa Clara Convention Center in Santa Clara, Calif. Starting in June 1996, Replitech—which last year was attended by approximately 3,500 people—will move to a larger facility, possibly the nearby San Jose Convention Center.



ITA founder Larry Finley

REPLITECH ASIA

Replitech has also expanded internationally. Last year, a European show was added in Munich in April. Attended by nearly 1,600 people, the European Replitech this year moves to Vienna, where approximately 2,500 attendees are expected.

This year, for the first time, Replitech will also be held in Asia. Scheduled for Oct. 24 to 26 in Singapore, Replitech Asia reflects not only the increasingly global orientation of the recorded-media industry, but also the emergence of Southeast Asia as a

The Association participates in a constant give-and-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotape and videotape, floppy discs, computer tape, magneto-optical discs and compact discs in all categories.

vibrant market for tapes and discs.

"You need to have an Asian presence," says Van Horn. "There is an emerging market there that's a strong market, and we think there's a great need for a trade show there to reach replicators and duplicators in the Pacific Rim."

NOVEMBER UPDATE SEMINARS

Another ITA event series is its Update Seminar, held every November for one day. "We ask a spokesman from each segment of the industry—whether it be blank tape, video duplication, audio duplication, CD replication, etc.—to give us a state of the industry report," says Van Horn of the Update Seminar. "Not a report on how their particular company did, but a report on how the industry did during that year. How that compared to the previous year, and what the forecasts are for the year to come. So that one-day seminar can give you a benchmark of the entire industry."

Continued on page 82



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AMPEX

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Associative ANECDOTES

Asked to recall anecdotes from their association with ITA, founder Larry Finley, departing executive VP Henry Brief and newly appointed executive VP Charles Van Horn told Billboard the following...

Larry Finley

"At our first seminar, in Washington, D.C., the guest speaker was Art Buchwald. The place had a capacity for 300 attendees. How many people did we have? Thirty-six. That was in 1970.

"Then, the second one was in Tucson, and we had the only hotel in town, which was really not a hotel but more like a big motel. They had one meeting room around the pool, so we had to have the sessions in the meeting room, then have a half-hour break so they could reset the room for lunch, and then reset it after lunch back to the session. About 150 people showed up at that one, and it poured like hell!"

Henry Brief

"I keep telling the story that at the first ITA seminar I attended after joining ITA—this was in San Diego in March of 1980—somebody whose name I can't even remember, who I think at that time was with Magnavox, was one of the speakers, and he talked about what a crazy business the home-video business was. How hard it was to make a sale. How little you made on a sale even after you made the sale. How your own company was physically cutting the legs out from under you by introducing stuff that obsoleted what you were on the street trying to sell.

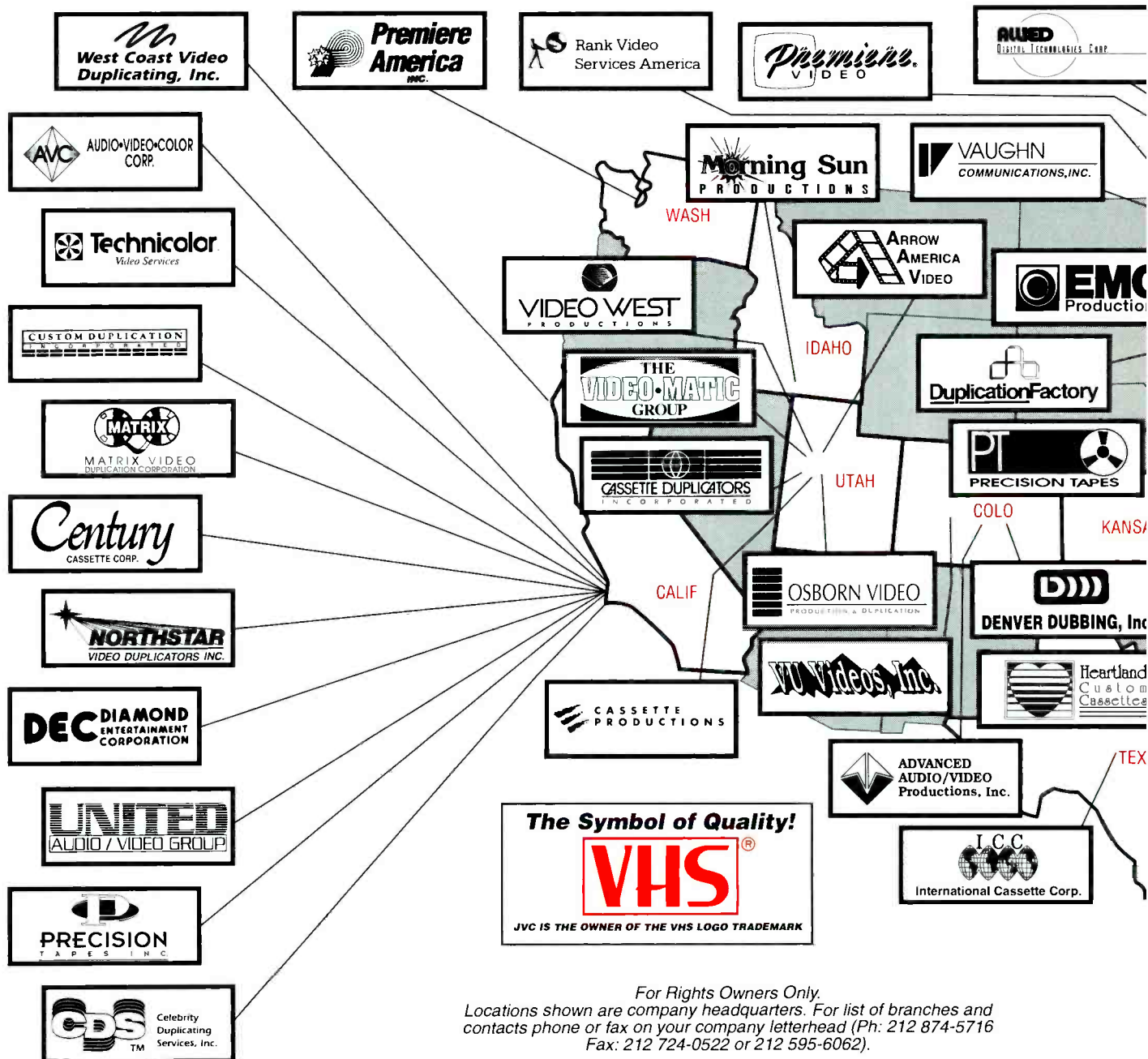
"And then he paused and said, 'On the other hand, being in this business, you get to meet a lot of interesting, fascinating, at times brilliant, people. You get to go to a lot of exotic places, like ITA seminars, for example. On balance, I'd have to admit it sure as hell beats owning a Taco Bell stand'..."

Charles Van Horn

"I have enjoyed working tremendously with Henry Brief for the last 11 1/2 years, and I made a comment at the meeting last March when the announcement was made to the group there in attendance that Henry would be retiring. I simply said that, as a testimonial of how much I've enjoyed working with Henry, everyone must agree that it has worked very well because I keep hearing his jokes over and over and over again. Many people only get to hear them once. But 11 1/2 years of Henry's jokes is a real test of one's endurance." ■

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ITA's 25th Seminar Reflects Diversity Of Media

Headlined "The Converging World Of Entertainment, Information, And Delivery Systems," the ITA's 25th Annual Seminar—scheduled for March 8 to 12 at the Westin Mission Hills Resort in Rancho Mirage, Calif.—will help its member companies navigate the rapidly changing currents of multimedia.

An "Information Superhighway '95" forum will analyze the first-year impact of digital-broadcast satellite transmissions; on-line services, the Internet and the Worldwide Web; video on demand; trends in the phone and cable industries; and content providers' views of electronic delivery of entertainment.

Then, an ITA session on optical media will attempt to answer the question: "Do new formats mean new opportunities?" At press time, that panel was scheduled to include presentations on the competing digital videodisc formats by Sony, Philips, Pioneer, Nimbus, Toshiba and Time Warner.

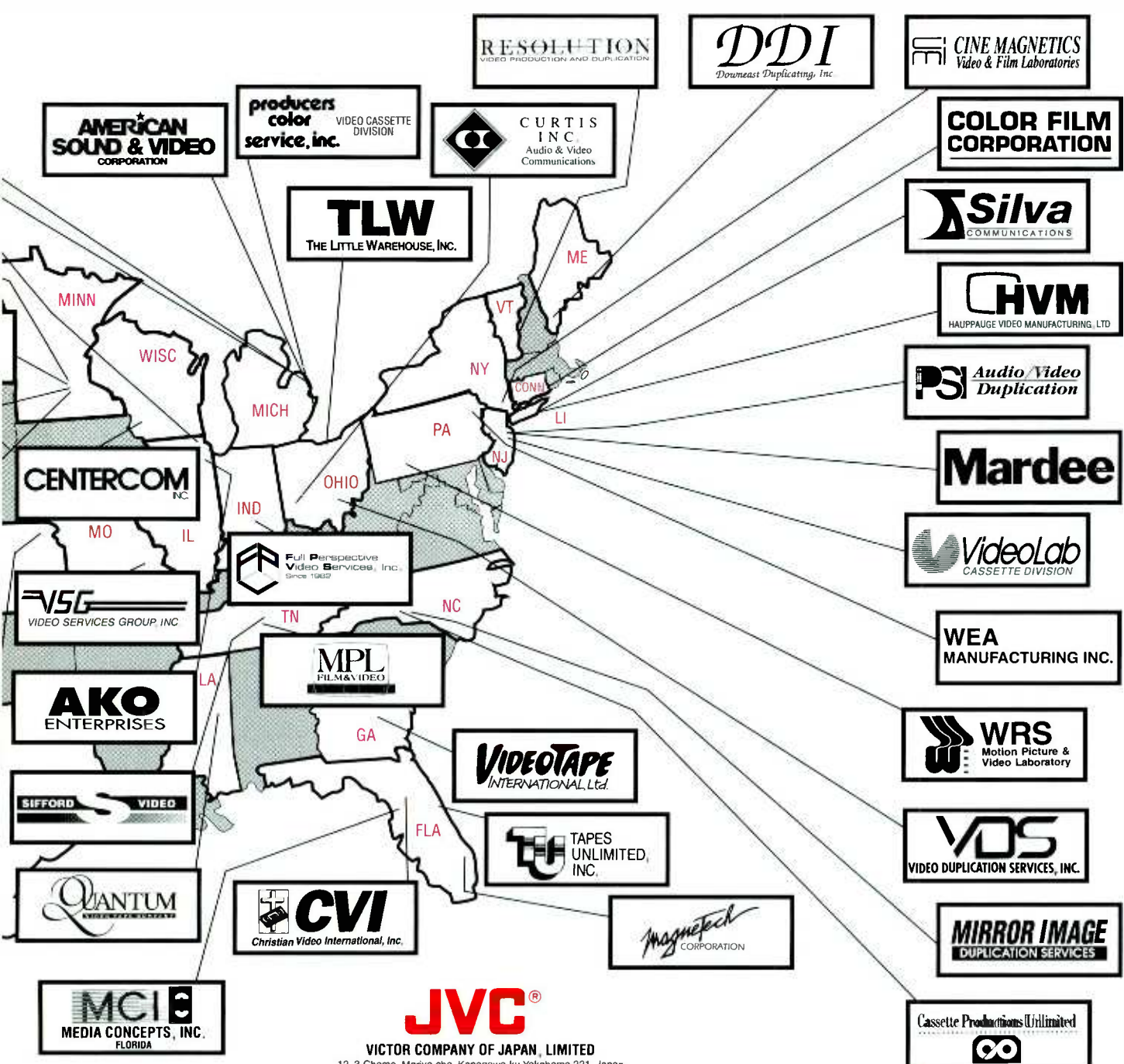
Always on the cutting edge of home video, the ITA will probe that industry's newest frontiers, from challenges posed to VHS by emerging optical formats to the state of the duplication industry to the incompatibility of various formats. In order to give attendees as broad an overview as possible, the video session will provide an overview of new formats and mediums, from DVD to video CD to interactive television.

Also on the ITA program is a forum on the digital information/entertainment industry. Among the topics...

- CD-ROM/CD: Where is the industry going?
- Scaling the media mountain: 10 lessons from the laserdisc experience; Intellectual-property protection in a digital world;
- Books on tape: Extending the life of analog tape;
- Snapshots of the information/entertainment consumer.

Appropriately, former FCC commissioner and current president of Hearst New Media and Technology Alfred Sikes will deliver the keynote address at the ITA conference.

While at the FCC, Sikes was instrumental in establishing a "video dial tone" service, considered a *sine qua non* for digital delivery of video programming. Sikes also advocated a digital high-definition standard, created an emerging-technologies research group and helped the U.S. achieve an advanced-communications infrastructure.—P.V.



PRO TAPE



ITA At 25

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ORIGINS OF THE ITA

The ITA was formed in 1970, when Larry Finley, having recently retired from a long and productive career in the record industry, heard from a top-ranking executive at Motorola that the Office of Consumer Affairs was receiving complaints from people regarding the new Philips audiocassette format.

Finley recalls, "I started opening up the letters, and what were they? 'We bought a 60-minute cassette and it only runs 30 minutes.' 'We bought a 30-minute cassette and it only runs 15 minutes.' There was no label that said, '15 minutes on each side' or '30 minutes on each side.'"

Since the government threatened to regulate the cassette industry if it did not regulate itself, Finley reasoned that manufacturers would be best served by an association that proposed labeling standards for the fledgling configuration.

Finley had no idea his little association—which he and his wife, Betty, started on the living-room table—would mushroom into the 450-member body it is today.

In fact, even later in the ITA's history, when it took on video,

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The Shape Of Tape

Continued from page 73

market," says Ritti. "It has set up a new 'project studio' market for work that formerly was only done in a professional studio." A special "pack-out" promotion includes an Ampex 489 tape with every Alesis machine, and there are similar arrangements with Otari and Studer for Ampex open-reel analog and digital tapes.

On the optical side, Ampex has plans later this year to introduce a CD-R (CD-Recordable) product for CD mastering as well as track and album "proofs," which more studios are finding very effective for their clients. While not an optical manufacturer at this time, "we've had strategic alliances with optical-format OEM suppliers for some time," Ritti observes, "and our position on future manufacturing will be a simple business decision based on demand."

DIGITAL WOODSTOCK

For 3M, Jim Hoskins, market development manager, pro audio, notes that the company maintains a key share of the pro mastering market with 1/2, 1

and 2-inch widths of all analog 996, 966 and 908 series tapes. On the digital side, 3M's new 275LE format was used on location at Woodstock '94, where analog would have been the choice for such a project a few years ago. Other new digital "hits" for 3M include AHD (Audio Hi8) cassettes for the Tascam DA88 machines, and ASD (Audio SVHS) cassettes for the Alesis and Fostex digital-audio multitrack recorders.

"Analog to digital is happening in the marketplace," Hoskins observes, "particularly in a shift from open-reel to DAT, where our orders are up for tracking sessions, mixdowns, back-ups and commercials." On the optical side, 3M's new plant in Menomonee, Wis., went on-line in September 1993 and is now running at close to full capacity for CD-ROM and CD-R, with the latter now offered in 63- and 74-minute versions. In Fremont, Calif., 3M has a major facility for magneto-optical high-density Data Discs. The company is looking more closely at MDs (MiniDiscs) as professional use in radio stations and studios widens, but is still evaluating the DCC (Digital Compact Cassette) market, says Hoskins.



3M's AHD 113 digital-audio mastering cassette

ARCHIVAL ENDORSEMENTS

At BASF Magnetics Corp., Terry O'Kelly, director of sales and marketing, pro products, reports strong growth in both analog and digital products last year. For analog,

the 911 series of 1/4- through 2-inch tapes expanded for both studio and archival uses, and the SM-900 maximum high-output tape "has received a lot of endorsements since its introduction last spring," he notes. In the digital domain, BASF last spring introduced its DM 931 mastering format, which O'Kelly terms "disappointing so far, as those studios using competitive tapes have found them satisfactory, and it's tough to get them to change. Unlike analog formats, where you have 'Good, better, best,' in digital all are 'very good.' We have seen double-digit growth for our DAT line, now offered in 15-, 30-, 60-, 90- and 120-minute lengths."

On the optical side, CD-R is rapidly growing, with a lot more interest from both studios and duplicators as client "proofs." Magneto-Optical Discs for data storage also are in demand, with both formats sourced from European suppliers. BASF invested in laserdiscs a while back and, should CD-R improve as a consumer medium in the future, BASF might get involved in manufacturing. Meanwhile, the company had one of its best years for both audio- and video-analog pancakes, despite "doom and gloom" forecasts several years ago that linear analog-tape formats would

Continued on page 86

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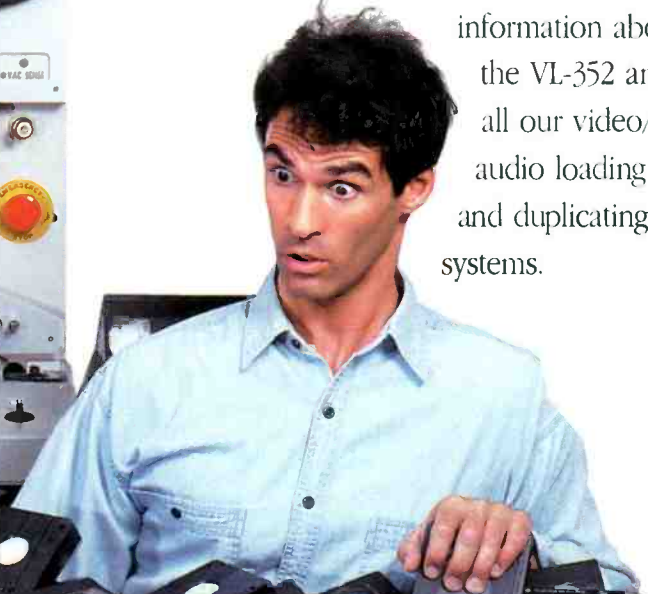
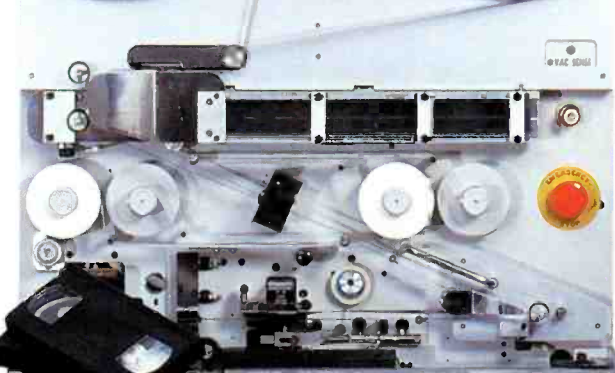
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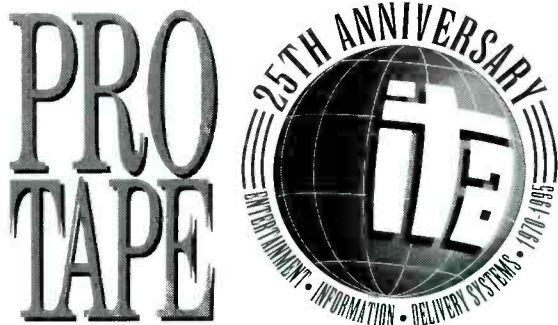
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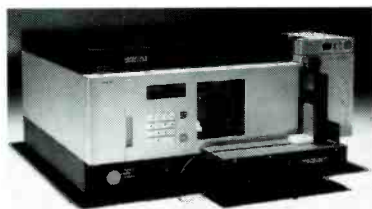
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It's Unreal: High-Speed Vid Duping Thrives In Niches

by DEBBIE GALANTE BLOCK

Sure, the mega-hit videos like "Snow White And The Seven Dwarfs" and "Jurassic Park" get all the attention. But, much of the growth in video lies in "how-to" and industrial/corporate programming. Although real-time duplication is still Hollywood's choice for duplicating theatrical releases, industrial programming, cartoons and even some low-budget films are more and more often being done in high speed. And most EP work is also being done in high speed, according to equipment manufacturers and video duplicators. No two duplicators who offer high-speed services



Hightree Media's VT-225 high-speed in-cassette VHS duplicator

have exactly the same reasoning for purchasing their specific equipment. However, all of them told Billboard that quality and consistency are key benefits to high-speed manufacturing. Most also said that for large orders, high speed is a necessity.

In the past few years, high-speed duplication has begun to receive respect for its quality. That respect was probably deserved long before, according to equipment manufacturers. But, unlike in the audio-duplication field,

where high-speed is generally done in the same general way on all systems, for video, four systems are available and all offer dif-

ITA At 25

Continued from page 82

Finley was not sure he was making the right moves. "But we actually goosed video into the industry with our first seminar, when we pitted Beta against VHS," he recalls.

The next milestone in the history of ITA came when Finley,

Starting in June 1996, ITA's Replitech convention—which last year was attended by approximately 3,500 people—will move to a larger facility, possibly the nearby San Jose Convention Center.

after 10 years of growing the Association, felt it was time for him to turn it over. The problem was, he couldn't find anyone whom he felt was qualified to take over. Enter Henry Brief.

Brief had served for 19 years at the Recording Industry Assn. Of America prior to joining ITA in 1980. It was during a June

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ferent processes. Here's a rundown of which high-speed duplication systems are available.

The Sprinter from Sony Electronics Inc., Montvale, N.J., has the most market penetration currently. It utilizes a magnetic printing process. In the last two years, Sprinter unit sales were up 70% and now have a current 'population' of more than 240 units, according to Michael McCausland, director of duplication products for Sony Electronics Inc., Montvale, N.J. "Sony attributes this growth to acceptance by major studios for home-video distribution," says McCausland.

Otari Corp.'s TMD is also experiencing a surge in growth, according to Robert LaViolette, sales manager of industrial products, at the Foster City, Calif., firm. Much of that growth can be attributed to improved, faster cycle times; the new TMD-700 MKIII offers a duplication speed of 7 meters per second. Or, customers can purchase a Speed Upgrade Package, which upgrades older TMD models to the same faster cycle times. "Rather than making our older machines obsolete, we are con-

Continued on page 88

Congratulations ITA

on your

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Anniversary

THANK YOU HENRY & ALL THE BEST

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Best Wishes to Henry Brief upon his retirement as Executive Vice President of the ITA.

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PRO TAPE



ITA At 25

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1979 RIAA board meeting that the seeds of Brief's involvement with ITA were sown. "People started talking about this new phenomenon called home video and what did that imply for them as record manufacturers," recalls Brief. "And there was a guy named Larry Finley who had started up ITA, and they were already involved in video. And so I went to visit Larry, and he answered all our questions."

Later, Finley asked Brief to return the favor by recommending a candidate to take over ITA. "I remember going back to the office and calling Larry, saying, 'Hey, if everything else could be worked out, would you be interested in someone like me?'" says Brief. "And he said, 'You S.O.B., I dropped the bait hoping you'd bite on it. What the hell took you so long!'"

Ironically, Finley had solicited Brief's advice before starting ITA. Brief recalls, "I remember his coming up to see me one day and asking me what did I think of somebody forming a tape association. And my comment at the time was, 'We need another association like we need another head.'"

The two worked together for a few years before Finley defin-
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The Shape Of Tape

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be eclipsed by digital and optical replacements by 1994.

DAT EXPANDING

For Sony Electronics Energy Products Group, Joe Tibensky, marketing director, recording media, emphasizes the company sees analog tape as flat or slightly declining, with digital formats surpassing analog by the end of 1995. Sony is only manufacturing digital products, with DAT demand continuing to expand, as well as the Dash 1/4 and 1/2-inch open-reel formats. "Our video-duplication business continues to grow in volume but is shrinking in dollars due to the competitive market," Tibensky observes. All four varieties of the BetaCam format dominate the video-production business, he claims. Sony's KN formulation for the high-speed Sprinters also does well in real-time applications for SP (standard play) duplication, as well as the growing EP (extended play) budget-video market. All video pancakes are manufactured in Dothan, Ala., with most pro audio formats imported from Japan.

On the optical side, Sony sees CD-R growing nicely, and MD for professional applications, and the M9000 pro mastering system. Magneto-Optical Disc demand is expanding rapidly, as storage capacity increases and manufacturing costs come down. "Media and format must match applications, with the added value of optical replacing tape at this point," Tibensky maintains. "We're well-positioned to take advantage of this shift during the rest of the decade."

TDK GOES DIGITAL

At TDK Electronics, Doug Booth, national industrial sales manager, reports a generally good year for both audio and video pancakes. "Volume set records, but profitability was in the toilet," he candidly admits. "Today, this business has buyers who never had to deal with anything except lower prices, and now everyone is facing reality." While all TDK pancakes for both audio and video are currently analog, the company is preparing to go to digital D-3 or D-5 formats down the line, with heavy testing under way at the mastering level. "In the U.S., our MFD floppy-disk
Continued on page 88



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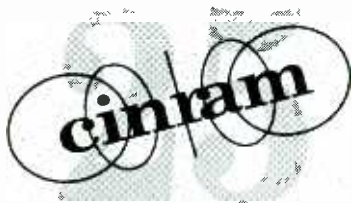
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Best Wishes
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PRO TAPE



ITA At 25

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itively turned over the reins to Brief. Now, the mantle is being passed again, as Brief retires and Van Horn—who joined ITA in 1983 in an operations capacity and soon rose to executive director—succeeds him as executive VP.

However, in the tradition of Finley—who remains involved in ITA as treasurer, board member, consultant and spiritual guide—Brief has no plans of breaking his ties to the organization.

“I’ve been appointed to the high and mighty and lofty and revered position of general consultant,” he beams.

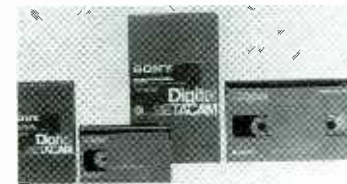
As the ITA closes an important chapter in its life and opens a new one, Finley, Brief and Van Horn remain as committed as ever to serving the needs of the recording-media industry, regardless of format. ■

The Shape Of Tape

Continued from page 86

plant in Irvine, Calif., does everything but coating,” Booth explains, “and our videocassette plant in Atlanta also goes up to the coating process.”

On the optical side, “TDK in Japan is the largest CD-R manufacturer in the world,” says Booth. “CD-R took off in the last 12 months, and we’ve seen



Multiple configurations from Sony



TDK offers a variety of CD-R media.

triple-digit increases the past year. We’re basically R&D oriented and get a lot of outside clients using our facilities.” For CD Video, he observes it’s not an overnight transition, but TDK has a heavy investment in all digital optical formats. He also notes substantial MD manufacturing in Japan, where the consumer market has really taken off.

“In the U.S., ‘mid-America’ doesn’t want a \$500 MD player you can’t take to the beach, or a \$20 MD,” maintains Booth. “Hardware has to come down to an under-\$100 playback unit with \$5 MDs before you see a consumer market here.” ■

High-Speed

Continued from page 84

tinuing to work with customers in adding value to what they already own,” LaViolette explains.

The first VT-225 high speed in-cassette VHS Duplicator has been shipped to Resolution, a duplicator in Burlington, Vt., from Hightree Media, El Segundo, Calif. This system, based on the same technology as the TMD, offers a contact-print method using a 1/2-inch VHS mirror tape to print copies onto conventional blank-chrome cassettes, according to Tom Burrows, High Tree VP of marketing. “VT-225 is compact and energy-efficient. It can be used in the same environment appropriate for real-time VCRs, and it costs less than other systems. Hightree’s technology

Continued on page 90



2:00 a.m. The band just found the sound they've been looking for. Everyone's rockin'. Except you. You're figuring out how to tell them the **HIGH OUTPUT** master you were using just **"crapped out."**

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DEMAND IT.



PRO
TAPE



High-Speed

Continued from page 88

promises to cut setup, operating, maintenance and materials costs," he adds.

And lastly, the advanced double-speed AG-6842 H system from Panasonic, Secaucus, N.J., is considered by some to be in the realm of real-time duplication, but it offers double production and is said to maintain 1X quality. According to Richard Nuffer,

product- and marketing-manager for Panasonic Duplication, the system "has received acceptance from many of the Hollywood studios for theatrical releases."

WHAT IT ALL MEANS

What does all this technology mean? As has often been reported in the past, video duplication is not a high-profit business. The profits are obtained because of the sheer volume of cassettes produced. So, to keep business profitable, duplicators need to offer the best production efficiency for the least money without sacrificing quality. William Shubart, president of Resolution, could not talk about the Hightree system at presstime, but Resolution does have three TMDs as well. "All large orders or short programming is done in high speed. It is not as productive to do longer programs in high speed," says Shubart. "However, when our real-time facilities get stretched, we have found innovative ways of using our TMDs. Our most demanding customers have never complained about high-speed quality, and none of them has ever specified what kind of duplication they prefer. They leave that choice to us."

Lloyd Dorfman of Vaughn Duplication Services, New York, N.Y., says, "High-speed duplication with a TMD system wipes

out 75% of quality-control time, because you know every cassette from one pancake will be the same. All orders of 2500 pieces and above are duplicated in high speed. As for our EP work, all of it is done on the TMD because the quality is better than it is in real-time. Eighty percent of clients do not specify real-time or high speed. High-speed quality is that good."

Although theatrical releases from Technicolor Video Services, Camarillo, Calif. are done in real-time, the company does much of its other SP programming and much of its EP programming in high speed on the Sprinter. Jim Pagliaro, VP of sales and marketing, feels that "There is no longer a disparity between high-speed and real-time quality. We decide which method of duplication we will use by weighing several factors; manufacturing time, turnaround time, and how we can best meet customer needs. Typically, longer programs are done in real-time."

HIGH-SPEED FEATURES

A lot of theatrical releases are done in real-time at Rank Video Services, Deerfield, Ill., as well. However, Rank has created Master Sharp duplication labels which are feature films duplicated in the EP mode on TMD's high speed machine. These films sell for less than \$10 apiece. "The line is doing well, and we also do a respectable amount of other work in the EP mode on the TMD," comments president David Cuyler. "A huge amount of our capacity is also being duplicated on the Panasonic 2x system. I feel it is the best combination of quality and efficiency offered in the video-duplication market. If there is any quality difference between the products produced on the Panasonic system versus the real-time systems, it is very marginal. In fact, I can't see it."

Allied Digital Technologies (the new company that resulted from the merger of Allied Film & Video and HMG Digital Technologies) of Detroit, Mich., is a Sprinter customer. According to Brian Wilson, executive VP of sales and marketing, "A significant percentage of the work we did in 1994 was in EP on the Sprinter. Requests for high-speed continue to be more frequent with customers who produce cartoons, animated features, promotion work and any other area where cost is a factor. Running in high-speed can offer a significant cost savings in tape. Also, because each real-time deck is a mini-manufacturing center, quality control is more difficult. With the Sprinter, product is generally more consistent. I think high-speed duplication will continue to figure more prominently into duplicators' expansion plans."

Pete Stock, president of Video Duplication Services, Columbus, Ohio, believes so much in the high-speed process that the company's new plant, currently under construction, has room for 12 TMDs. Right now, he already owns four systems and has another one on order. "Some of our EP customers ask us for TMD duplication specifically," explains Stock. "EP duplicated on a good TMD tape will give better quality than SP on a cheap tape."

Where does high-speed duplication go from here? "The newest area of growth for VHS duplication happens to be in the LP mode," says Sony's McCausland. "This format is being utilized by studios to increase distribution of sell-through product. Until now, EP duplication was the format chosen for the \$9.95 price-point product. Now studios can market better value and quality to their consumer by providing the increased track-width of LP, while still passing along a reduction in tape costs."

"Until last spring, this format was only available on consumer-level VTRs, with the inherent quality problems associated with non-professional recorders. Sony has developed an LP Mirror Mother VTR that allows these programs to be Sprinted at high speed, with consistent quality and Sprinter economies." ■

Cost Demon

Continued from page 74

STYRENE AND OXIDE HIKES

At TDK, Doug Booth, national industrial sales manager, observes that "When the industry had competition, it was for the cheapest pricing on both audio- and videotape products, and nobody built new plants. Now prices on all raw materials are going out of sight, there's record demand for all audio and video formats, and we're all maxed out with capacity. We've seen multiple hikes on styrene, base film and oxides that in the past we could absorb. And we've got an increasing gap between the U.S. dollar and both the Japanese yen and Korean wong. Cardboard and styrofoam for packaging are also way up, and there aren't too many places left to save a dollar without compromising quality."

Booth feels the TDK consumer division is likely to have to increase prices across the board very soon, as will the pro division for what is now an all-analog product line. Everything but the final coating process is done at U.S. plants in Irvine, Calif., and Atlanta, and TDK is preparing to go to digital formats, with heavy testing under way at the mastering level. In Japan, TDK is doing substantial MD (MiniDisc) manufacturing for what has become a major consumer product. As the world's largest manufacturer of CD-R, TDK recently doubled capacity at its plant near Mikimagaawa and also operates major audio/video manufacturing facilities near Chikamagaawa. ■

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MARCH

March 6, "Multimedia And The Music Marketplace: Projections For 1995," panel presented by the B'nai B'rith Music And Performing Arts Unit, Sutton Place Synagogue, New York. Brad Simon, 212-980-5920.

March 7, 16th Songwriter Showcase, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

March 8, "On The Road Again: Agents And Promoters," panel sponsored by the International Managers Forum, BMI office, New York. Barry Bergman, 212-213-8787.

March 8-12, ITA 25th Anniversary Spring Seminar on "The Converging World Of Entertainment, Information, and Delivery Systems," Westin Mission Hills Resort, Rancho Mirage, Calif. 212-643-0620.

GOOD WORKS

NAME VALUE: R.E.M. vocalist Michael Stipe has added his name to the Hard Rock Cafe Signature Series T-shirts, the proceeds of which go to charity. In the case of the Stipe-T, proceeds from the sale will be donated to Artists For A New South Africa (ANSA), founded in 1989 by artists and entertainers committed to a democratic South Africa. So far, the Signature Series (11 now exist) has raised more than \$2 million for charities. Call Jill Siegel or Allysa Lawson, 212-333-7728.

TOUR & FOOD SUPPORT: Tom Petty & the Heartbreakers, embarking on their first concert tour in more than four years (Feb. 28-May 23), are joining USA Harvest, the all-volunteer food-distribution organization. Concertgoers will be asked to bring cans of food that will be collected at the venues and distributed to local missions and shelters. Since its inception eight years ago, USA Harvest has collected 467 million pounds of food. Call Julie Nathanson at 310-659-6400.

FOR THE RECORD

In the March 4 article "Atlantic Offspring Fine-Tune Success," the act Clannad, not Planet, should have been included among the acts signed to Atlantic Records by Jason Flom.

In the March 4 issue, an article on Melvin Van Peebles gave the wrong release date for his album "Brer Soul." The album was released Sept. 26, 1968.

Contrary to a story about P.J. Harvey in the Feb. 18 issue, the photography on Harvey's "To Bring You My Love" album was shot by Valerie Phillips from a film by Maria Mochacz. The back-cover photo was shot by Kate Garner.

March 9, "Entertainment Law For The General Practitioner," seminar presented by the New York State Bar Assn., Park Central Hotel, New York. 800-582-2452.

March 13, Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 13, "Classical Music Recordings In The '90s: Are They The Best Ever? If Not, Why Not?," seminar presented by the New York chapter of NARAS/Lena Home Educational Program, CAMI Theater, New York. Jon Marcus, 212-245-5440.

March 14-16, New Media Expo, featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.

March 15, "Financial Planning—Projecting/Protecting Your Future: The Basics," presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

March 20-26, Canadian Music Week '95, var-

ious locations, Toronto. 416-695-9236.

March 21-25, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

March 22, American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner, honoring Alliance Entertainment Corp. co-president/COO Jerry Bassin, Plaza Hotel, New York. Lenny Myron, 212-751-4000 x338.

March 26, 12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measuring, And Increasing Yours," presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 26, Seventh Annual Tamika Reggae Awards, the Town Hall, New York. Clinton Lindsay, 718-515-4895.

March 28, "Records, Technology, And Consumers," panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

March 31-April 2, Klassik Komm, Congress Center, Hamburg. 011-44-49-202-278-3112.

LIFELINES

BIRTHS

Girl, Micaela Megan, to Tim and Patrice Landers, Jan. 11 in Sherman Oaks, Calif. He is a producer and session bass guitarist who has played on albums by such artists as Tracy Chapman, Michael Damien, and John Tesh, and on numerous movie soundtracks, television theme songs, and commercials. She is owner of Tune Town Music Publishing.

Girl, Maria Victoria, to Berch and Gabriela Rupenian, Jan. 23 in Montevideo, Uruguay. He is the owner of CX50 Radio Independencia and 94.7 Concierto FM in Montevideo; he is also a radio air personality and host of several music television programs.

Boy, Kenneth Jesse, to CeCe and Bonnie Rogers, Feb. 2 in New York. He is a recording artist on Strictly Rhythm Records.

3M HELPS SONY, PHILIPS UP VID-DISC ANTE

(Continued from page 3)

and technological development under VP Kenichi Mori. Among his responsibilities is coordinating activities with Time Warner and a consortium of seven other hardware manufacturers.

Sony and Philips' emphasis on the double-layer disc has ended any talk that the partners would join forces to back a single system. At the National Assn. of Record Merchandisers convention in San Diego, where both DVD units were being demonstrated, Sony VP Bob Sherwood told *Billboard*, "We have no plans to open a dialog."

One reason Sony believes its DVD will succeed is the ease of disc manufacturing, only 15%-20% more than an audio CD, he said. Sherwood estimates production costs at \$1 per double-layer disc, excluding packaging. "3M developed this faster than we thought they would," Sherwood said. "It's something we now know is not a proposal, but a fact."

Sony, Philips, and 3M argue the two-sided disc has to be more costly. But evaluations are difficult, Rosenberger acknowledges, until "we understand better" the manufacturing capability of Time Warner's Olyphant, Pa., disc plant. Rosenberger says he has been invited for a tour, but won't reveal when. 3M disputes criticism of its own photo-polymerization process, noting "2-p" has been used to replicate laserdiscs since 1981 with yields of more than 90%.

After NARM, both camps took their demonstrations to Los Angeles for further meetings with the studios during Grammy week. Sony and Philips,

lacking movie commitments except from Sony-owned Columbia and TriStar, have some work ahead of them. The day after Sony announced its double-layer emphasis (*Billboard*, March 4), MGM/UA Home Entertainment president Richard Cohen responded that the studio would continue to endorse the Toshiba-Time Warner format.

"Sony has yet to share with us the new technological developments announced yesterday," Cohen stated. "In the meantime, our position with respect to DVD remains unchanged, in that we seek the highest-quality product at an affordable consumer price."

Cohen chaired the Hollywood committee that presented both camps with a DVD wish list, such as the ability to play full-length movies and copy protection. It was also thought to be protection against a format war.

If Toshiba-Time Warner and Sony-Philips proceed, "that is disappointing," says an MGM/UA source. "But as long as they've met our requirements, we've done the job." A home-video executive, familiar with the technology, agrees. "I don't think [format incompatibility] was addressed by the committee at all," he says. "In that sense, the committee was a much exaggerated force."

Except for the studios owned by either camp, observers say the likelihood is that the majors will license movies to both formats. As Cohen said, "MGM remains open and is willing to consider any new developments."

Meeting Radio DJs A World Away U.S./Former U.S.S.R. Exchange Opens Dialog

■ BY BRETT ATWOOD

LOS ANGELES—Radio broadcasters from the U.S. and the Commonwealth Of Independent States of the former Soviet Union are embarking on a global exchange of new ideas, business strategies, and technologies.

The "sister radio stations" project, which began in November, is sending select staffers from eight radio stations in both regions to observe and learn from each other. The unique exchange program was organized by the Atlanta-based



DAYE

Friendship Force, which was founded by former president Jimmy Carter and his wife, Rosalynn Carter. The travel and accommodations for nine U.S. and 12

C.I.S. broadcasters is being funded by the Eurasia Foundation.

U.S. broadcasters participating in the experimental program are WHIO Dayton, Ohio; WGST Atlanta; WUGA Athens, Ga.; and Minnesota Public Radio.

Commercial and state-run C.I.S. stations taking part in the exchange include Radio Rendezvous in Nizhny Novgorod (formerly Gorky); Georgian State Radio Tbilisi in the Republic of Georgia; Baikal Wave Irkutsk in Russia; and State Radio Belarus in Minsk.

"We're looking to build long-lasting relationships between these stations," says Friendship Force project director Harriet Kuhr. "On a technical level, we establish a learning place for American stations to help their sister stations in the former Soviet states. However, there is also an important personal element. The real goal is to begin an interaction that will continue even after funding is gone."

The first phase of the project began in November, as nine U.S. radio staffers traveled overseas to visit their sister stations. The second phase began Feb. 12, when 11 C.I.S. citizens began their U.S. excursion, which lasts

through Thursday (9).

"It was strange to see the contrast between old and new technologies under the same roof," says WHIO air personality Jackie Daye. "Radio Rendezvous still uses reel-to-reel equipment, but it manages to produce top-quality broadcasts. In the same building, the staff of French-owned Radio Europa Plus has advanced equipment that we have yet to see here. It was a strange mix."

A handful of upstart commercial radio stations are popping up in Russia as a result of the region's new-found democracy. Commercial radio is expected soon in the republics of Georgia and Belarus.

"The business side of radio broadcasting is still relatively new here," says Radio Rendezvous PD Lev Valkov. "We do the same thing in programming and ad sales, but our market isn't nearly as competitive. I may apply some U.S. commercial and marketing ideas back home."

With a population of approximately 3 million, Nizhny Novgorod has only nine FM stations.

"They have not divided up their population into the niche groups the way that we do," says WUGA station manager Gene Craven.

Daye says radio executives in the C.I.S. will soon face new challenges as private radio competition continues to emerge.

"There is not a lot of competition there right now, so it's difficult to explain the necessity of establishing a strong identity early on," says Daye. "We rely so heavily on research, but this is an entirely new concept to them."

Economic decline and impoverished conditions may hinder the advancement of commercial radio in the Republic of Georgia, according to Jan Banker, WGST special projects director, who visited Tbilisi-based Georgian State Radio in November.

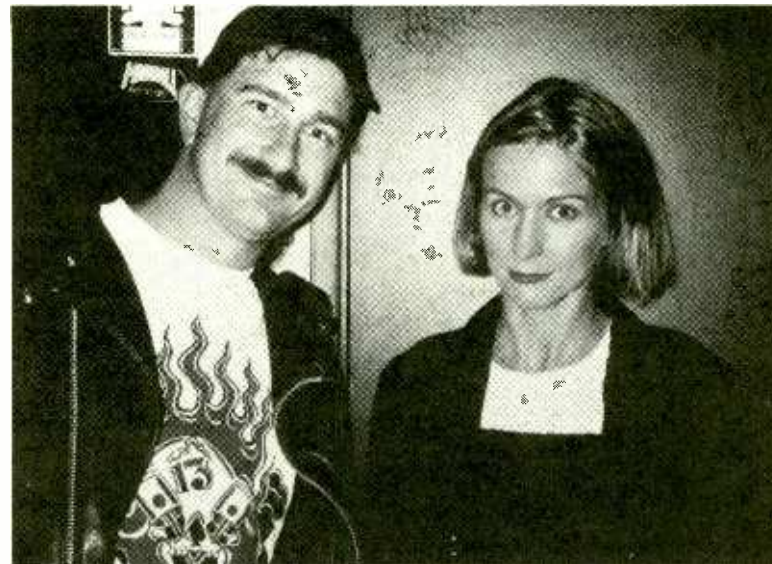
"There was little electricity and no water or heat," she says. "Their lifestyles were better when it was the Soviet Union, but there is a spirit that things will get better. The people were very warm and optimistic about their country despite all of the diffi-

culties. There aren't a lot of people who can buy commercials there. However, when the economy turns around, they will have the skills to be in a good position to compete."

Kuhr says that the Friendship Force hopes to continue the exchange program in the future, but that there are no immediate plans to do so.

Still, the program's participants aren't likely to forget the experience.

"Jocks are jocks, no matter what corner of the world they are from," says Daye. "I was really surprised to learn that people bitten by the radio bug are the same everywhere. We all seem to have a genuine passion for what we do."



Martinis, Bikinis . . . And Al. Virgin recording artist Sam Phillips, right, out supporting her album "Martinis and Bikinis," visits Al Scoot, APD of KBBT/KUFO Portland, Ore.

Opry Singer Brings Background To Radio Carol Lee Cooper Is Colleague Of Many Of Her Guests

■ BY JIM BESSMAN

NEW YORK—Daughter of Grand Ole Opry legends Wilma Lee and the late Stoney Cooper, Carol Lee Cooper is herself an Opry star, having headed the Carol Lee Singers, the Opry's backup vocal quartet, since 1972.



COOPER

But Cooper, who's also a veteran Nashville session singer, has added the role of air personality to her long list of credits.

The weekly "Nashville Nights With Carol Lee," her "pet project," has been running on WSM-AM since its inception in September 1993. The hourlong, taped interview show immediately follows Friday night's Opry broadcast, with guests including fellow Opry regulars like Grandpa Jones and Connie Smith, current country superstars like Garth Brooks and Reba McEntire, and other entertainment and sports notables like Conan O'Brien and Richard Petty.

"It's an interview show, but I'm coming from a different angle than most interviewers because I've also been on the 'entertainment' side of the microphone," says Cooper, who first started harmonizing for her parents' act at the Ryman Auditorium (the old Opry House) at age 14. "I've also had the opportunity to know some things to ask about my guests that others probably don't."

Because of her closeness to other country performers, Cooper also has the ability to land hard-to-get subjects like Dolly Parton, who appeared on the show a year ago. "Even at WSM, they asked how I got her," says Cooper. "They kind of forget how all us gals used to get stuck in that little tiny dressing room at the Ryman—which was re-

ally the women's bathroom—which [had] just enough room for three or four people crammed in. You really get to know each other that way. And Dolly never forgets people in her life, no matter how far back you go in her career."

What Cooper doesn't already know from life, she extensively researches in books, bios, newspapers, and magazines.

"I'm interested in human interest, behind-the-scenes stories," she says, "not just hit records—which I'll do if the record company wants—but I want to find what the person's about: fun stories, on-the-road, or maybe even sad stories."

'I'm interested in human interest, behind-the-scenes stories'

Cooper's first Christmas Eve show, for example, brought together six Opry women—her mother, Jan Howard, Jeannie Seely, Jeanne Pruett, Jean Shepard, and Connie Smith. "They all shared Christmas stories, and Jan told about her last Christmas together with her sons, one of whom later killed himself and another [who] died in Vietnam. So there were highs and lows, and people liked it so much we re-aired it last Christmas."

"Nashville Nights With Carol Lee" is the brainchild of David McCormick, CEO of Nashville-based Ernest Tubb Record Shops. "He started using me as an interviewer for his Fan Fair booth four years ago, and I didn't even know I could do it," she says. McCormick bought the air time, and Cooper, who also announces WSM's "Ernest Tubb Midnight Jamboree" show live from the Tubb chain's Opryland out-

let following the Saturday night Opry show, jumped at the chance to branch out further.

Usually focusing on a single artist, each program combines interviews with music, either from a current album or performed live in studio. A regular feature is the live commercial from Ed Gregory, who heads United Shows Of America, a fairground attraction boasting a huge midway and country shows featuring Opry artists. "We call him wherever he is, and he plugs [in] wherever he is," says Cooper, adding that Opry stars performing at the fairs also do live phone-in commercials.

The show also has featured actors like Buddy Ebsen and several NASCAR drivers. "Because of our sponsor, of course, the main thing is for us to sell records," Cooper says, "but [producer] Kevin [Anderson] went through the files and came back and said, 'Carol, you won't believe all the people in our industry who've done race-car songs,' from Marty Robbins on. So we go in all different directions."

Many directions inevitably lead back to Cooper's origins. "Riders In The Sky came on, and we sang a western song together, then Ranger Doug told me that when he used to be a reporter for the Country Music Foundation, the first interview he went on was [with] my mother and dad. Darryl and Don Ellis, who were on my first show, said their mother was a performer whose influences were Kitty Wells and Wilma Lee Cooper. So you see a lot of tie-ins, even between artists who weren't even born yet."

Last spring, Cooper did a two-part interview with her mother, which drew letters of praise from around the country (WSM reaches 38 states). Such reach and feedback has started to get reaction to the unpublicized show from Nashville publicists. "They're beginning to come to me now," says Cooper, who hopes such response attracts the interest of syndicators.



Country's Most Wanted. Backstage at Nashville's Grand Ole Opry, several celebrities stopped by to say hello to Carl P. Mayfield, the WSIX Nashville jock and host of SW Networks' new "Country's Most Wanted" show. Pictured, from left, are, Vince Gill; Mayfield; SW producer Bruce Goldberg; Sweethearts of the Rodeo's Janis Gill; and Joe Diffie.

Hot Adult Contemporary™

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.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	11	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 4 weeks at No. 1
2	2	4	19	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	3	2	13	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
4	4	3	15	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940	◆ MARTIN PAGE
5	7	7	16	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
6	12	12	6	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
7	5	6	16	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
8	8	8	13	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
9	9	9	22	ALWAYS MERCURY 856 227	◆ BON JOVI
10	6	5	25	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
11	10	11	12	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
12	13	15	4	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
13	11	10	15	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
14	15	14	45	IF YOU GO SBK 58165/EMI	◆ JON SECADA
15	14	13	16	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
16	17	17	42	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
17	18	18	12	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND	◆ 4 P.M.
18	16	16	28	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
19	19	19	46	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
20	26	38	3	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
21	21	27	5	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
22	22	24	7	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
23	28	32	4	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
24	23	21	24	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
25	25	23	8	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
26	31	31	5	I KNOW COLUMBIA 77750	DIONNE FARRIS
27	27	26	9	ALWAYS AND FOREVER LV 7735/EPIC	◆ LUTHER VANDROSS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
28	NEW ▶	1		BELIEVE ROCKET 856 014/ISLAND	◆ ELTON JOHN
29	30	29	11	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/VEG	◆ HUEY LEWIS & THE NEWS
30	29	25	23	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
31	32	37	3	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
32	38	—	2	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
33	33	34	6	MISHALE METRO BLUE 58256/CAPITOL	◆ ANDRU DONALDS
34	35	35	3	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
35	37	—	2	COME BACK RADIOACTIVE ALBUM CUT/MCA	LONDONBEAT
36	40	—	2	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
37	34	30	21	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
38	39	40	20	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
39	RE-ENTRY	17		ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
40	NEW ▶	1		FOR YOUR LOVE MOTOWN 860 290	◆ STEVIE WONDER

○ 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

1	1	1	6	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
2	2	2	10	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
3	4	4	3	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
4	—	—	1	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
5	3	3	12	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
6	5	5	5	LUCKY ONE A&M 0724	◆ AMY GRANT
7	6	7	7	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
8	—	—	1	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
9	7	10	25	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
10	8	8	17	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

NAB Confab Raises Thorny Digital Issues FCC Says It Will Support DAB Diversity, Competition

BY BILL HOLLAND

WASHINGTON, D.C.—FCC Commissioner Susan Ness told attendees at the National Assn. of Broadcasters' State Leadership Conference Feb. 27 that the commission is worried about "the troubling question of fairness" to terrestrial broadcasters of future multiple-channel satellite digital-radio competition.

However, Ness told the broadcasters present that she and the other commissioners would not refuse to allocate spectrum for satellite companies because "the commission will not stand in the way of new services."

The FCC commissioner said it was most important for radio broadcasters to file appropriate comments with the commission during the upcoming proceeding on DAB spectrum dealing with "sound economic reasons and solutions that would support the twin goals of diversity and competition."

Ness also said the FCC would try to help make the digital playing field level in situations "where there could be 50 channels [on satellite DAB] per market vs. something like four per market" for traditional radio.

FCC Mass Media chief Roy Stewart echoed Ness's comments. "We have an obligation to ensure



Wowed. That's KIIS Los Angeles afternoon jock the Nastyman, stunned by a visit from Giant recording artist Jade. Pictured, from left, are D., Tonya, Nastyman, and Joi.

WASHINGTON ROUNDUP

that radio stations are not usurped by satellite," he said, pointing out, however, that terrestrial stations must make sure that "public-affairs programming and discussion of local issues" continue.

Addressing a different topic at the same meeting, FCC Enforcement Division Chief Charles Kelley put the brakes on rumors that the commission's long-awaited indecency guideline was ready to be released.

"It ought to be out soon," Kelley said. "But I can't give you a date. Let's say in the very near future."

Kelley said the guideline, designed to help broadcasters with FCC analysis of cases that brought

fines and those that didn't, has taken so long to prepare because "what we said about what is not indecent has not been widely distributed or read, and we're still trying to gather that information."

Also at the State Leadership Conference lunch, Sen. Bob Packwood, R-Ore., chairman of the Senate Finance Committee, said he will fight against broadcaster spectrum fees "as long as I am on the committee," a comment that drew a standing ovation.

Packwood added that in the Tuesday (7) Senate hearing on the House-defeated minority-tax-certification program, if the committee views the program as a "quota system, it's dead." If it's viewed as a means to equal access to capital, "it may stay."

Arbitron Study Finds 95% Of U.S. Still Hooked To Radio

NEW YORK—Radio is used by 95.6% of the U.S. population over the age of 12, according to a new study of radio listening conducted by the Arbitron Company. That figure, which remains consistent with findings of previous studies, is nevertheless surprising given the "exploding smorgasbord of cable, satellite, and other new media choices," says Arbitron.

The average listener spends more than three hours and 15 minutes a day listening to radio, according to the study, titled "Radio Today." The average weekly listening time is 22 hours and 51 minutes.

Radio is most popular among female teenagers, 98.1% of whom listen in an average week. However, 25- to 34-year-old males spend the most time with radio (25 hours, 49 minutes) of any demographic group, the study found.

More than half of all radio listening takes place away from home. In mid-days, for example, 43.5% of radio listening occurs at work and 21.7% is in the car.

A detailed analysis of listening patterns for 15 different radio formats also reveals some intriguing trends. In the Pacific region, for example, shares of listening for Spanish stations is double the national average for Spanish radio listening. In the Middle Atlantic region, shares of listening for easy listening are more than 2½ times that format's national average. Other formats showing strong regional preferences over their national averages are adult standards in the Mountain region, album rock in New England, religious formats in the South Central region, and R&B formats in the South Atlantic.

The Arbitron study also tracked some interesting station trends. For example, the number of radio stations in the U.S. has been climbing steadily from 4,354 in 1960 to 7,871 in 1980 to 11,790 as of January 1994. Also, since the FCC's relaxed ownership limits became law in September 1992, 20.4% of the country's commercial stations have become part of either a duopoly or a local marketing agreement.

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Snyder, Forrest Build A Unique Bicoastal Radio/TV Team

BY CARRIE BORZILLO

NETWORKS & SYNDICATION

LOS ANGELES—They may be 3,000 miles apart and have a 20-year age gap, but on their CBS Radio Networks show Tom Snyder and Elliott Forrest sound as intimate as Regis and Kathie Lee.

The uniqueness of "The Late Late Radio Show With Tom Snyder And Elliott Forrest," which bowed Jan. 9 and now boasts 32 affiliates, lies in the interesting pairing of the hosts and in the logistics of the show itself.

CBS has created a radio show surrounding the radio simulcast of Snyder's late night CBS-TV program, which begins at 12:37 a.m. The radio portion, which begins an hour earlier and ends an hour later, is hosted by New York-based Forrest, who is known for his stints at WQXR and WNCN New York and as host of cable network A&E's "Stage" and "Breakfast With The Arts."

Los Angeles-based Snyder, the veteran broadcaster known for his CNBC television show and ABC Radio Networks program, joins the radio program for the first 10 or 15 minutes every night and again for the last 25 minutes three to five nights a week.

Even with miles between them, Snyder and Forrest have a great chemistry.

"The only thing we have to be careful about is that we don't step on each other because we can't see each other. But we're finding a good rhythm," says Snyder, 58, who had been out of radio for three years since ABC Radio Networks opted to exit the talk radio arena.

Snyder says he hopes the program "may be the comeback of late night talk radio."

Surprisingly, when his ABC show ended, Snyder admits that he "tried desperately to get someone to pick it up, but the country was in a recession at the time," and there were no takers.

Meanwhile, Forrest had pitched CBS Radio Networks on an entertainment-driven talk show. So, naturally, when CBS began looking for a host of a radio show to wrap around Snyder's celebrity-driven TV show simulcast, Forrest was the natural choice.

"I never dreamed it would be with Tom," says Forrest, 38. "I would love to be there in person, but I'm enjoying the way this is

working out. You know, what I understand is that Regis and Kathie Lee never speak until they get on the air."

The guests on the show are mostly known actors (Whoopi Goldberg, Jack Lemmon), comedians (Dom DeLuise, Jim Morris), or musicians (Mike Nesmith, Jon Bon Jovi), with the occasional news maker or journalist thrown in (E!'s Kathleen Sullivan).

When musical guests are booked, the artist's music is featured on the talk show as well.

"This is different," says Frank Murphy, VP of programs for CBS Radio Networks and executive



TOM SNYDER AND ELLIOTT FORREST

producer of the show. "It's not a political talk show; it's conversations with people who are in the entertainment business and some news makers. It's designed to be looser, more relaxed, and informal."

Forrest normally has two or three guests on, while for the TV simulcast portion Snyder has two guests.

"With Tom being a radio guy, it makes it easier. He always mentions Elliott and refers to viewers and listeners," says Murphy.

Having bicoastal hosts also works to the network's advantage. "You get both the New York and Los Angeles sensibilities," says Murphy, who also says it's easier to book guests who are based in or working out of one city or the other.

Given Snyder's age, some may believe the show skews a bit older, but Murphy and Forrest say that isn't so.

"Overall what we're going for is a bit younger," says Forrest. "When I first met Tom on the phone, I thought of him as the Tony Bennett of broadcasting. He's hip again. Some may say he [attracts] an older demo than [late night TV rival Conan O'Brien], I don't buy that."

Some of the best moments on the show for Forrest are the impromptu appearances from celebrities. "One night Garry Shandling was on the TV show, and Tom brought him down after and he did 25 minutes of radio. It was just me, Garry, and Tom taking calls. I don't just consider this entertaining, it's a service for the listeners, too."

Another part of the show's charm for Forrest is its conversational nature.

"In a funny way, this is not only a new way of doing radio, but it hearkens back to the beginning of radio, where people would sit around and talk about what went on in New York the night before. We're trying to do that in a way for the '90s."

"We'll get rock musicians [who] come offstage and spend time with us," he continues. "It's that kind of energy that you don't get anymore."

Murphy says the show is instrumental to the network's long-range plans of building a talk network. "This was an important piece because we have [Gil Gross] from 8-11 [p.m.], and we needed to provide affiliates with a late night/overnight program they could run."

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BANDS RECORD OTHER folks' material for various reasons. For Widespread Panic, the decision to include "Can't Get High" on its latest album sprang from a longtime familiarity with the songwriters (Athens, Ga., neighbors Daniel Hutchens and Eric Carter), the urge to spread the word about their music, and the unanimous reaction to a killer blues track, says Panic member John Bell. The single is No. 40 on the Album Rock Tracks chart.

"Can't Get High" actually marks the third time Panic has picked up the duo's offerings, says Bell. "On the first album, [Hutchens] came into our practice space and said, this might sound weird, but I've got a song we aren't going to play, but we were both sitting around and we said, 'That sounds a lot like a Panic [track].'"

Bell says there comes a time when bands should wear their influences right on their sleeves. "For me there's a feeling, just like when we do a Robert Johnson cover or a Talking Heads cover [in concert], we want to pay tribute to someone. It's impor-



"It's safe to say that high refers to being elated when you're with your lover."
—Widespread Panic

tant to let folks know a little bit about these folks and letting them know what your influences were. And it's really important just because we're having

a certain amount of 'success,' that there are billions—it seems like—thousands of guitarists and songwriters in every town that don't always get to the point where their music is able to be heard by a lot of people. So for us, it's our obligation I would think, to say, 'Hey, this is a major influence.' This guy [Hutchens] happens to be young and alive and just as prolific and just as important as our other musical influences."

In choosing the tune, Bell admits that the song's lyrical mention of getting high did help. The reference seems to fit right in with Panic's, um, laid-back approach to music and life. "I'm going to stay away from that one because my dad reads Billboard," Bell says, laughing. "I think it's safe to say that high refers to being elated when you're with your lover."

Billboard® FOR WEEK ENDING MARCH 11, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	1	1	14	BETTER MAN VITALOGY	PEARL JAM EPIC
2	2	3	14	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
3	4	5	7	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
4	3	2	14	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
5	5	4	9	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
6	9	14	5	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
7	6	8	7	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
8	7	9	11	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
9	10	10	7	HIGH HEAD BLUES AMERICA	THE BLACK CROWES AMERICAN/REPRISE
10	12	16	5	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
11	14	17	5	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
12	13	13	7	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
13	15	11	12	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
14	20	30	4	CAN'T STOP LOVIN' YOU BALANCE	VAN HALEN WARNER BROS.
15	8	6	13	BRIDGE PROMISED LAND	QUEENSRYCHE EMI
16	17	21	17	PLOWED ROTTING PINATA	SPONGE WORK
17	11	7	15	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
*** AIRPOWER ***					
18	30	—	2	MURDER INCORPORATED GREATEST HITS	BRUCE SPRINGSTEEN COLUMBIA
19	16	15	30	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
20	19	20	7	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
21	18	12	12	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
22	23	25	8	CORDUROY VITALOGY	PEARL JAM EPIC
23	24	28	4	BEGGARS & HANGERS-ON IT'S FIVE O'CLOCK SOMEWHERE	SLASH'S SNAKEPIT Geffen
24	22	18	13	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
25	27	24	25	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
26	32	40	3	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
27	28	26	6	HIP TODAY WAITING FOR THE PUNCHLINE	EXTREME A&M
28	25	22	19	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
29	31	33	3	UNDER THE GUN MR. MOONLIGHT	FOREIGNER GENERAMA/RHYTHM SAFARI/PRIORITY
30	26	23	24	SELF ESTEEM SMASH	OFFSPRING EPITAPH
31	35	39	3	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
32	21	19	7	WALK ON WATER BIG ONES	AEROSMITH Geffen
33	34	38	3	CLEAN MY WOUNDS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
34	36	31	25	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
35	33	29	22	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
36	29	27	19	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
37	NEW	1	1	STAR 69 MONSTER	R.E.M. WARNER BROS.
38	38	36	5	THE SEVENTH SEAL BALANCE	VAN HALEN WARNER BROS.
39	NEW	1	1	MY HALLUCINATION HALLUCINATION	SHAW/BLADES WARNER BROS.
40	39	—	2	CAN'T GET HIGH AIN'T LIFE GRAND	WIDESPREAD PANIC CAPRICORN

Billboard® FOR WEEK ENDING MARCH 11, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	1	1	7	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
2	3	2	10	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
3	2	3	14	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
4	4	4	15	WHEN I COME AROUND DOOKIE	GREEN DAY REPRISE
5	9	15	3	DOWN BY THE WATER TO BRING YOU MY LOVE	PJ HARVEY ISLAND
6	5	5	12	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
7	6	7	10	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
8	10	14	6	PLOWED ROTTING PINATA	SPONGE WORK
9	8	8	13	SOUR TIMES DUMMY	PORTISHEAD GO! DISCS/LONDON/ISLAND
10	11	12	8	HERE & NOW MELROSE PLACE - THE MUSIC	LETTERS TO CLEO GIANT
11	7	6	15	BETTER MAN VITALOGY	PEARL JAM EPIC
12	12	11	8	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
13	18	27	4	STAR 69 MONSTER	R.E.M. WARNER BROS.
14	15	16	6	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
15	14	10	8	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
16	13	13	10	ODE TO MY FAMILY NO NEED TO ARGUE	THE CRANBERRIES ISLAND
17	22	—	2	CONNECTION ELASTICA	ELASTICA DGC/Geffen
18	17	17	14	CORDUROY VITALOGY	PEARL JAM EPIC
19	16	9	16	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
20	19	20	5	NOW THEY'LL SLEEP KING	BELLY SIRE/REPRISE
*** AIRPOWER ***					
21	30	—	2	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
22	21	25	4	O BABY THE RAPTURE	SIOUXSIE & THE BANSHEES Geffen
23	20	21	10	BRIGHT YELLOW GUN UNIVERSITY	THROWING MUSES SIRE/REPRISE
*** AIRPOWER ***					
24	28	29	4	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
25	29	36	9	SALVATION LET'S GO	RANCID EPITAPH
26	25	24	6	I SAW THE LIGHT HANKY PANKY	THE THE 550 MUSIC
27	23	22	7	NUMBER ONE BLIND AMERICAN THIGHS	VERUCA SALT MINTY FRESH/DGC/Geffen
28	35	39	3	WONDERFUL WONDERFUL	ADAM ANT CAPITOL
29	26	19	11	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
30	31	32	6	HOLD ON FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN ARISTA
31	27	26	5	LITTLE BASTARD ELECTRIC ROCK MUSIC	ASS PONYS A&M
32	24	18	19	BUDDY HOLLY WEEZER	WEEZER DGC/Geffen
33	37	35	4	CRASH-THE '95 MIX "DUMB AND DUMBER" SOUNDTRACK	THE PRIMITIVES RCA
34	NEW	1	1	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
35	33	33	4	GOING SOUTH FUNKY LITTLE DEMONS	WOLFGANG PRESS 4AD/WARNER BROS.
36	36	38	3	INFECTED STRANGER THAN FICTION	BAD RELIGION ATLANTIC
37	32	23	14	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
38	34	28	7	WHIP-SMART WHIP-SMART	LIZ PHAIR MATADOR/ATLANTIC
39	NEW	1	1	AGAINST THE 70'S BALL-HOG OR TUGBOAT?	MIKE WATT COLUMBIA
40	38	30	14	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA



HITS!
IN
TOKIO

Week of February 19, 1995

- 1 Can't Stop Lovin' You / Van Halen
- 2 Promise Me Nothing / Repercussions
- 3 For Your Love / Stevie Wonder
- 4 Mishale / Andru Donalds
- 5 Until You Come Back To Me / Paul Young
- 6 Here To Stay / Pat Metheny Group
- 7 The Sweetest Days / Vanessa Williams
- 8 Stillness In Time / Jamiroquai
- 9 Delicious / Shampoo
- 10 Lucas With The Lid Off / Lucas
- 11 Take A Bow / Madonna
- 12 Hip Today / Extreme
- 13 Creep / TLC
- 14 Sukiyaki / 4 P.M.
- 15 She's A River / Simple Minds
- 16 Sweet Love / Sandy Reed
- 17 If I Only Knew / Tom Jones
- 18 Ticket To Heaven / Lisa Nilsson
- 19 If You Love Me / Brownstone
- 20 Everlasting Love / Gloria Estefan
- 21 Dream Away / Babyface & Lisa Stansfield
- 22 Tamashiwo Kondoruni Nosete / Diamantes
- 23 Mo Ghile Mear - "Our Hero" / The Chieftans With Sting
- 24 Where's Your Love Been / Heliocentric World
- 25 On A Bus To St. Cloud / Trisha Yearwood
- 26 Dancing In The Moonlight / Baha Men
- 27 Could It Be Forever / The Jazzmasters
- 28 Whatever / Oasis
- 29 Here Comes The Hotstepper / Ini Kamozé
- 30 This Cowboy Song / Sting
- 31 Strong Enough / Sheryl Crow
- 32 Zaku Zaku Digame / Toshinobu Kubota
- 33 Best Of My Love / C.J. Lewis
- 34 Shame / Zhane
- 35 Sunny Day / Baha Men
- 36 If You Want / Luciana
- 37 Waiting For You / Think Twice
- 38 On Bended Knee / Boyz II Men
- 39 Wonderful / Adam Ant
- 40 I Know / Dionne Farris
- 41 Biggest Part Of Me / Take 6
- 42 When We Dance / Sting
- 43 Bang And Blame / R.E.M.
- 44 Who'll Be The Fool Tonight / Ricky Peterson
- 45 Sending Love To Everyone / Narada Michael Walden
- 46 I Just Want To Hang Around You / India
- 47 All I Wanna Do / Sheryl Crow
- 48 I Can See Clearly Now / Maxi Priest
- 49 U Will Know / B.M.U. (Black Men United)
- 50 I Belong To You / Toni Braxton

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 110 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Philadelphia PD Sued For Sex Harassment; Arbitron Nixes 6 Alaska Diaries From Book

WPGR (GEATOR GOLD RADIO) Philadelphia weekend air personality **Sharon Powell-Ross** (aka **Lady Love**) has filed a \$500,000 sexual-discrimination complaint against station PD and local broadcasting legend **Jerry "the Geator" Blavat** and station owner All Star Radio Inc.

The suit alleges that Blavat engaged in "nonconsensual physical contact" with the plaintiff, in addition to making frequent sexual remarks to her. The suit also claims Blavat engaged in a pattern of "regular, willful, and pervasive acts of sexual harassment, intimidation, hostility, [and] differential and arbitrary treatment" against Powell-Ross "based on her gender."

Blavat, a 35-year radio veteran, characterizes the charges as "financially motivated" and "absolutely false and unfounded."

Incidentally, Blavat says WPGR was sold last month to Washington, D.C.-based Global Radio L.L.C. The deal is pending FCC approval.

In other news, Arbitron will delete six diaries from the fall 1994 Anchorage, Alaska, ratings book. The ratings company made the announcement after learning that the diaries, returned by two different households, "may have been influenced by media-affiliated individuals." That is a violation of Arbitron rules.

The reissued book was set to be mailed to clients March 3.

PROGRAMMING: DOUGLAS TO WCKG

Lee Douglas, former programmer of **KYCY** San Francisco, has been named PD at **WCKG** Chicago. That job was last filled by **Mike Dirks**, who exited months ago for **KXL-FM** Port-

land, Ore.

WXTU Philadelphia PD **John Hart** and consultant **Kevin O'Neil** are trading places. Hart exits at the end of the month to go into the consulting business. O'Neil, who had been a successful consultant, takes the programming reins at **WXTU** . . . **Jim Ryan** becomes PD at **WBEB-FM** Philadel-



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Brett Atwood*

phia, replacing **Mark Hamlin**.

WFLZ Tampa, Fla., has dropped its longtime "Power Pig" handle and is now just billing itself as "93.3 FLZ."



PD **B.J. Harris** says no format change is planned.

Roy Laurence exits as PD at **WXTR-FM** Washington, D.C., as the station flips from oldies to '70s.

KMUZ-FM Portland, Ore., recently LMA'd by **KGON**, plans to flip from adult standards to modern rock March 3, with **KGON** PD **Dick Sheetz** and MD **Bob Ancheta** overseeing . . . **KLOU** St. Louis PD **Doug Wilson**

joins **KKSN-FM** Portland, Ore., for the same duties, replacing **Phil West**, who exits.

At new Spanish sign-on **KSZZ** (formerly **KHTX-AM**) Riverside, Calif., **Paul Petrilli** adds VP/GM duties and **Jorge Pereira** adds PD duties. They hold those same positions at sister station **KCAL-AM**.

Sister FM station **KVAR** (formerly **KHTX-FM**) also recently signed back on as a Spanish outlet. **KCAL** station manager **Bob Ridzak** adds the same duties at **KVAR**, which is now known as "Variedades 97.5." **Embarcadero** Broadcasting executive **Ricardo Salazar** assumes **KVAR** PD duties.

KUFX San Jose, Calif., PD **Larry Sharp** exits as a result of the station's recent duopoly sale. He can be reached at 510-417-8708. **Dana Jang**, PD at new sister station **KSJO**, adds those duties at **KUFX**.

WLLD Columbus, Ohio, afternoon jock **Jim Shea** is upped to PD, replacing **Rob Ellis**, who exited in January. Also, night jock **Rusty Walker** is upped to APD, and midday host **Wolfman** adds MD duties.

KDIL San Antonio, Texas, flips from country to adult alternative. PD **Matt McCann** remains.

WROU Dayton, Ohio, PD **Marv Hankston** exits. He's looking for a new gig and can be reached at 513-276-2078. No replacement has been named. Send T&Rs to **GM RoNita Hawes-Saunders**.

Gary Peters takes over as OM at **WEZN** Bridgeport, Conn., replacing **Bill White**, now at **WTVN** Columbus. Peters was last GM at **WVKZ-FM** Albany, N.Y. (now **WWCP-FM**).

KMYZ-AM-FM Tulsa, Okla., flips from top 40 to Jacobs Media's modern rock format "the Edge." PD **Mel Myers** has been replaced by **Paul Krieger**, last promotion director/night jock at **KKNB** Lincoln, Neb. . . . **KXLK** Wichita, Kan., PD and morning host **Jeff Couch** moves to new '70s oldies **KTFX** (Star 103) Tulsa for the same duties.

Bruce McDonald takes over as PD at **WHTG** Monmouth, N.J., replacing **Matt Pinfield**, now at **MTV**. McDonald, a former APD at **WFNX** Boston, was last running his own label, Another Round Music.

After 31 years as a top 40 station, **WVIC-FM** Lansing, Mich., flips to country.

WHYL-FM Harrisburg, Pa., VP/operations director **Lee Adams** exits for **Decca Records**. **GM Lincoln Zeve** hadn't named a replacement by press time.

PEOPLE: FREEMAN UPPED AT KBOS

KBOS Fresno, Calif., night jock **Mikey Freeman** is upped to MD, replacing **Mark Adams**, who's now PD.

Al Bandiero, weekend '70s show host at **WPLJ** New York, is now hosting that show every weeknight as well. He replaces former night jock **A.J. Hammer**.

WAAF Worcester, Mass., afternoon jock **Liz Wilde** moves to nights at **WLUP** Chicago. She replaces **Tony Fitzpatrick**, who exits, and **Wendy Snyder**, who moves to the late-night shift.

KPIG Nurtures Its Own Format Of Country, Rock

THE GRUMBLING about the sameness emanating from Nashville's Music Row lately has grown louder and louder. Yet one of the reasons the sound remains the same is that very few commercial stations have been able to find a viable niche offering alternatives. One exception is **KPIG** Monterey, Calif.

Founded six years ago, **KPIG** spins country, rock, bluegrass, cajun, blues, and other assorted flavors. "People say, 'What do you play?'" says PD/MD **Laura Hopper**. "I say, 'Well, what do you like?'" The programmer's rule of thumb is simple: "Music that reaches right out and grabs you."

By way of describing the station's sound, Hopper cites **Todd Snider** as an important new **KPIG** artist in 1994 and says core library acts include the likes of **John Hiatt**, **Bruce Springsteen**, and **John Mellencamp**.

"That is really traditional stuff, but then we mix that with the Mavericks or the new **Johnny Cash**. And there's a lot of the Austin sound [i.e., **John Prine**], the meat and potatoes that holds everything together for us."

Those with discerning ears and eyes might wonder what makes **KPIG** different from the scores of album alternative stations that have gained so much momentum in recent years playing adventurous music for adults. The difference, says Hopper, is **KPIG** welcomes more of a country sound. "For example, **Jim Lauderdale**—I don't think he's been embraced by Nashville, and he's not going to make it on the [album alternative] chart. Now there's a place for him to go. There are artists we've traditionally used: **Robert Earl Keen**, **Joe Ely**, and these artists had really hoped that their product would be used on a chart. And it's really now being used."

Hopper admits to being somewhat puzzled by the musical path album alternative has taken, so often sticking to major-label offerings. "The mumbling and grumbling I've heard in the industry, and I've noticed it, too, is [album alternative] was supposed to give the radio access to independent labels and artists. And it seems to be less and less."

As **KPIG**'s "traditional" core artists show, the station's not above embracing major-label, mainstream acts. The point, says Hopper, is to mix things up. "What is wrong with playing an **Eagles** song? I know every word of it, I can sing along to it, it's a gas, I'm having a good time. Then you follow that with something on a small independent label

that people are not quite as familiar with, but has that same good-time sound and feel."

That reflects Hopper's belief that while the station should search out new ground, it cannot afford to be boring.

"Those remnants of the days when we got a little bit high and mighty and esoteric have kind of disappeared. We're not trying to teach anyone anything about music. I think that shows, and people respond well to it."

Hopper admits it has taken a while to get listeners to respond at all. "We've been lucky in that we've had plenty of time [six years], and we just beat it down until we won. About a year ago, we sort of turned the corner to where we can make this a viable format."

In the fall 1994 Arbitron rating period, **KPIG** jumped 2.3-3.7, good for ninth place 12-plus in the Monterey/Salinas/Santa Cruz, Calif., market.

As for listener profiles, Hopper bemoans the stereotyped perception that "everyone who listens to **KPIG** drives a pickup truck. But that's just not true." According to her, the bulk of listeners are "25-54 males; usually with some kind of college [education] and a pretty good paying job."

Like the station she programs, Hopper's career has been unusual by industry standards; she's been broadcasting from the same area—Northern California—for close to 20 years. At age 17, Hopper joined the staff at listener-supported **KNDA** St. Louis.

Soon a group of staffers headed to country/rock station **KFAT** San Francisco, which would later greatly influence **KPIG**'s style and music. After **KFAT** was sold, Hopper says, "the air staff, including myself, took the format to a bunch of smaller stations; a year here, two years there, before we got **KPIG**." Hopper even spent five years at classical **KBOQ** Monterey.

Actually, when **KPIG** first signed on, Hopper and friends opted for classical. Unfortunately, "it was a stunning failure, just miserable." Hopper says her team shied away from its rebel approach of today because "no one had ever been successful before with the format," including **KFAT**.

When future broadcasters ponder new formats, Hopper hopes they look to **KPIG** for inspiration and have the confidence to make the plunge. "I think we've [succeeded] in making the format a lot more accessible to a lot more people."

ERIC BOEHLERT



newsline...

JEFF SCARPELLI is the new VP/GM at **WAFX/WNOR** Norfolk, Va., replacing **Joe Schwartz**, now with **Bengal Communications**.

ED MANN is upped from VP to senior VP of affiliate marketing at **Premiere Radio Networks**.

JIM ASHBERY joins the **Eagle Group** as VP. He previously was PD at **WCCO** Minneapolis.

GROUP W has agreed to purchase **WXRT/WSCR** Chicago from **Diamond Broadcasting** for a reported \$60 million.

RICH COMMUNICATIONS CORP. will sell **WGRF/WUFX** Buffalo, N.Y., to **Charlie Banta's Mercury Broadcasting Corp.** for an undisclosed price. **Banta** will relocate from **New York** to **Buffalo** to run the stations. **RCC** also has entered into a joint sales agreement with **Keymarket Communications**, which gives **Keymarket** the right to sell advertising time on **RCC's WGR/WWWS** Buffalo, which continues to be owned by **RCC**.

US RADIO is acquiring **KDDK** Little Rock, Ark., from **Galaxy Broadcasting Ltd.** and crosstown **KMJX** from **Magic Broadcasting**. Prices were not immediately disclosed.

OTHER STATION SALES: **KKCJ** Kansas City, Mo., from **Capital Broadcasting** to **Heritage Media Corp.**, owner of crosstown **KCFX**, for an undisclosed price; **WRAI/WLDI** San Juan, Puerto Rico, from **Radio Aerpuerto Inc.** to **Primedia Broadcast Group**, for \$4.32 million. **Primedia**, which also is in the process of buying **WZNT** San Juan and **WOYE** Mayagüez, Puerto Rico, begins operating **WRAI/WLDI** immediately under a local marketing agreement and plans to immediately sell **WRAI**.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'TAKE A BOW' by Madonna and 'GET READY FOR THIS' by 2 Unlimited.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including '100% PURE LOVE', '1-LUV', 'ALL I WANNA DO', 'ALWAYS AND FOREVER', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'TAKE A BOW' by Madonna and 'BABY' by Brandy.

Records with the greatest gain. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Table listing songs alphabetically by title, including '100% PURE LOVE', '1-LUV', 'ALL I WANNA DO', 'ALWAYS AND FOREVER', etc.

Winners Of The 37th Annual Grammy Awards

RECORD OF THE YEAR

All I Wanna Do, Sheryl Crow, A&M. Producer: Bill Bottrell.

ALBUM OF THE YEAR

"MTV Unplugged," Tony Bennett, Columbia. Producer: David Kahne.

SONG OF THE YEAR

"Streets Of Philadelphia," Bruce Springsteen, songwriter.

BEST NEW ARTIST

Sheryl Crow, A&M.

BEST POP VOCAL PERFORMANCE, FEMALE

"All I Wanna Do," Sheryl Crow, A&M.

BEST POP VOCAL PERFORMANCE, MALE

"Can You Feel The Love Tonight," Elton John, Hollywood Records.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"I Swear," All-4-One, Blitz/Atlantic.



BENNETT



BRAXTON

BEST POP VOCAL COLLABORATION

"Funny How Time Slips Away" (Track from "Rhythm, Country & Blues"), Al Green & Lyle Lovett, MCA.

BEST POP INSTRUMENTAL PERFORMANCE

"Cruisin'," Booker T & the MG's, Columbia.

BEST POP ALBUM

"Longing In Their Hearts," Bonnie Raitt, Capitol.

BEST TRADITIONAL POP VOCAL PERFORMANCE

"MTV Unplugged," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE

"Come To My Window," Melissa Etheridge, Island.

BEST MALE ROCK VOCAL PERFORMANCE

"Streets Of Philadelphia" (Track from "Philadelphia: Music From The Motion Picture").

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Crazy," Aerosmith, Geffen.

BEST HARD ROCK PERFORMANCE

"Black Hole Sun" (Track from "Superunknown"), Soundgarden, A&M.

BEST METAL PERFORMANCE

"Spoonman" (Track from "Superunknown"), Soundgarden, A&M.

BEST ROCK INSTRUMENTAL PERFORMANCE

"Marooned" (Track from "The Division Bell"), Pink Floyd, Columbia.

BEST ROCK SONG

"Streets Of Philadelphia," Bruce Springsteen, songwriter.

BEST ROCK ALBUM

"Voodoo Lounge," Rolling Stones, Virgin.

BEST ALTERNATIVE MUSIC PERFORMANCE

"Dookie," Green Day, Reprise.

BEST FEMALE R&B VOCAL PERFORMANCE

"Breathe Again," Toni Braxton, LaFace Records.

BEST MALE R&B VOCAL PERFORMANCE

"When Can I See You," Babyface, Epic.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"I'll Make Love To You," Boyz II Men, Motown.

BEST R&B SONG

"I'll Make Love To You," Babyface, songwriter.

BEST R&B ALBUM

"II," Boyz II Men, Motown.

BEST RAP SOLO PERFORMANCE

"U.N.I.T.Y.," Queen Latifah, Motown.

BEST RAP PERFORMANCE BY A DUO OR GROUP

"None Of Your Business," Salt-N-Pepa, Next Plateau/London.

BEST FEMALE COUNTRY VOCAL

PERFORMANCE

"Shut Up And Kiss Me," Mary Chapin Carpenter, Columbia.

BEST MALE COUNTRY VOCAL PERFORMANCE

"When Love Finds You," Vince Gill, MCA.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Blues For Dixie" (Track from "Tribute To The Music Of Bob Willis & The Texas Playboys"), Asleep At The Wheel with Lyle Lovett, Liberty.

BEST COUNTRY VOCAL COLLABORATION

"I Fall To Pieces," Aaron Neville & Trisha Yearwood, MCA.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"Young Thing" (Track from "Read My Licks"), Chet Atkins, Columbia.

BEST COUNTRY SONG

"I Swear," Gary Baker & Frank J. Meyers, songwriters.

BEST COUNTRY ALBUM

"Stones In The Road," Mary Chapin Carpenter, Columbia.

BEST BLUEGRASS ALBUM

"The Great Dobro Sessions," Jerry Douglas & Tut Taylor, producers (various artists), Sugar Hill.

BEST NEW AGE ALBUM

"Prayer For The Wild Things," Paul Winter, Living Music.

BEST CONTEMPORARY JAZZ PERFORMANCE

"Out Of The Loop," Brecker Brothers, GRP.

BEST JAZZ VOCAL PERFORMANCE

"Mystery Lady (Songs Of Billie Holiday)," Etta James, Private Music.

BEST JAZZ INSTRUMENTAL SOLO

"Prelude To A Kiss" (Track from "Elegy In Blue"), Benny Carter, soloist.

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL, OR GROUP

"A Tribute To Miles," Ron Carter, Herbie Hancock, Wallace Roney, Wayne Shorter & Tony Williams, Qwest/Reprise.



THE ROLLING STONES

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Journey," McCoy Tyner Big Band, Birdology/Verve.

BEST LATIN JAZZ PERFORMANCE

"Danon (Dance On)," Arturo Sandoval, GRP.

BEST ROCK GOSPEL ALBUM

"Wake-Up Call," Petra, DaySpring.

BEST POP/CONTEMPORARY GOSPEL ALBUM

"Mercy," Andrae Crouch, Qwest/Warner Bros.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

"I Know Who Holds Tomorrow," Alison Krauss & the Cox Family, Rounder.

BEST TRADITIONAL SOUL GOSPEL ALBUM

"Songs Of The Church—Live In Memphis," Albertina Walker, Benson.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

"Join The Band," Take 6, Reprise.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

Tie: "Through God's Eyes," the Rev. Milton Brunson, choir director, the Thompson Community Singers, Word; "Live In Atlanta At Morehouse College," Hezekiah Walker, choir director, the Love Fellowship Crusade Choir, Benson.

BEST LATIN POP ALBUM

"Segundo Romance," Luis Miguel, WEA Latina.

BEST TROPICAL LATIN ALBUM

"Master Sessions Volume 1," Cachao, Crescent Moon/Epic.

BEST MEXICAN/AMERICAN ALBUM

"Recuerdo A Javier Solis," Vikki Carr, Sony Latin.

BEST TRADITIONAL BLUES ALBUM

"From The Cradle," Eric Clapton, Reprise.

BEST CONTEMPORARY BLUES ALBUM

"Father Father," Pops Staples, Pointblank.

BEST TRADITIONAL FOLK ALBUM

"World Gone Wrong," Bob Dylan, Columbia.

BEST CONTEMPORARY FOLK ALBUM

"American Recordings," Johnny Cash, American.

BEST REGGAE ALBUM

"Crucial! Roots Classics," Bunny Wailer, Shanachie.

BEST WORLD MUSIC ALBUM

"Talking Timbuktu," Ali Farka Toure with Ry Cooder, Hannibal.

BEST POLKA ALBUM

"Music & Friends," Walter Ostanek Band, WRS.



QUEEN LATIFAH



GILL

BEST MUSICAL ALBUM FOR CHILDREN

"The Lion King (Original Motion Picture Soundtrack)," (Various Artists) Marc Mancina, Jay Rifkin, Chris Thomas & Hans Zimmer, producers, Walt Disney Records.

BEST SPOKEN WORD ALBUM FOR CHILDREN

"The Lion King Read-Along," (Original Cast) Robert Guillaume, Ted Kryczko & Randy Thomton, producers, Walt Disney Records.

BEST SPOKEN WORD OR NONMUSICAL ALBUM

"Get In The Van: On The Road With Black Flag (Henry Rollins)," Henry Rollins, Time Warner AudioBooks.

BEST COMEDY ALBUM

"Live From Hell," Sam Kinison, Priority.

BEST MUSICAL SHOW ALBUM

"Passion," (Original Broadway Cast) Phil Ramone, producer; Stephen Sondheim, lyricist/composer, Angel.

BEST INSTRUMENTAL COMPOSITION

"African Skies" (Track from "Out Of The Loop"), Michael Brecker, composer (the Brecker Brothers), GRP.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

"Schindler's List," John Williams, composer, MCA.

BEST SONG WRITTEN SPECIFICALLY

for song of the year, best rock song, best song written for a motion picture or for television, and best male rock vocal.

BRUCE, SHERYL, TONY AWAIT GRAMMY WINDFALL

(Continued from page 1)

FOR A MOTION PICTURE OR FOR TELEVISION

"Streets Of Philadelphia" (From "Philadelphia"), Bruce Springsteen, songwriter, Columbia & Epic Soundtrax.

BEST ARRANGEMENT ON AN INSTRUMENTAL

"Three Cowboy Songs" (Track from "The Orchestral Album"), Dave Grusin, arranger, GRP.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

"Circle Of Life" (Track from "The Lion King: Original Motion Picture Soundtrack"), Andrae Crouch, Lebo Morake & Hans Zimmer, arrangers, (Carmen Twillie), Walt Disney Records.

BEST MUSIC VIDEO, SHORTFORM

"Love Is Strong," the Rolling Stones; Sean Chaffin, video producer; David Fincher, video director, Virgin.

BEST MUSIC VIDEO, LONGFORM

"Zoo TV—Live From Sydney," U2; Ned O'Hanlon & Rocky Oldham, video producers; David Mallet, video director, PolyGram Video.

BEST ALBUM NOTES

"Louis Armstrong: Portrait Of The Artist As A Young Man, 1923-1934," Dan Morgenstern & Loren Schoenberg, album notes writers (Louis Armstrong), Columbia/Legacy.

BEST HISTORICAL ALBUM

"The Complete Ella Fitzgerald Songbooks On Verve," Michael Lang, compilation producer (Ella Fitzgerald), Verve.

BEST ENGINEERED ALBUM (NONCLASSICAL)

"Longing In Their Hearts," Ed Cherney, engineer (Bonnie Raitt), Capitol.

PRODUCER OF THE YEAR (NONCLASSICAL)

Don Was.

FOR A MOTION PICTURE OR FOR TELEVISION

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BEST HISTORICAL ALBUM

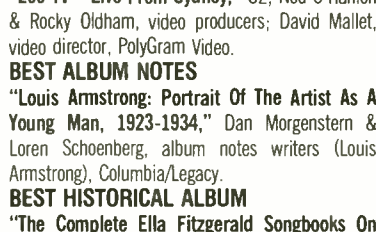
"The Complete Ella Fitzgerald Songbooks On Verve," Michael Lang, compilation producer (Ella Fitzgerald), Verve.

BEST ENGINEERED ALBUM (NONCLASSICAL)

"Longing In Their Hearts," Ed Cherney, engineer (Bonnie Raitt), Capitol.

PRODUCER OF THE YEAR (NONCLASSICAL)

Don Was.



BOYZ II MEN

Orchestra), Deutsche Grammophon.

BEST ORCHESTRAL PERFORMANCE

"Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor; Chicago Symphony Orchestra, Deutsche Grammophon.

BEST OPERA RECORDING

"Floyd: Susannah," Kent Nagano, conductor; Jerry Hadley, Samuel Ramey, Cheryl Studer, Kenn Chesler; Martin Sauer, producer (Orchestra & Chorus of Opera de Lyon), Virgin Classics.



BOYZ II MEN

BEST PERFORMANCE OF A CHORAL WORK

"Berlioz: Messe Solennelle," John Eliot Gardiner, choir director (the Monteverdi Choir & Various Artists, Orch. Revolutionnaire et Romantique), Philips Classics.

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

"The New York Album (Works Of Albert, Bartok, Bloch)," Yo-Yo Ma, cello & alto violin (Baltimore Symphony Orch.; David Zinman, conductor), Sony Classical.

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOISTS (WITHOUT ORCHESTRA)

"Haydn: Piano Sonatas Nos. 32, 47, 53, 59," Emanuel Ax, piano, Sony Classical.

BEST CHAMBER MUSIC PERFORMANCE

"Beethoven/Mozart: Quintets (Chicago-Berlin)," Daniel Barenboim, piano; Dale Clevenger, horn; Larry Combs, clarinet (Chicago Symphony); Daniele Damiano, bassoon; Hansjorg Schellengerger, oboe (Berlin Philharmonic), Erato.

BEST CLASSICAL VOCAL PERFORMANCE

"The Impatient Lover (Italian Songs By Beethoven, Schubert, Mozart, etc.)," Cecilia Bartoli, mezzo-soprano (Andras Schiff, piano), London.

BEST CONTEMPORARY COMPOSITION

"Albert: Cello Concerto" (Track from "The New York Album—Works Of Albert, Bartok, Bloch"), Stephen Albert, composer; Yo-Yo Ma, cello; David Zinman, conductor, Baltimore Symphony Orchestra, Sony Classical.



ALL-4-ONE

BEST ENGINEERED RECORDING

"Copland: Music For Films (The Red Pony, Our Town, Etc.)," William Hoekstra, engineer (Leonard Slatkin), RCA Victor Red Seal.

CLASSICAL PRODUCER OF THE YEAR

Andrew Cornall.

BEST CLASSICAL ALBUM

"Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op. 12," Pierre Boulez, conductor; Karl-August Naegler, producer, (Chicago Symphony

chandise for the 152-store, Milford, Mass.-based Strawberries chain, "Sony will be duly rewarded for having Springsteen on the schedule at the same time as the Grammys."

Dave Curtis, divisional merchandise manager for music and video at the 28-store Lechmere Inc. chain in Woburn, Mass., concurs: "The timing of [Springsteen's "Greatest Hits"] is perfect."

The other major victor was Crow, whose "All I Wanna Do" upset Springsteen's "Streets Of Philadelphia" in the record of the year category. (Crow shared the award with producer Bill Bottrell.) Even A&M president/CEO Al Cafaro professed astonishment. "I was completely surprised by the record of the year award," he said.

The 32-year-old former back-up singer also took awards for best new artist and best female pop vocalist.

Curtis says Crow is "poised to go huge," while Wilson says, "Sheryl Crow is going to smoke. That'll have a completely new sales pattern."

Bennett's "MTV Unplugged," which helped the veteran crooner tap into a

new audience, took album of the year honors. (Bennett shared the award with producer David Kahne.) It is the second "Unplugged" album to win album of the year: Eric Clapton triumphed two years ago with his album drawn from an MTV special.

"This is the greatest moment in my whole musical career and the greatest moment in my life," Bennett said as he accepted the award. Two nights earlier, Bennett was honored as MusiCares' person of the year.

Bennett's "MTV Unplugged" also earned him an award for best traditional pop vocal performance.

Last year, singer Whitney Houston and producer David Foster took a total of six awards for their work on "The Bodyguard." At the time of the Grammy telecast, the blockbuster soundtrack already had hit its commercial zenith, having been certified platinum 11 times.

This year, however, albums by the biggest winners still have not reached their full sales potential.

"Last year was one of those off

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

AS EXPECTED, Madonna's "Take A Bow" (Maverick/Sire/Warner Bros.) spends its third week at No. 1. The song is up again in airplay and is still far enough ahead of the pack to spend at least a couple more weeks at the top. If No. 3, "Candy Rain" by Soul For Real (Uptown/MCA), doesn't catch "Bow" by then, it most likely will become Madonna's longest streak at No. 1. Previously, she spent six weeks at No. 1 with "Like A Virgin" (Sire/Warner Bros.). TLC, still No. 2 with "Creep" (La Face/Arista), already has another song in the top 20: "Red Light Special" (La Face/Arista), which is this week's Greatest Gainer on the entire chart, due mostly to its huge sales gain, which is the biggest on the chart and about double the sales increase of the No. 2 gainer. "Red Light" already is inside the top 10 at KQHT San Jose, Calif., KPWR Los Angeles, WQHT New York, and KYLD San Francisco.

THE SECOND BIGGEST gainer on the chart below the top 20 also is this week's Greatest Gainer/Sales winner: Montell Jordan's "This Is How We Do It" (PMP/RAL/Island). "This" takes the third-biggest sales increase on the chart this week, supported by top 10 airplay at KBXX Houston, WPGC Washington, D.C., WERQ Baltimore, and XHTZ San Diego. Again this week, Dionne Farris' "I Know" is a top chart gainer, posting the biggest radio airplay gain on the Hot 100 and the third-biggest overall gain (sales and airplay combined). The song defies format barriers with top 10 airplay at a diverse list of Hot 100 stations, including KKLQ San Diego, WMXV New York, KRBE Houston, and KUBE Seattle. One of this week's Grammy Award winners, Boyz II Men, makes the fourth-biggest chart gain this week, as "Thank You" (Motown) finishes with a top five sales gain and airplay gain this week. "Thank" moves from No. 31-25 and is top 10 airplay at KZHT Salt Lake City, KUBE Seattle, and WWKX Providence, R.I. Rounding out the five-biggest point gainers this week, Adina Howard's "Freak Like Me" (Mecca Don/EastWest) is the fourth-biggest sales gainer, helped in part by top 10 airplay at WJMN Boston, XHTZ San Diego, KLUC Las Vegas, and WQHT New York.

THIS WEEK'S Greatest Gainer/Airplay award goes to a song still climbing the chart after 26 weeks—2 Unlimited's "Get Ready For This" (Radikal/Critique). The song actually debuted on the Hot 100 chart for the first time in September 1992, peaking at No. 76. This time around, the song is still moving up the chart and is about to crack the top 40. The song is top 10 at 15 Hot 100-monitored stations, including WFLZ Tampa, Fla., WPXY Rochester, N.Y., and KHKS Dallas.

QUICK CUTS: After 28 weeks on the chart, "You Gotta Be" by Des'ree (550 Music) becomes a top five single this week. The song already achieved a major milestone when it went top 10. But it appeared the song would fall short of top five status when it held at No. 7 the previous two weeks. Nevertheless, airplay and sales held steady enough to crank out a top five ranking this week. Congratulations Des'ree!

SOUTH AFRICA

(Continued from page 10)

certs having the most expensive ticket prices ever for a stadium concert; the cheapest tickets started at 42 rand (\$15).

"If we look at Roxette, who performed less than a month after Whitney Houston, we had between 60,000 and 65,000 people there without any problem at all," says Roddy Quinn, head of Big Concerts. "Whitney Houston affected ticket sales only slightly."

Rolling Stones front man Mick Jagger held out the possibility of yet another African tour after the completion of the Voodoo Lounge run. "We're thinking of playing more Southern African countries," he said. "Hopefully in the future, we could go to Zimbabwe. Saturday's show is going to be broadcast on TV to 40 African countries. Who knows, next time we tour we could do more shows in the rest of Africa."

Big Concerts is expecting an early sellout of the Phil Collins concert scheduled for March 17 at Ellis Park. Collins has sold 600,000 records in South Africa, according to Tusk, Warner's licensee. This figure is more than any other artist in South Africa and reflects his cross-market appeal. "But Seriously..." sold 300,000 units and was one of the country's all-time best sellers, according to Tusk.

"The response has been very positive," says Quinn. "Phil Collins has got a huge following in South Africa, both black and white."

Collins is regarded as the first artist with the potential to sell out here, based on his following rather than the euphoria surrounding international acts arriving here.

Quinn says the future of international tours in South Africa now has been secured, but that local audiences have changed.

"What people have to be realistic about is the fact that there are very few bands that can play stadiums, and promoters should be careful which acts are to be put into stadiums," he says. "International acts coming here must also be aware that the initial euphoria about seeing top acts has changed. People are becoming more selective and choosing who they want to see now."

"The market has changed incredibly in four years," Quinn says. "It's becoming tougher to promote, but that just means it's falling in line with world standards."

Meanwhile, Jagger revealed that he is involved in discussions regarding an ambitious movie project in South Africa. It will focus on the legendary Sophiatown, an anarchic black suburb in Johannesburg that was the birthplace, from the '30s-'50s, of almost every distinctive style of township music played today. The suburb was razed in the late '50s by authorities who saw it as a blot on their vision of racial segregation.

"Hopefully that movie will be made," he said. "It is quite an interesting subject."

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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. 78 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.

THIS WEEK			LAST WEEK			WEEKS ON			Top 40/Mainstream	THIS WEEK	LAST WEEK			WEEKS ON			Top 40/Rhythm-Crossover	
TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	
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①	1	12	①	2	8	①	2	8	TAKE A BOW	MADONNA (MAVERICK/SIRE/WB) 3 wks at No. 1	①	2	8	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA) 1 wk at No. 1	①	2	8
②	2	20	②	1	19	②	1	19	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)	②	1	19	CREEP	TLC (LAFACE/ARISTA)	②	1	19
③	3	18	③	3	11	③	3	11	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	③	3	11	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	③	3	11
④	5	11	④	5	9	④	5	9	WHEN I COME AROUND	GREEN DAY (REPRISE)	④	5	9	BABY	BRANDY (ATLANTIC)	④	5	9
⑤	7	7	⑤	6	11	⑤	6	11	I KNOW	DIONNE FARRIS (COLUMBIA)	⑤	6	11	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	⑤	6	11
⑥	4	27	⑥	4	13	⑥	4	13	ANOTHER NIGHT	REAL MCCOY (ARISTA)	⑥	4	13	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)	⑥	4	13
⑦	6	26	⑦	7	16	⑦	7	16	YOU GOTTA BE	DES'REE (550 MUSIC)	⑦	7	16	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	⑦	7	16
⑧	12	7	⑧	8	22	⑧	8	22	STRONG ENOUGH	SHERYL CROW (A&M)	⑧	8	22	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	⑧	8	22
⑨	10	12	⑨	9	22	⑨	9	22	CREEP	TLC (LAFACE/ARISTA)	⑨	9	22	I WANNA BE DOWN	BRANDY (ATLANTIC)	⑨	9	22
⑩	8	14	⑩	10	8	⑩	10	8	YOU DON'T KNOW HOW IT FEELS	TOM PETTY (WARNER BROS.)	⑩	10	8	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	⑩	10	8
⑪	14	6	⑪	13	10	⑪	13	10	IF I WANTED TO	MELISSA ETHERIDGE (ISLAND)	⑪	13	10	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	⑪	13	10
⑫	9	23	⑫	11	28	⑫	11	28	ALWAYS	BON JOVI (MERCURY)	⑫	11	28	ANOTHER NIGHT	REAL MCCOY (ARISTA)	⑫	11	28
⑬	11	18	⑬	17	8	⑬	17	8	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	⑬	17	8	RUN AWAY	REAL MCCOY (ARISTA)	⑬	17	8
⑭	13	16	⑭	18	5	⑭	18	5	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)	⑭	18	5	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	⑭	18	5
⑮	15	17	⑮	19	4	⑮	19	4	EVERY DAY OF THE WEEK	JADE (GIANT)	⑮	19	4	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10)	⑮	19	4
⑯	23	4	⑯	16	12	⑯	16	12	RUN AWAY	REAL MCCOY (ARISTA)	⑯	16	12	CONSTANTLY	IMMATURE (MCA)	⑯	16	12
⑰	16	18	⑰	12	8	⑰	12	8	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	⑰	12	8	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	⑰	12	8
⑱	21	6	⑱	22	6	⑱	22	6	HOLD ON	JAMIE WALTERS (ATLANTIC)	⑱	22	6	MOVE IT LIKE THIS	K7 (TOMMY BOY)	⑱	22	6
⑲	17	7	⑲	24	3	⑲	24	3	BETTER MAN	PEARL JAM (EPIC)	⑲	24	3	THANK YOU	BOYZ II MEN (MOTOWN)	⑲	24	3
⑳	18	29	㉑	20	16	㉑	20	16	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	㉑	20	16	I MISS YOU	N II U (ARISTA)	㉑	20	16
㉑	20	10	㉒	21	15	㉒	21	15	BUDDY HOLLY	WEEZER (GCS/GEFFEN)	㉒	21	15	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)	㉒	21	15
㉒	22	14	㉓	22	14	㉓	22	14	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)	㉓	22	14	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	㉓	22	14
㉓	25	3	㉔	23	3	㉔	23	3	COME BACK	LONDONBEAT (RADIOACTIVE/MCA)	㉔	23	3	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	㉔	23	3
㉔	19	10	㉕	25	5	㉕	25	5	BANG AND BLAME	R.E.M. (WARNER BROS.)	㉕	25	5	YOU WANT THIS	JANET JACKSON (VIRGIN)	㉕	25	5
㉕	26	5	㉖	26	5	㉖	26	5	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)	㉖	26	5	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)	㉖	26	5
㉖	32	3	㉗	31	4	㉗	31	4	I BELIEVE	BLESSID UNION OF SOULS (EMI)	㉗	31	4	YOU GOTTA BE	DES'REE (550 MUSIC)	㉗	31	4
㉗	31	4	㉘	32	3	㉘	32	3	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	㉘	32	3	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)	㉘	32	3
㉘	24	14	㉙	29	5	㉙	29	5	MISHALE	ANDRU DONALDS (METRO BLUE/CAPITOL)	㉙	29	5	PROMISE ME	LIL SUZY (METROPOLITAN)	㉙	29	5
㉙	29	5	㉚	27	13	㉚	27	13	LOVE WILL KEEP US ALIVE	EAGLES (GEFFEN)	㉚	27	13	ASK OF YOU	RAPHAEL SAADIQ (550 MUSIC)	㉚	27	13
㉚	37	2	㉛	30	3	㉛	30	3	I LIVE MY LIFE FOR YOU	FIREHOUSE (EPIC)	㉛	30	3	DREAM ABOUT YOU	STEVIE B (THUMP)	㉛	30	3
㉛	27	16	㉜	31	3	㉜	31	3	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)	㉜	31	3	WATERFALLS	TLC (LAFACE/ARISTA)	㉜	31	3
㉜	30	24	㉝	32	2	㉝	32	2	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	㉝	32	2	WHAT I NEED	CRYSTAL WATERS (MERCURY)	㉝	32	2
㉝	35	3	㉞	33	4	㉞	33	4	EVERLASTING LOVE	GLORIA ESTEFAN (EPIC)	㉞	33	4	DADDY'S HOME	SPANISH FLY (UPSTAIRS)	㉞	33	4
㉞	28	20	㉟	34	5	㉟	34	5	YOU WANT THIS	JANET JACKSON (VIRGIN)	㉟	34	5	EVERY DAY OF THE WEEK	JADE (GIANT)	㉟	34	5
㉟	36	25	㊱	35	3	㊱	35	3	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)	㊱	35	3	KITTY KITTY	69 BOYZ (RIP-IT)	㊱	35	3
㊱	NEW ▶	36	㊲	36	25	㊲	36	25	SHE'S A RIVER	SIMPLE MINDS (VIRGIN)	㊲	36	25	FAT BOY	MAX-A-MILLION (S.O.S.)	㊲	36	25
㊲	34	21	㊳	37	2	㊳	37	2	ALLISON ROAD	GIN BLOSSOMS (A&M)	㊳	37	2	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZZ/ATLANTIC)	㊳	37	2
㊳	NEW ▶	38	㊴	38	5	㊴	38	5	THANK YOU	BOYZ II MEN (MOTOWN)	㊴	38	5	WHAT CAN I DO?	ICE CUBE (PRIORITY)	㊴	38	5
㊴	40	2	㊵	39	2	㊵	39	2	YOU GOT IT	BONNIE RAITT (ARISTA)	㊵	39	2	AGE AIN'T NOTHING BUT A NUMBER	AALIYAH (BLACKGROUND/JIVE)	㊵	39	2
㊵	NEW ▶	40	㊶	40	29	㊶	40	29	ODE TO MY FAMILY	THE CRANBERRIES (ISLAND)	㊶	40	29	TOOTSEE ROLL	69 BOYZ (RIP-IT)	㊶	40	29

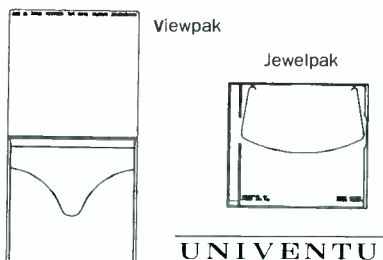
○ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST	(LABEL/DISTRIBUTING LABEL)
1	2	3	KEEP GIVIN' ME YOUR LOVE	CE CE PENISTON	(COLUMBIA)	14	20	4	RELEASE YO' DELF	METHOD MAN	(DEF JAM/RAL/ISLAND)
2	—	1	CLOSE TO YOU	FUN FACTORY	(CURBATLANTIC)	15	5	4	REMEMBER WE	DA BUSH BABEES	(REPRISE)
3	6	7	WHY YOU WANNA PLAY ME OUT?	TRICIA COVINGTON	(COLUMBIA)	16	11	6	HOW I LOVE HIM	CYNTHIA	(TOMMY BOY)
4	3	3	NO HOOK	SHAQUILLE O'NEAL	(JIVE)	17	—	2	WONDERFUL	ADAM ANT	(CAPITOL)
5	9	11	LICK IT	ROULA	(S.O.S.)	18	25	2	SITTIN' IN MY CAR	SLUICK RICK	(DEF JAM/RAL/ISLAND)
6	18	3	IS IT ME?	MONTECO	(FEATURING IMMATURE) (MCA)	19	—	1	IF YOU DON'T LOVE ME	... PETE DROGE	(AMERICAN/REPRISE)
7	10	5	DADDY'S HOME	SPANISH FLY	(UPSTAIRS)	20	—	1	BRIGHT YELLOW GUN	THROWING MUSES	(SIRE/REPRISE)
8	24	2	COME ON	BARRY WHITE	(A&M)	21	19	2	SO HELP ME GIRL	JOE DIFIE	(EPIC)
9	8	6	LOOK WHAT LOVE HAS DONE	PATTY SMYTH	(MCA)	22	—	1	ANSWERING SERVICE	GERALD LEVERT	(EASTWEST/EEG)
10	12	4	FOR A CHANGE	NEAL MCCOY	(ATLANTIC)	23	17	8	HEAD LIKE A HOLE	NINE INCH NAILS	(NOTHING/TV/INTERSCOPE)
11	14	6	YOU CAN'T MAKE A HEART LOVE ...	GEORGE STRAIT	(MCA)	24	21	5	OH YEAH	ROTTIN KAZKALS	(ILTOWN/MAD SOUNDS)
12	16	2	UNTIL THE END OF TIME	FOREIGNER	(GENERAMA/RHYTHM SAFARI)	25	—	1	BUBBA HYDE	DIAMOND RIO	(ARISTA)
13	7	8	NUTHIN' BUT FLAVOR	FUNKMASTER FLEX	(WRECK/NERVOUS)						

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

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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
MARCH 11, 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
★ ★ ★ No. 1 ★ ★ ★						
1	2	2	26	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98) 5 weeks at No. 1	II	1
2	1	1	11	GARTH BROOKS ▲ ³ LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	3	4	55	GREEN DAY ▲ ⁶ REPRIS 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
4	5	5	16	EAGLES ▲ ⁴ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
5	7	6	15	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	5
6	6	7	33	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	6
7	4	3	5	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
8	8	12	44	LIVE ● RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	8
9	12	13	52	SHERYL CROW ▲ ² A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
10	9	9	21	THE CRANBERRIES ▲ ² ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
11	11	11	13	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
12	13	10	41	OFFSPRING ▲ ³ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
13	10	8	14	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALGY	1
★ ★ ★ Hot Shot Debut ★ ★ ★						
14	NEW ▶		1	DJ QUIK PROFILE 1462* (10.98/17.98)	SAFE + SOUND	14
15	14	15	18	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
16	16	14	17	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
17	17	18	4	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
18	18	19	75	MELISSA ETHERIDGE ▲ ³ ISLAND 848660 (10.98/15.98)	YES I AM	16
19	15	17	17	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
20	19	23	39	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
21	24	25	22	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	21
22	20	20	18	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
23	21	21	29	WEEZER ▲ DGC 24629/Geffen (10.98/15.98) HS	WEEZER	16
24	22	16	5	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
25	29	33	20	SOUNDTRACK ▲ ⁴ MCA 11103* (10.98/16.98)	PULP FICTION	21
26	23	22	49	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
27	27	24	17	AEROSMITH ▲ ² Geffen 24716 (12.98/17.98)	BIG ONES	6
28	33	28	33	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
29	35	32	7	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
30	32	29	19	BON JOVI ▲ ⁴ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
31	26	26	5	THE CHIEFTAINS RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	24
32	36	34	24	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
33	28	—	2	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
34	30	27	22	R.E.M. ▲ ² WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
35	38	31	66	ACE OF BASE ▲ ¹ ARISTA 18740 (9.98/15.98)	THE SIGN	1
36	37	41	17	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	36
37	25	36	21	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
38	31	30	16	SADE ▲ EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
39	52	69	7	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	39
40	39	39	19	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
41	45	43	29	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	40
42	42	37	63	COUNTING CROWS ▲ ³ DGC 24528/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
43	43	42	26	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
44	41	35	38	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
45	51	46	19	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
46	47	48	68	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
47	34	86	23	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
48	55	58	22	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	48
49	68	117	3	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	49
50	48	45	11	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
51	54	44	5	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
52	79	79	21	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
53	50	52	16	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7

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	53	49	8	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
55	58	56	51	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
56	40	38	52	YANNI ▲ ² PRIVATE MUSIC B2116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
57	44	47	24	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
58	59	55	19	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
59	62	60	15	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
60	49	51	35	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
61	46	54	119	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
62	65	57	51	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
63	61	53	14	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
64	69	61	35	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	60
65	64	75	34	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
66	67	63	10	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
67	60	65	16	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
68	73	67	36	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
69	66	62	44	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
70	76	68	5	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
71	63	64	8	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63
72	88	103	38	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	72
73	74	76	24	ERIC CLAPTON ▲ ² DUCK/REPRIS 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
74	81	77	68	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
75	78	83	12	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
76	75	70	31	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
77	72	71	21	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
★ ★ ★ Heatseeker Impact ★ ★ ★						
78	105	120	5	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	78
79	86	82	7	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
80	80	81	38	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
81	100	99	13	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	81
82	77	50	28	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
83	71	74	27	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
84	83	72	46	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
85	96	96	35	HOLE ● DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
86	94	88	14	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
87	89	73	38	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
88	99	98	51	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
89	56	59	12	THE BEATLES ▲ ⁴ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
90	91	90	22	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
91	85	89	67	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5
★ ★ ★ Heatseeker Impact ★ ★ ★						
92	115	135	4	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	92
93	57	—	2	BELLY SIRE/REPRIS 45833*/WARNER BROS. (10.98/15.98)	KING	57
★ ★ ★ Heatseeker Impact ★ ★ ★						
94	109	163	3	ALISON KRAUSS ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU	94
95	97	97	6	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
96	104	93	185	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
97	102	91	72	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
98	98	100	29	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
99	106	113	54	SARAH MCLACHLAN ▲ NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
100	84	80	22	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
101	93	85	78	MARIAH CAREY ▲ ⁸ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
102	95	94	85	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
103	87	66	22	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
104	111	105	167	PEARL JAM ▲ ⁸ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
105	70	—	2	SLASH'S SNAKEPIT Geffen 24630 (10.98/16.98)	IT'S FIVE O'CLOCK SOMEWHERE	70
106	124	—	2	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	106

Alboms 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.

ALTERNATIVE BANDS REWRITE THE BOOK ON TOURING

(Continued from page 1)

have captured the imagination of millions of consumers and radio listeners over the last 24 months are making their presence felt in the concert business. By lowering ticket prices, slashing merchandise rates, swatting away corporate sponsorship offers, and demanding general admission seating (not to mention questioning service fees), all in the name of consumer value, the new alternative kids on the block are busy rewriting concert business rules that seemed unshakable just a few seasons ago.

Among the up-and-comers, "there's just a different school of thought," says Cleveland promoter Michael Belkin, VP of Belkin Productions. "Perhaps



REZNOR

there was a period of time in the '70s and '80s when some people forgot about the audience," says Dave Hart, VP of MCA Concerts New York. Not anymore.

Like death and taxes, another of life's certainties is that each year concert ticket prices balloon. Fans attending superstar shows for the last 15 years have watched stubs go from \$15 to \$50, with recent high-profile offerings even surpassing the century mark.

So when punk powerhouse Green Day toured arenas last year for the price of a movie ticket, the band turned more than a few heads. "It was a brilliant move," says Stormy Shepherd, who routes tours for alternative bands (not including Green Day) through her Leave Home Booking. "Who's not going to go for \$7.50?"

Shepherd sees the Green Day move as part of a welcome, grass-roots trend. "It's a whole different way of thinking. It's not about high ticket prices and walking away with a lot of money."

Multiplatinum punk act Offspring has been touring the country with bargain basement \$10-\$13 tickets and selling T-shirts for \$12, a fraction of the usual rate. (The latter price is thanks to lower merchandising rates the band hammered out with venues.) The band could certainly take in more through higher ticket prices. "But if we did, I'd feel like a jerk," says band manager Jim Guerinet.

Stone Temple Pilots manager Steve Stewart agrees. If the band had upped its fall 1994 ticket prices just \$1—from \$18.50 to \$19.50—it could have grossed an additional \$500,000. It didn't, he says, because band members have a

"real concern for the economics of young people." Lots of artists are hesitant to jack up prices, says Shepherd, "because they know it was a drag to grow up without lots of money."

The idea of underground bands charging dirt-cheap fees is not a new one. "Look at Fugazi," says Guerinet, referring to the uncompromising indie band, whose tickets have always been under \$10. The difference today is that alternative bands, through radio and television saturation (the career equivalent of injecting growth hormones), are attracting huge crowds at a rate few could have imagined just five years ago. (Suffice it to say, punk pioneers the Minutemen and Black Flag were never beamed into millions of homes and cars on a daily basis.) In the past, when mainstream bands broke wide open, so too did their ticket prices.

"You can throw that old supply and demand theory out the window," says Andy Cirzan, senior talent buyer for JAM Productions in Chicago, referring to the rule of thumb that says an act's popularity helps dictate its ticket prices. Combined, Offspring and Green Day have sold close to 10 million albums, their shows sell out across the land in minutes, yet their ticket prices barely hit double digits. And just up the scale at \$18.50 (the equivalent of early '80s arena ticket prices) are multiplatinum bands such as Pearl Jam, Stone Temple Pilots, and others, not to mention red-hot club acts like Hole, Live, and Weezer, whose ticket prices are also still in the teens.

However, not everyone is thrilled with this new-found populism. Beth Wade, managing director of the Mid South Coliseum in Memphis, complains that young acts come into town, champion low ticket prices on behalf of fans, and promptly demand low rates from the venues. "Bands need to leave something behind for the building," she says.

LESS IS MORE

Clearly, a new more-is-not-always-better thinking has emerged among some artists. After all, until recently few managers would have bothered to defend \$23 arena tickets. Yet that's exactly what Nine Inch Nails manager John Malm does, pointing out that, due to its large stage production, the band simply cannot afford to charge \$15-\$18, as some of its alternative brethren do. (For its arena blitz, Green Day kept costs low by employing a three-person road crew.) From a consumer's standpoint, that sort of debate—whose tickets are cheaper—can only be good news. "Everybody's looking at differ-

ent ideas. That's a positive thing," says Cirzan.

The thrift trend does not cut across all lines, however. Few, if any, established mainstream draws are considering rolling back ticket prices. Instead, the fad seems confined to up-and-coming stars, whose fans are younger and poorer. The move comes at an interesting time for the touring business, since a quick glance at the big-dollar winners from the road in 1994—Eric Clapton, Pink Floyd, the Rolling Stones, Rod Stewart, Steely Dan—reveals a wealth of baby boomer bands and a real dearth of new rock bands.

That may change. Industry observers suggest modern rock format



BELLY

stars such as Stone Temple Pilots, Smashing Pumpkins, Offspring, Nine Inch Nails, Beastie Boys, Green Day, Live, Hole, Pearl Jam, Soul Asylum, Soundgarden, the Cranberries, and Belly all have the potential to become "the bread and butter of the arena business," as Cirzan puts it.

Interestingly, many of today's established stars charging hefty ticket prices are also the ones who have embraced corporate sponsorship over the years, even though the original argument behind the deals was that they would allow acts to pass along lower ticket prices to fans. Yet plenty of today's young bands have shunned both high ticket prices and corporate sponsors.

Contradictions like that, says one band manager, may force fans to re-evaluate how much money they should fork over for shows, since, as some major-venue bands are demonstrating, "tickets do not have to be \$33."

DEMANDING GENERAL ADMISSION SHOWS

Along with championing slim ticket prices, many young bands that are rocketing up the charts are demanding general admission, or GA, shows.

General admission is the rule at clubs where bands start out; fans pressed tight against the stage, and mosh pits erupting and evaporating all night. But as alternative acts explode commercially and make the move to ballrooms and hockey arenas, the challenge, says Nine Inch Nails' Malm, is to "re-create a club setting where kids can have fun" and fan/artist interaction remains up close and chaotic, not distant and removed.

But going to a concert and finding an assigned spot isn't exactly in the punk tradition. "That's what your mom and dad do," says Shepherd. "They sit down and watch a show."

The solution is to remove all the seats from the floor of the venue and simply let fans fill it up, press right up against the stage, and mosh all they want. "We want the kids packed up front so they can slam and smash," says Larry Tull of Rebel Management, which works with Offspring. The resulting atmosphere—when bands such as Rancid, Green Day, Smashing Pumpkins, or Pearl Jam hit the stage, and thousands of tightly packed bodies pogo to a thundering beat—can be stunning. (See MTV's December 1994 "Jaded In Chicago: Green Day In Concert," filmed at the Aragon Ballroom.)

For emerging GA arena shows,

whether it's for Nine Inch Nails, Pearl Jam, or Beastie Boys, two types of tickets usually are put on sale: those for reserved seats located off the floor and those granting GA access to the floor. (Not surprisingly, GA tickets are snatched up first by hungry fans.)

On the night of the show, GA ticket holders are directed toward a separate entrance. There they present their ticket, are wristbanded, and are let onto the floor. The floor, which usually holds 1,500-2,500 people, is sometimes covered with an indoor soccer rug, to cut down on injuries, and plexiglass hockey barriers are erected around the perimeter to prevent reserved-seat fans from jumping onto the floor. (Fans caught on the floor without a wristband are automatically ejected from the building.)

LEARNING FROM THE WHO

Some arena managers have taken action to discourage bodysurfers from coming over the barriers at the front of the stage, a pastime that increases the risk of injury. At certain shows, the first time a fan surfs his or her way up to bouncers at the barrier, a hole is punched in their wristband. The second time it happens, the fan is shown the door. The procedure may not be true to the punk ethic (i.e., each paying fan is entitled to one act of rebellion), but it's a crucial one, says Mid South's Wade.

"The one thing we learned from the Who," she says, referring to the death of 11 Cincinnati GA concertgoers in 1979, "is that we must establish control and rapport with the crowd." Wade calls her Pearl Jam GA show (circa the band's pre-Ticketmaster feud) a "very positive experience."

The rising popularity in GA shows among both artists and fans has affected bookings outside of arenas as well, with scores of alternative acts opting for multiple-night runs at audience-friendly GA clubs and ballrooms instead of a single night at a larger, sit-down venue. (Note Offspring's three-night run this month at New York's Roseland Ballroom, rather than a single show at nearby Madison Square Garden.)

GA's return to arenas has sparked debate within the concert business, with some hall managers eagerly traveling to different shows to learn the ropes and pick up pointers (such as hiring extra security), while others bemoan the trend as an expensive, unnecessary headache. "Some will adapt," says Harry Hoppas, executive director of the Rosemont Horizon outside Chicago, "others won't."

"It's not just one band they can ignore," Malm says of those who remain wary. "It's going to become the norm."

Cirzan agrees, predicting GA requests are going to be coming in fast and furious in the coming years, as more strong-minded alternative bands make the jump to arenas, and that if arena managers "are going to get into the game of rock in the '90s, they need to address this instead of just saying no." Also, with the recent explosion of amphitheater concerts, arenas are hardly in a position to pass on shows simply because they're GA. According to Poppas, 10 years ago the Horizon hosted close to 50 concerts a year. In 1995, he says, it will be lucky to hit half that number.

In the meantime, modesty and common sense continue to make inroads. Echoing Nine Inch Nails' lead singer, Trent Reznor, Malm insists "the fans are the most important thing there is."

Modern Rock Fans Call Clubs Home

NEW YORK—Due to a curious bit of timing, unforeseen circumstances, and a genuine reluctance to stray too far from home, few of alternative's giants have followed the well-established rock ritual of making the jump from clubs to arenas.

Nirvana and Pearl Jam were the most likely candidates, but the former only toyed with the venues during its final American tour, as did Pearl Jam before calling off most of its shows last year in protest of Ticketmaster service fees. At the time, members from both bands discussed hesitation about playing large, impersonal buildings, particularly since the bands' roots were in small, familiar clubs. Other format contenders (Soundgarden, Soul Asylum, Offspring, etc.) may soon reach the venue crossroads.

Consequently, as the alternative explosion motors on, fueled largely by suburban teens hooked by radio and MTV, more kids searching for new rock are bypassing big-budget concerts staged at the local coliseum and venturing instead to old-fashioned rock clubs to catch rising stars, most of whom fall under the modern rock banner. Regardless of drinking laws, fans are being welcomed, thanks to an abundance of all-ages shows.

In recent years, the target audience for shows at Chicago's venerable rock outpost, the Metro, has plummeted to 16- to 20-year-olds, says club owner Joe Shanahan, who estimates that close to 70% of the shows at clubs are now all-ages. He's not alone—most shows at Atlanta's Roxy and scores of other venues around the land have become all-ages.

The shift in playground sites means that just as past fans had arena rituals—arriving at adjacent parking garages hours before showtime to drain cases of beer; climbing up to the cheap seats where pot smoke sweetened the air—so, too, do today's well-scrubbed club kids. For instance, since so many shows are general admission, fans often reserve their floor space via squatter's rights: literally picking a spot and sitting on the floor until the lights go down.

After the show, suburban parents, sent to retrieve young concertgoers, are now just as apt to be found pacing the sidewalk outside the Academy in New York's Times Square as they are to be warming up the car in Long Island's Nassau Coliseum parking lot.

And moshing and bodysurfing have clearly replaced flicking pocket lighters and swatting inflated beach balls as the pastime of choice for fans (also out: the call-and-response portion of shows). While the art of being pummeled and passed may seem desperately passé to some (Budweiser even unveiled a bodysurfing TV spot), it's virtually impossible to avoid at certain rock shows, simply because kids can't get enough.

ERIC BOEHLERT

GREEN DAY MANAGERS FORM (510) RECORDS

(Continued from page 11)

fan base." Saltzman hopes to have the band's (510) debut out by summer or fall.

According to Saltzman, (510) is close to signing two or three other acts. The label plans to ink a total of five bands in its first year of business and sign one additional band every year after that. Palmese expects (510) to deliver three to four albums a year.

"MCA will give us funds, out of which we can make as many records as we want, but we want to limit the roster size so that there isn't too much product going through the system," Saltzman says.

According to Saltzman, the duo also was pursued by Capitol and Warner Bros. before it opted to sign with MCA.

"We were impressed with what

[MCA Music Entertainment Group chairman/CEO] Al Teller, Richard Palmese, and [MCA executive VP of A&R] Ron Oberman had to say about the priority our acts would be given in their rock arena," says Saltzman.

Although Cahn and Saltzman have found success as managers of punk-pop phenomenon Green Day, (510) isn't likely to cover that terrain exclusively.

"We will have a couple of punk-pop bands, but we certainly don't intend to fill our entire roster with that kind of music," Saltzman says. "In general, it will be street-based music—as opposed to pop-based." He adds that the label will look for song-oriented acts that already have a fan base.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	108	107	57	JOHN MICHAEL MONTGOMERY ▲	KICKIN' IT UP	1
108	107	102	25	GERALD LEVERT ●	GROOVE ON	18
109	103	92	5	SOUNDTRACK	THE JERKY BOYS	79
110	82	78	16	JIMMY PAGE & ROBERT PLANT ▲	NO QUARTER	4
111	114	104	37	DAVID BALL ●	THINKIN' PROBLEM	53
112	112	114	7	WADE HAYES	OLD ENOUGH TO KNOW BETTER	112
113	NEW	1	1	CRIME BOSS	ALL IN THE GAME	113
114	121	109	173	NIRVANA ▲	NEVERMIND	1
115	118	115	20	THUG LIFE	VOLUME I	42
116	90	40	3	EXTREME	WAITING FOR THE PUNCHLINE	40
★ ★ ★ GREATEST GAINER ★ ★ ★						
117	157	—	2	DIONNE FARRIS	WILD SEED-WILD FLOWER	117
118	119	110	87	THE CRANBERRIES ▲	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
119	113	101	18	VARIOUS ARTISTS ●	JOCK ROCK VOLUME 1	79
120	140	139	5	SUBWAY	GOOD TIMES	120
121	134	132	4	RANCID	LET'S GO	121
122	132	121	17	MEGADETH ▲	YOUTHANASIA	4
★ ★ ★ PACESETTER ★ ★ ★						
123	169	—	2	THE MANHATTAN TRANSFER	TONIN'	123
124	110	84	93	THE JERKY BOYS ●	THE JERKY BOYS	75
125	92	—	2	THE JAYHAWKS	TOMORROW THE GREEN GRASS	92
126	133	136	6	4 P.M. NEXT PLATEAU/LONDON	NOW'S THE TIME	126
127	116	87	3	SIMPLE MINDS	GOOD NEWS FROM THE NEXT WORLD	87
128	101	112	15	FRANK SINATRA	DUETS II	9
129	126	108	93	JANET JACKSON ▲	JANET.	1
130	129	116	19	VERUCA SALT ●	AMERICAN THIGHS	69
131	125	129	119	SOUNDTRACK ▲	THE BODYGUARD	1
132	146	125	6	PAT METHENY GROUP	WE LIVE HERE	83
133	136	127	14	SPICE 1 ●	AMERIKKA'S NIGHTMARE	22
134	NEW	1	1	MORRISSEY	WORLD OF MORRISSEY	134
135	117	95	5	HANK WILLIAMS, JR.	HOG WILD	91
136	122	124	262	ORIGINAL LONDON CAST ▲	PHANTOM OF THE OPERA HIGHLIGHTS	46
137	120	111	35	PAM TILLIS ●	SWEETHEART'S DANCE	51
138	143	131	210	ENIGMA ▲	MCMXC A.D.	6
139	123	122	33	ROLLING STONES ▲	VOODOO LOUNGE	2
140	138	128	23	TRACY LAWRENCE ●	I SEE IT NOW	28
141	NEW	1	1	JAMIE WALTERS	JAMIE WALTERS	141
142	154	164	39	SEAL ▲	SEAL	20
143	160	154	128	QUEEN ▲	GREATEST HITS	11
144	130	106	41	JOHN BERRY ●	JOHN BERRY	85
145	152	152	56	BLACKHAWK ●	BLACKHAWK	98
146	151	133	8	LARI WHITE	WISHES	125
147	161	158	83	SMASHING PUMPKINS ▲	SIAMESE DREAM	10
148	135	119	21	JADE	MIND, BODY & SONG	80
149	163	162	19	DIAMOND RIO	LOVE A LITTLE STRONGER	100
150	171	150	75	NIRVANA ▲	IN UTERO	1
151	139	126	8	THE FLAMING LIPS	TRANSMISSIONS FROM THE SATELLITE HEART	108

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
152	158	146	18	CRAIG MACK ●	PROJECT: FUNK DA WORLD	21
153	RE-ENTRY	21	21	SOUNDTRACK ●	NATURAL BORN KILLERS	19
154	147	151	6	SOUNDTRACK	LEGENDS OF THE FALL	147
155	162	142	14	REDMAN ●	DARE IZ A DARKSIDE	13
156	159	137	47	PINK FLOYD ▲	THE DIVISION BELL	1
157	156	143	49	ADAM SANDLER ●	THEY'RE ALL GONNA LAUGH AT YOU	129
158	148	140	74	REBA MCFENTRESS ▲	GREATEST HITS VOLUME TWO	5
159	168	138	66	SNOOP DOGGY DOGG ▲	DOGGY STYLE	1
160	137	134	26	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲	THE 3 TENORS IN CONCERT 1994	4
161	181	175	39	BEASTIE BOYS ▲	ILL COMMUNICATION	1
162	144	130	50	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲	CHANT	3
163	150	118	7	SMIF-N-WESSUN	DAH SHININ'	59
164	153	144	21	SMASHING PUMPKINS ▲	PISCES ISCARIOT	4
165	155	141	98	GIN BLOSSOMS ▲	NEW MISERABLE EXPERIENCE	30
166	142	159	40	JON SECADA ▲	HEART, SOUL & A VOICE	21
167	199	—	3	CORROSION OF CONFORMITY	DELIVERANCE	167
168	176	147	6	THE ROOTS	DO YOU WANT MORE?!!!!!!	104
169	166	166	171	ENYA ▲	SHEPHERD MOONS	17
170	172	155	12	SOUNDTRACK	THE MASK	80
171	NEW	1	1	FOREIGNER	MR. MOONLIGHT	171
172	175	171	16	KEITH MURRAY	THE MOST BEAUTIFULST THING IN THIS WORLD	34
173	NEW	1	1	JOHN LEE HOOKER	CHILL OUT	173
174	180	199	43	BONNIE RAITT ▲	LONGING IN THEIR HEARTS	1
175	164	148	19	QUEENSRYCHE ▲	PROMISED LAND	3
176	167	149	54	FAITH HILL ▲	TAKE ME AS I AM	59
177	RE-ENTRY	35	35	SOUNDTRACK CAST ▲	THE LION KING SING-ALONG (EP)	40
178	189	173	48	SOUNDTRACK ●	DAZED AND CONFUSED	70
179	182	190	13	BLUES TRAVELER	FOUR	54
180	RE-ENTRY	76	76	RAGE AGAINST THE MACHINE ▲	RAGE AGAINST THE MACHINE	45
181	165	168	21	CLINT BLACK ●	ONE EMOTION	37
182	188	192	3	SHENANDOAH	IN THE VICINITY OF THE HEART	182
183	190	174	54	ENIGMA ▲	THE CROSS OF CHANGES	9
184	184	169	9	TYPE O NEGATIVE	BLOODY KISSES	166
185	179	179	17	THE BLACK CROWES ●	AMERICA	11
186	195	186	40	TOAD THE WET SPROCKET ●	DULCINEA	34
187	173	182	22	TOBY KEITH ●	BOOMTOWN	46
188	174	161	128	GEORGE STRAIT ▲	PURE COUNTRY (SOUNDTRACK)	6
189	177	167	27	PATTY LOVELESS ●	WHEN FALLEN ANGELS FLY	60
190	186	185	131	ERIC CLAPTON ▲	UNPLUGGED	1
191	RE-ENTRY	56	56	ALICE IN CHAINS ▲	JAR OF FLIES (EP)	1
192	127	—	2	SHOULDERS & THE BANSHEES	THE RAPTURE	127
193	RE-ENTRY	23	23	GLADYS KNIGHT	JUST FOR YOU	53
194	187	157	80	FACE ▲	FOR THE COOL IN YOU	16
195	145	156	20	BARRY MANILOW ●	SINGIN' WITH THE BIG BANDS	59
196	RE-ENTRY	4	4	GEORGE JONES	BRADLEY'S BARN SESSIONS	142
197	131	160	22	BARBRA STREISAND ▲	THE CONCERT	10
198	141	123	73	YANNI ▲	IN MY TIME	24
199	193	198	242	VAN MORRISON ▲	THE BEST OF VAN MORRISON	41
200	200	193	114	STONE TEMPLE PILOTS ▲	CORE	3

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- 4 P.M. 126
69 Boyz 64
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Aerosmith 27
Alabama 90
Alice In Chains 191
All-4-One 84
Babyface 194
Anita Baker 57
David Ball 111
Beastie Boys 161
The Beatles 89
Belly 93
Benedictine Monks Of Santo Domingo 160
De SiLOS 162
John Berry 144
Clint Black 181
The Black Crowes 185
Blackhawk 145
Blackstreet 68
Mary J. Blige 11
Blues Traveler 179
Bon Jovi 30
Bone Thugs N Harmony 28
Boyz II Men 1
Brandy 21
Toni Braxton 102
Brooks & Dunn 100
Garth Brooks 2
Brownstone 29
Bush 39
Tracy Byrd 72
Candlebox 46
Mariah Carey 101
Mary Chapin Carpenter 77
Carreras, Domingo, Pavarotti (Mehta) 160
The Chieftains 31
Eric Clapton 73, 190
The Corrosion Of Conformity 167
Counting Crows 42
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Tom Petty 19
Tom Petty & The Heartbreakers 91
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Snoop Doggy Dogg 159
Soundgarden 62
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Dazed And Confused 178
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Barbra Streisand 197
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Clay Walker 48
Jamie Walters 141
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Barry White 37
Lari White 146
Hank Williams, Jr. 135
Vanessa Williams 75
Yanni 56, 198
Trisha Yearwood 33

ADVANCED BROADCAST SYSTEM TO TRANSMIT VIA COMPUTERS

(Continued from page 1)

We already know that. A computer monitor can take better advantage of displaying RBDS information than the smaller radio LCD display. Anything that better informs a radio listener about the specifics of a song is welcomed by the labels."

The 2-year-old RBDS broadcast-transmission standard uses the 57 kHz subcarrier, as established by the National Radio Systems Committee, which includes representatives from the Electronic Industries Assn. and the National Assn. of Broadcasters. It is not an audible signal, but can be viewed as text on RBDS-equipped radio LCD panels. The same text information could be displayed on a standard computer monitor, if the computer is directly equipped with a new Smart Radio receiver, which hit the market March 1.

Home- and car-audio RBDS-decoder-equipped radio receivers, more commonly known as Smart Radio, already are manufactured by a handful of companies, including Denon and Philips (Billboard, June 5, 1993).

It is not known how many Smart Radio receivers have been sold since their retail introduction in 1993, but it is believed to be fairly low. Denon marketing manager John Casey says that 50,000 units were manufactured last year, but he declined to disclose the number sold.

The RBDS subcarrier transmission standard has been slow to catch the attention of both broadcasters and consumers. "It's a fabulous medium, but there is still little knowledge of it by consumers," says Fred Schumacher, VP/GM of the RBDS-

equipped broadcast stations KMPS-AM-FM/KZOK Seattle.

Adding text information to radio transmissions is "almost like the blind suddenly getting vision," says Schumacher. However, not many broadcasters are seeing the light. The Harrisonburg, Va.-based EIA estimates that only about 200 stations now utilize the RBDS broadcast standard in their transmissions.

To spawn more interest in the fledgling standard, the EIA has promised to spend \$500,000 to place encoders in up to 1,000 stations by the end of the year.

Forthcoming, higher-speed RBDS transmissions are expected to further widen interest in the next generation of Smart Radio receivers.

Several companies, including Microsoft, EZ Communications, and Advanced Digital Systems, are already actively researching the process of bringing wireless-data broadcasting to the wired world of computers.

RADIO ROCK-IT DEBUTS MARCH 1

The first computer-linked Smart Radio, dubbed Radio Rock-It, bowed on computer retail shelves March 1. The Advanced Digital Systems add-on card plugs directly into any 386DX or higher PC-compatible computer with at least 4 Mb RAM, Microsoft Windows 3.1 or above, DOS 5.0 or above, a Soundblaster-compatible stereo-sound card, and at least 3 Mb of hard-disc space.

There are no plans for a Macintosh-compatible version in the immediate future, says ADS president Mike McCoy, who adds that the installed base of Macintosh computers is significantly smaller than that of IBM-compatible computers. (According to the EIA, 72% of computer-equipped homes have an IBM PC compatible unit, while 22% use Macintosh). So far, no other multimedia Smart Radio receivers have been announced.

Radio Rock-It's RBDS-delivered text emulates the LCD display on the first-generation RBDS car-audio units. Transmitted text information is displayed on two lines, each containing 32 characters. However, future Radio Rock-It versions likely will contain larger text displays and may even take advantage of the graphic-transmission capabilities of the forthcoming high-speed RBDS standard.

While many of the U.S. stand-alone and mobile RBDS-radio receivers range in cost from about \$250-\$650, the Radio Rock-It computer add-on card will retail for approximately \$250.

About 5,000 Radio Rock-It units are being shipped to computer-specialty stores in March, according to McCoy, who estimates that Cerritos, Calif.-based ADS will sell 40,000 units in 1995. McCoy expects retail superstores like Best Buy and Circuit City to stock the product in subsequent shipments.

RADIO TIME-SHIFTING WORRY

There is some record-industry discomfort about Radio Rock-It's radio-on-demand feature, which enables consumers to record and store radio broadcasts on their computer hard drives. These can then be stored onto other recordable media.

Analog recording for private use is not an infringement of legal copyright under the audio home-recording act of 1992, according to David Leibowitz, RIAA executive VP and general counsel.

However, Leibowitz says that the RIAA is concerned by the limited



An RBDS-equipped radio/CD player from ADS shows what format a station is playing, as well as provide artist and song title.

scope of the home-recording act when applied to computers, as it may allow digitally recorded single copies of music to be made free from liability. However, these recordings would be made from an analog transmission, so the quality would not be CD-comparable, says McCoy.

"If it is not a digital-audio recording device, but digital recordings can come from it, then there could be significant problems," he says. "We will look at this device along with other emerging recording devices that are incorporated into computers."

However, Geffen's Beil doesn't think that radio-on-demand should be a major concern for the labels.

"People can already tape directly off the radio," he says, noting that CD-quality digital recording would take up too much hard-drive space. "The concern is much ado about nothing."

McCoy says Radio Rock-It is "for personal use only. It's unlikely that people would try to transfer the recording to friends since the audio files are fairly large. It's not like a song will fit on one [floppy] disc."

Time-shifted radio is long overdue, says Greg Riker, Microsoft director of advanced consumer technology. "After all, VCRs have been in place for over two decades now," he says.

McCoy adds that radio-on-demand makes Radio Rock-It essentially a VCR that records radio signals.

"I can enter the broadcast frequency and the time a program airs into my computer and play it back later from my hard drive," says McCoy. "My only limit is the amount of space I have on my hard drive."

Most multimedia systems contain at least 200 megabytes of hard-disc space. McCoy estimates that a 30-minute audio program would use 10-20 megabytes of hard-disc space.

"Computer hard drives have a lot more space these days," says McCoy. "Even though [recorded audio] does take up a significant amount of space now, most people will still have room left on their hard drives to capture a reasonable amount of audio and text information."

McCoy adds that the Radio Rock-It alerts the user when the amount of hard-drive space remaining gets low.

ONLINE LINK WITH RBDS

Radio Rock-It and other computer-

linked RBDS receivers may eventually link radio broadcasts directly to the Internet, where radio listeners could electronically purchase a song as it is played. Electronic retail sites are already happening online through a handful of music "cyberstores," including CD Now! and Digital Music Zone.

The CD Now! site, which is on the World Wide Web, allows browsers the opportunity to purchase entire albums through their PCs. The music is then delivered by UPS.

McCoy estimates that an online-linked RBDS-decoder may be available by 1996.

"Why should I have to run out to my local Tower Records to get my favorite song?" asks McCoy. "With the push of a 'Buy Now!' button, I can call up biographical information on an artist and even connect to an electronic store to purchase an album instantly. This is hi-tech heaven for the ultimate couch potato."

RBDS' European cousin, which is known as RDS, also will be enhanced by a version of Radio Rock-It later this year. Europeans have had the RDS standard since 1985, and the penetration rate in car radios there is approximately 25%, according to the EIA.

HOME-STEREO SOUND SYSTEM

Computer radio-receiver cards could emerge as the home-stereo sound systems of tomorrow. In fact, other conventional radio-tuner cards without built-in RBDS-decoders are already on the market, including Microsoft's, which is simply titled Radio.

Computer-linked radio reception is achieved by attaching an antenna directly to the radio add-on card. The radio signal can be heard while other multimedia applications are running, such as word processing or computer gaming.

Radio Rock-It processes radio broadcasts through a Sound Retrieval System 3D sound enhancer and a five-band graphical equalizer. Music CDs played on a computer's CD-ROM drive also could be routed through the Radio Rock-It system.

"As consumers spend more and more time in front of their computers, they will start to use the CD-ROM for music," says Beil. "The sound improvement is remarkable when it is

routed through the SRS. It actually sounds comparable to a midpriced stereo system."

SMART RADIO'S CATCH-22

EIA VP Gary Shapiro emphasizes that the stand-alone and car-audio RBDS units are still viable and cites the continued appeal of portable models manufactured by Denon, Delco, and others.

Denon's Casey says that the cost of adding Smart Radio technology to the manufacturing cost of standard radio receivers has dropped from approximately \$50-\$2 in the last year. The lower price will be passed onto consumers, says Casey.

However, Smart Radio is stuck in a "catch-22" situation, says Shapiro. Consumers are waiting until there are more RBDS broadcasts to receive, while broadcasters delay transmitting a signal until there are enough RBDS-decoding units purchased.

Riker says that computer consumers who relish being the "first on the block" with new hi-tech gadgetry may be key to breaking the cycle.

BROADCAST SPECIALTY SERVICES

The marriage of technology with radio could eventually net broadcasters extra revenue from existing unused subcarrier space.

Broadcasters can use the RBDS frequency to "narrowcast" specialized information to users who are willing to pay to receive it, says Alan Box, CEO/president of EZ Communications, which owns 21 radio stations. Sports scores, weather, traffic, and news information are all services that radio broadcasters can provide through subscription-based text programming.

"Initially, I thought of RBDS only in terms of its mobile applications," says Box. "It only makes sense to link RBDS to computers. RBDS can act as a free over-the-air modem. You can access news and weather information without tying up your phone line."

Riker says, "This is hugely important for the future of radio. Until now, radio was left out of the vision of the information superhighway. It's wireless, it's relatively inexpensive. The broadcasting infrastructure is already in place. It lets people consume information at a time that is convenient to them."

Wireless, RBDS-delivered, information-on-demand services are on the way, but are at least 18-36 months away, says Riker.

While EZ plans to explore the local applications of RBDS-delivered data, Microsoft is reportedly monitoring the national implications of data broadcasting.

Riker says that data-broadcast receivers could become part of the standard multimedia-system package of the future.

The National Assn. of Broadcasters convention, which will be held April 9-13 in Las Vegas, includes a panel, titled "Radio Data Broadcasting: Present And Future Technologies," that is expected to spark serious debate about the topic.

HIGHER SPEED RBDS IS COMING

It is hoped that the NAB and NRSC will settle on the high-speed RBDS standard sometime this year. High-speed RBDS is expected to provide up to 400 pages-per-minute of broadcast-data text information per minute.

The forthcoming high-speed RBDS (Continued on page 109)

RBDS System Possibilities:

The linking of RBDS-delivered data with multimedia computers could result in new opportunities for broadcasters. Following is a summary of what some in the industry expect:

ELECTRONIC RETAIL: Multimedia RBDS-decoders may eventually offer instant links to electronic music retailers on the Internet, such as CD Now! and Digital Music Zone. A "Buy Now!" button could prompt listeners to purchase an album by an artist as it airs on a local radio station.

RADIO-ON-DEMAND: Radio Rock-It will allow computer owners to record radio broadcasts for future playback. The multimedia add-on card is essentially the first VCR-like device for radio.

SUBSCRIPTION RADIO: RBDS-delivered text information will offer electronic newspapers, stock reports, and other specific types of data using existing unused portions of the FM spectrum. The new services could compete with online services like CompuServe and America Online.

HIGHER SPEED RBDS: Graphic information and faster transmission speeds may soon enhance RBDS if the FCC approves a standard for high-speed RBDS, which is expected to fill the little-used 67 and 92 kHz subcarrier space.

RETAILERS URGE MANUFACTURERS TO GET TOUGH WITH MAP POLICIES

(Continued from page 1)

out of business and stores will be closed, that outside investors will not invest in music retail, and that with catalog sales slowing, artist development will be hurt.

As they were at last year's NARM convention, pricing, margins, and MAP policies were the main topics of conversation at the annual meet, held here Feb. 21-25. (For more NARM coverage, see pages 4, 53, and 54.)

The price war, ignited by two electronics chains, Best Buy and Circuit City, has spread to almost every corner of the U.S. in the last year. Media Play, a Musicland Group superstore concept, has become a significant factor in the price war, as have discount-department-store chains, such as Wal-Mart and Target, as well as other electronic-retail merchants like Lechmere and Nobody Beats The Wiz.

During 1994, traditional music merchants were forced to lower prices in order to compete with the discounters, resulting in little or no profits at some chains and losses at others. In Chicago, Rose Records and Flipside Records were among the first chains to succumb to the price war. Rose, which at one point had 51 stores, now has about five, while the once-21-unit Flipside chain closed its few remaining outlets earlier this year.

Another regional chain, which competes mainly against Media Play, is also said to be suffering from dire financial problems, and manufacturers are worried that other small webs, and maybe even some larger chains, will soon stumble down the same path.

While music manufacturers fear that there will be considerable fallout among the account base, only PolyGram Group Distribution has made any efforts to stop the price war. Last September, PGD issued a policy saying that it will suspend shipments for 90 days to any retail customer selling its front-line product below cost.

In his keynote address at NARM, Jack Eugster, chairman/president/CEO of Minneapolis-based The Musicland Group, said, "Clearly one company has determined that a program that discourages selling under cost is legal. Other manufacturers might seriously consider implementing similar programs."

PGD was named major distributor of the year for the second year in a row at NARM, and many merchants cited its policy as one of the main reasons they voted for the distributor.

Privately, the other five majors say they believe that the PGD policy is illegal and add that their own hands are tied due to the ongoing Federal Trade Commission investigation. That inquiry, which is examining the business practices of the industry, has been in progress for more than a year. Among the areas the FTC appears to be examining are pricing, cooperative-advertising dollars, and free goods.

But even if the other majors refuse to adopt a PGD-like policy, there are still steps they can take to stem the price war, merchants say. First and foremost, retailers say that the majors should go beyond the letter of their MAP policies and enforce their spirit as well. Although the majors vehemently deny it, there is a widespread belief among the account base that distributors and labels subvert the policies through back-door deals.

MAP policies disallow compensation for any product advertised below MAP price. But a number of discounters offer price and position programs that are not advertised, but

that manufacturers often buy into, even though their product will be priced well below the various MAPs set by the majors, at, say, \$9.99.

Merchants realize that manufacturers have their own set of priorities to deal with, which often clash with retail priorities. Said one chain president, "Unfortunately, we are still a project-by-project industry. If some superstar artist is coming out with a major album, the label can't work it strategically for the long-term health of the industry." That artist's manager could care less that discounting will ruin the health of the industry, he said. All that manager will care about is getting his artist into the No. 1 spot and selling millions of records.

For example, in the last year, Best Buy has emerged as a force in determining the No. 1 album. Often Best Buy, which has about 300 stores, will go toe-to-toe with the 1,000-unit Musicland Group in selling the most albums in the first week of a release by a major artist. Indeed, in some instances the Best Buy chain has out-sold Musicland's first-week numbers.

Currently PGD, BMG Distribution, and Sony Music Distribution have a minimum-advertised price of \$11.88 for CDs that carry a \$16.98 list-price equivalent. Cema's MAP for a CD with a \$16.98 list-price equivalent is set at \$11.85; Uni Distribution is at \$11.81, while WEA's is at boxlot cost, which in the case of a \$16.98 CD is \$10.72.

During his keynote address, Eugster said, "MAP policies are useless if subverted by back-door price and position dollars."

Scott Young, president of Torrance, Calif.-based Warehouse Entertainment and outgoing NARM president, said the manufacturers are "subverting" their MAP policies and that they should take a broad approach to enforcing MAP policies.

Peter Luckhurst, president of HMV USA, said, "We want [the manufacturers] to more rigorously enforce MAP."

In the weeks preceding NARM, one manufacturer was said to be considering raising wholesale costs so that front-line product would carry a \$19.98 list-price equivalent. The thinking behind that suggestion, according to those familiar with it, is that such an increase would raise hit pricing above \$9.99, which is the current level advertised across the land.

But music merchants were aghast at that suggestion. They fear that those using the loss-leader strategy would have a field day with it, keeping pricing at \$9.99, forcing other merchants to keep pace and lose even more money on every unit sold. Currently, most front-line CDs carry a \$16.98 list-price equivalent, and wholesale price from the majors is between \$10.65 and \$10.72 on a boxlot basis.

Instead of raising prices, merchants countered by suggesting that the majors raise MAP price. In addition, merchants suggested that the majors extend their MAP policies to cover the pricing of all their product, not just advertised product. In other words, if an account sells an album below MAP, even though it is not advertised, the major who distributed that album should treat that as a violation of its MAP policy and disallow advertising dollars to that account. Many at the show were saying that Buena Vista, Disney's home-video arm, has such a policy. Disney does not comment on its sales policies.

Sony Music Distribution chairman Paul Smith said, "We are concerned about the price war, and we are trying to find a legal way to address it. The price war is not only hurting retailers, but it threatens the health of the entire industry."

One thing that Sony is considering is extending its MAP policy to price and position programs, he said.

Cema president Russ Bach said accounts "have requested that we raise MAP prices and have asked us to look at the Disney MAP policy. So I will get the Disney policy and study it. And we will take a look at their suggestion of raising MAP." Bach declined to comment further.

Uni president John Burns said, "We are always looking at various suggestions, but I can't comment on them." BMG Distribution president Pete Jones added, "Everybody is talking about the margin issue now. It is the No. 1 issue. I am looking for answers, but I don't know that there is an easy answer to be found."

A distribution executive said that the strategy of expanding and more rigorously enforcing MAP policies will only work if all majors get on the bandwagon. "It is up to the retailers to talk to the other manufacturers," he said. "We can't do it ourselves. If we enforce it, and the others don't, then that doesn't do us any good."

But when home-appliance and electronics chains use music as a loss leader to sell washing machines, that doesn't do the music industry any good, either, Eugster said in his keynote.

Ian Duffell, president of Virgin Retail's effort in the U.S. and Australia, said, "If the industry allows people to dump product, the price war, which is led by Best Buy, will result in a lot of merchants with bad debts. The industry will shrink, and people won't invest in it anymore."

Jim Bonk, president of North Canton, Ohio-based Camelot Music, said that with current retail-pricing strategies, "it doesn't make any financial sense to build new stores and lay in inventory when there is not an acceptable return on investment."

But even as low pricing is driving more consumers into the stores to buy hits, catalog sales—where merchants make most of their profits—are on the decline, according to Musicland's Eugster. If that continues, eventually retailers may have to reduce inventory levels and lower "their tolerance for developing new artists," he said in his keynote address.

But Eugster added that these aren't good solutions for the industry, and urged the manufacturers to come up with alternative solutions, like increasing dating for catalog product and down-grading front-line titles to mid-lines faster.

Eugster also suggested that manufacturers look for ways to reduce cost, like instituting electronic-data interchange for orders, invoices, and returns.

Another merchant suggested that manufacturers could share more of their margins with music merchants. Currently, record-store owners are making anywhere from a net loss to a percentage in the low 20s for gross margins, while "the average cost of manufacturing the CD is 80-90 cents plus royalties," he said. "So, on average, CDs cost manufacturers about \$2.50-\$3.00, before marketing and distributing costs come in to the picture."

The manufacturers' margins are
(Continued on next page)



by Geoff Mayfield

HERE COMES THE CAVALRY: With no long weekends, no Valentine's Day gift shopping, and a light release schedule, volume on The Billboard 200—which had been robust the last couple of weeks—had nowhere to go but down, and indeed, unit sales drop by around 9%. Industrywide volume, including singles and catalog albums, shows an 11% drop from last week's chart and a 2% decline when compared to the same week in 1994 (see Market Watch, below). Thus, much of the movement on the big chart, like **Boyz II Men's** return to No. 1 (113,000 units) is a matter of one album's sales dropping less than another's, as **Boyz** decline by 19% compared to **Garth Brooks' 29.5%** erosion. But relief is ahead. Two names, Grammy (as in Awards) and **Springsteen** (as in **Bruce**), should help put a happy face on next week's chart.

TOMORROW: You can bet that exposure from performances on the March 1 Grammys' telecast will perk up album sales for several titles, including **Sheryl Crow** (who moves back into the top 10 at No. 9) and **Tony Bennett's "MTV Unplugged"** (No. 1 on Top Jazz Albums). Another Grammy performer, **Bruce Springsteen**, is expected to blow in at No. 1 with his new "Greatest Hits" set.

TODAY: The star of this chart's relatively light release schedule is raunchy rapper **D.J. Quik**, who debuts at No. 14 on The Billboard 200 with almost 52,000 units. That's higher than the peak earned by his 1991 debut (No. 29) but lower than that of 1992's "Way 2 Fonky" (which bowed at No. 10, with 60,000 units). The Greatest Gainer goes to **Dionne Farris**, who has her second straight hot week. She also has the chart's largest percentage gain (15%), so the Pacesetter goes to **Manhattan Transfer** (169-123), which has the chart's second largest percentage increase (13%).

DOGGIN' IT: The paw prints of rapper **Snoop Doggy Dogg** made tracks on last week's unpublished Top Music Videos chart, as the vid version of his miniseries "Murder Was The Case," which also features other rap stars, debuted at No. 1 with first-week sales exceeding 11,000 units. That's the chart's largest sum since the video version of **Barbra Streisand's "Barbra—The Concert"** bowed on top with almost 36,000 units in last year's Oct. 15 issue. This is only the ninth title to exceed the 10,000-unit mark since Top Music Videos began using SoundScan data in April 1993. Streisand's 1994 title had 10 weeks more than 10,000 units, while another title from the same year, "The 3 Tenors In Concert" topped the mark for five weeks. The monster of this midway is **Metallica**, whose 1993 video/audio combo box exceeded 20,000 units for six consecutive weeks, a run that included an opening-week splash of roughly 52,000 units and a holiday week figure of almost 55,000 units. This week, Snoop holds at No. 1 with more than 10,000 units. Despite a 10% sales decline, the former No. 1 soundtrack from this project jumps 51-45.

ROCKS, NOT ROCK: Don't be surprised if our charts soon provide fodder for radio star **Howard Stern**, who loves to pan multimedia man **John Tesh**. Tesh's "Live At Red Rocks" began running in many markets on March 1, although some—including New York and Washington, D.C.—began running it as early as Feb. 25. Remembering that 1994 PBS airings shot **Yanni**, another new-agey instrumentalist, into the top 10 of The Billboard 200, and considering Tesh's recent success selling customized packages on QVC, his independently distributed "Red Rocks" album has a bonafide shot to become a big 1995 title. By the time it hits all scheduled stations, it will have run in more than 75 markets, including the top 25.

SPEAKING OF TELEVISION, the Feb. 18 airing of a special on The Nashville Network spurs a 34% gain for **George Jones' stately "Bradley's Barn Sessions,"** a bumps that earns Greatest Gainer honors on Top Country Albums (56-37) and a re-entry on The Billboard 200 (No. 196). One-week sales for the project exceed 5,000 units. And a "Late Show With David Letterman" shot helps revitalize the **Dave Matthews Band**, which jumps 79-52 on the big chart (around 18,000 units for the week).

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,153,000	12,524,000	DOWN 10.9%	11,419,000	DOWN 2.3%

YEAR-TO-DATE UNIT SALES		
YTD (1995)	YTD (1994)	CHANGE
97,701,000	94,090,000	UP 3.8%

FOCUS ON SALES BY:		
CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums 9,661,000 (86.6%)	CD 6,129,000 (63.4%)	Major Chain 5,475,000 (49.1%)
Singles 1,491,000 (13.4%)	Cassette 3,517,000 (36.4%)	Chain 1,451,000 (13%)
	Other 21,000 (0.2%)	Independent 1,522,000 (13.6%)
		Rack 2,704,000 (24.2%)

ROUNDED FIGURES

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

RECORD CLUBS STUDIED

(Continued from page 1)

artists by driving club members into retail stores.

The BMG plan exposes new talent through the BMG Music Service record club with free sampler discs that will be sent to members. The compilation albums, dubbed "Discovery Samplers," will include information on the artists and a coupon good for \$2 off the full albums by the new artists, redeemable only at retail stores. Retailers will absorb the \$2 discount.

"These albums will not be available through the club system for at least 90 days from the point in which they are first promoted in the magazine," said BMG Distribution president Pete Jones. "The object is to get club members to go retail."

In the program, tentatively slated to begin in June, BMG club members will have the opportunity to receive a sampler CD through a promotion in the service's Discovery magazine. The samplers, which will be issued on a quarterly basis, will be customized for seven different genres—pop, hard rock, alternative, R&B/dance, country, jazz/blues, and classical.

Each disc will contain two cuts from five different new acts. Although the initial CDs will primarily feature artists on BMG-distributed labels, future compilations will include artists from EMI Records Group, MCA Records, and PolyGram. Discussions also are being

held with other labels, Jones said.

The samplers will be available only to club members at no charge, except for postage and handling.

Initially, Blockbuster Music will be the only retailer involved, but by 1996 the program will be open to all retailers who choose to participate, Jones said.

According to Jones, Blockbuster was the first retailer contacted and it makes sense to work the chain, since it has "sampling bars" that allow customers to listen to an entire CD by a new artist.

Blockbuster also will promote the program in its video stores and will implement an 800-number phone line for orders by those consumers who don't live near stores, Jones said.

Blockbuster executives could not be reached for comment.

Initial discussions with retailers have been positive. "We think it is a win-win," Jones said. "And we think it addresses the key issues that are so important to all of us."

Lee Graham, senior VP of BMG Direct, noted that clubs, retailers, and record companies will all gain from the promotion. "We all have an interest in artist development," he said. The RCA record club, which boasts a membership of more than 8 million, recently received completed questionnaires from 1.3 million members, Graham said. A large percentage of the respondents said

they were interested in new artists and new music, he added.

"We believe very strongly in competition," Graham said. "We don't want retailers to go away."

Record clubs were expected to be one of the hot topics of the convention. One major-label executive was overheard commenting to a colleague that he had better get a bottle of water at the refreshment table prior to the Feb. 25 panel on the record-club study, because water might be needed to put out the fire.

Yet few sparks flew during the session, presented by Ellen Hudes, senior research director for the Princeton, N.J.-based Response Analysis Corp.

Hudes did reveal that, as suspected, clubs do "apparently cannibalize retail sales to some degree," as "the average number of retail purchases made by members tends to decrease once they are in a club."

Yet, the study revealed that 74% of club members purchased five or more CDs or cassettes in the past year from retail stores; only 69% of nonmembers purchased five or more CDs or cassettes at retail; and 80% of former club members bought five or more music products in the last year.

The study also revealed that almost half of club members said that if they see an item they wish to purchase in a record store, they would wait to order it from the club or check the club price. On the other hand, four out of 10 club members said that if they saw an item in a club catalog, they would buy it at retail or check the retail price.

Price was the most common reason cited for buying new or existing music from a club, of the 1,113 households interviewed. Current and former club members feel that club promotions, such as the 10-CDs-for-a-penny introductory offer, combined with the obligatory purchases at full price, give them a lower average cost per CD than retail.

The study found that most participants realize that the "penny" promotions are a loss leader. However, due to those promotions, participants said they believed that retailers mark up the price of recordings anywhere from "50% to 400%." That finding generated a smattering of laughter at the session.

However, Musicland Group chairman/president/CEO Jack Eugster

wasn't joking when he railed against clubs in his Feb. 23 keynote address.

Speaking out about the diminishing perceived value of CDs, Eugster said, "One of my favorites is the phrase '10 free for a penny' . . . My 15-year-old son believes that hit products sold at 75 cents under cost in stores are too expensive, because he can buy those CDs much cheaper from the club."

Eugster added, "The clubs are no longer rural. They are advertised in major magazines, on NFL football, and in USA Today . . . Why they allow it baffles me. All we as retailers ask for is a level playing field. Club pricing is unfair, and clubs become a great source of used product. And for many retailers, that's tempting."

Wherehouse Entertainment is the largest retailer to enter the used-CD business. During his Feb. 24 state-of-the-association message, NARM president Scott Young, chairman/CEO/director of Wherehouse Entertainment, alluded to the BMG promotion. Although he did not mention it by name, he noted that there may be ways for retailers and clubs to work together.

BMG's Jones seized a question-and-answer segment during the record-club research panel to introduce attendees to the BMG plan.

At the conclusion of Jones' impromptu speech on the promotion, attendees applauded the plan, but days later some retailers raised questions about the promotion.

Says Dave Curtis, divisional merchandise manager for music and video at the 28-store, Woburn, Mass.-based Lechmere Inc., an electronics-store chain, "There should be some kind of reimbursement to the retailers from BMG from the coupon."

Curtis also questions why the sampler isn't going to be made available to retailers. "Nobody has a gripe with the clubs, with the exception of the 'eight CDs for a penny' thing," he says. "There is a market out there [for direct marketing] and someone is going to fill it, whether it is the clubs, Tower, or some other mail-order house. All we want is a level playing field. They [the clubs] should pay the same amount as we do for the product."

Assistance in preparing this story was provided by Ed Christman and Don Jeffrey.

MAP POLICIES ATTACKED

(Continued from preceding page)

clearly better than retailers, so as manufacturers cut costs on the supply chain, retailers hope that some of those savings are passed onto them. In the past, manufacturers have not shared equally when costs have been eliminated. For example, before eliminating the longbox, manufacturers used as an enticement the promise of savings of 50 cents per disc, but when retailers remained resistant, manufacturers unilaterally moved to jewel-box-only packaging and said savings were only 25 cents. And of that 25 cents savings, on average only about six cents were passed on to merchants.

But Dave Curtis, who heads up Cambridge, Mass.-based Lechmere's music and video business, said that record-store owners should be looking at the way they run their business instead of asking the manufacturers

to help them.

"There are other ways to compete than price," he said. "A lot of people are struggling with margins because their overhead is way too high. They have lackluster stores and no service. That is not my problem. That is their problem."

Curtis said that Lechmere, a home-appliance chain owned by Montgomery Ward, uses a discounting strategy because it is reacting to the marketplace. "Our margin has dropped about four points in the last two years, but volume is way up, and we are still profitable. And I absolutely think that Best Buy's music and video department is making a profit.

"Retail strategies come and go. You can't stand in the way of change. Either get with it, come up with an alternative, or get out of the way."

ADVANCED BROADCAST SYSTEM

(Continued from page 107)

standard is expected to use the 67 and 92 kHz subcarrier space and will transmit at the equivalent of a 9600 baud modem, which is considerably faster than the 1200-baud speed of a typical RBDS transmission.

The high-speed RBDS standard is expected to work in harmony with the lower-speed RBDS standard. Both standards can work together to bring high-speed RBDS-delivered graphic information and RBDS-transmitted text at the same time.

Both Microsoft's Riker and EZ's Box say that their companies are exploring the future applications of high-speed RBDS-delivered data broadcasting.

The exact future applications for RBDS-decoded radio on computers remains somewhat speculative, as many companies withhold public an-

nouncements of impending projects while waiting for the FCC to approve the high-speed RBDS standard.

EZ Communications recently wooed away Michael Rau from the NAB to head its still-unnamed high-speed RBDS division. Rau began the EZ job in early February.

While there are still many uncertainties about the exact path that data broadcasting will take, one thing is certain. As consumer and business demand for information continues to increase each year, a formidable broadcast-data industry is on its way.

"Every major media format is investigating the delivery of on-demand technology," says Riker. "It's up to radio broadcasters to take advantage of all the recent advances. I think that the way people think about radio is about to shift dramatically."



LASERDISC/ KARAOKE

ISSUE DATE: MARCH 25
CLOSED

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

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

ROUNDER RECORDS

25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

SOUTHEAST ASIA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

NY: 212-536-5004

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-- Boston Herald

"...a songwriting chanteuse with a voice like an angel and enough charisma to make Radio City Music Hall feel like an intimate night club."

-- Philadelphia Magazine

"...Her appearance on All Things Considered elicited the greatest response in recent memory."

-- Richard Dean, Producer of NPR's All Things Considered



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

YOUNG DEPARTS WHEREHOUSE

In an unexpected development, **Scott Young** resigned his position March 1 as chairman/CEO of Wherehouse Entertainment; he's been replaced by **Jerry Goldress**, who previously was president/COO for the Torrance, Calif.-based retail chain. A statement said Young resigned due to a difference of opinion with the company's board of directors over the web's future direction and operating strategy. Sources say that those differences centered on whether to expand the 340-unit chain, as Young advocated, or to sit tight, as championed by Goldress, who was chairman of Wherehouse when the company was owned by an Adler & Shaykin investment fund. Goldress bowed out of the chain when it was sold to a Merrill Lynch fund. He was brought back into the company by Young two years ago as COO.

R.E.M. DRUMMER STRICKEN

R.E.M. drummer **Bill Berry** was hospitalized March 1 in Lausanne, Switzerland, after a severe migraine headache forced him to leave the stage during a performance. **Joey Peters** of opening act **Grant Lee Buffalo** completed the show for Berry. A March 2 date in Zurich was canceled. According to a spokesman at Warner Bros., the band's label, Berry remains under observation, his condition undiagnosed; tour dates will be canceled "one at a time."

PEARL JAM, YOUNG SHOWS NO-GO
Moving to squash rumors that Pearl

Jam and **Neil Young** would be touring soon and that the Seattle band would use Young as a shield to avoid having to deal directly with Ticketmaster, Pearl Jam issued a statement stating neither is going to happen. The tour theory sprang from news that Pearl Jam and Young have been recording together. As for Ticketmaster, according to the statement, "Now more than ever, Pearl Jam is supportive of grass-roots efforts to reform the entertainment ticketing industry."

C'RIGHT TERM EXTENSION INTRO'D

Sens. **Orrin Hatch**, R-Utah, and **Dianne Feinstein**, D-Calif., introduced a bill March 1 to extend the term of copyright protection from the current life of the author plus 50 years to life of the author plus 70 years, a term in keeping with the copyright laws of other member nations of the International Berne Copyright Treaty. The extended term would rescue many classic American pop tunes from entering the public domain.

MIKE BONE EXITS AMERICAN

American Recordings marketing chief **Mike Bone** abruptly departed the company Feb. 27. An American spokeswoman says that Bone and the company "were starting to travel in different directions, and it was better for both parties to part ways." At press time, no replacement was named. Bone represented American at the NARM convention in San Diego and gave no indication there that he would be leaving the label. He could not be reached for comment.

DIXON VERDICT OVERTURNED

On Feb. 22, L.A. Superior Court Judge **Lorna Parnell** overturned a December jury verdict and granted a new trial to the late blues songwriter **Willie Dixon's** onetime manager, **Scott Cameron**. In response to a motion by Cameron's attorney, Parnell found that the jury's decision—that a 1977 agreement, which deeded the rights to a one-third interest in Dixon's publishing royalties to Cameron, did not give sufficient consideration to the songwriter (Billboard, Dec. 17, 1994)—was "against the weight of the evidence." The judge also overturned the jury's finding that Cameron was not damaged by widow **Marie Dixon's** refusal to pay outstanding management commissions, and awarded \$19,459 to Cameron. A new trial date has not been set.

'95 MTV AWARDS STAY IN N.Y.

The MTV Video Music Awards return to New York's Radio City Music Hall Sept. 7 for the second consecutive year. No host has been named. **Carol Donovan** and **Carol Eng** are producing the telecast. **Doug Herzog**, exec VP of programming and production at MTV, will be executive producer.

MIRIAM ZHITO SUFFERS STROKE

Miriam Zhito, wife of **Lee Zhito**, former publisher and editor in chief of Billboard, suffered a stroke Feb. 27. She is a patient at Cedars-Sinai Medical Center in West Hollywood, Calif. Well-wishers can write to 201 Ocean Ave., Apt. 1503P, Ocean Tower, Santa Monica, Calif. 90402.

Oh! Carole: Madonna Sets New Record

A LONG-STANDING RECORD has been broken. For over 30 years, the female songwriter with the most No. 1 singles to her credit has been **Carole King**. Along with her then husband **Gerry Goffin**, Carole racked up four No. 1 hits between January 1961 (when "Will You Love Me Tomorrow" by the **Shirelles** hit the top) and January 1963 (when "Go Away Little Girl" by **Steve Lawrence** reached the summit). Then between June 1971 (when her two-sided "Tapestry" smash "It's Too Late" and "I Feel The Earth Move" peaked at No. 1) and May 1974 (when **Grand Funk's** remake of "The Loco-Motion" chugged to No. 1) King amassed four more chart-toppers. No one has been able to touch that record for 21 years.

But today there is a new champion. As **Peter J. Baker** of Milwaukee points out, **Madonna** has writing credits on nine of her 11 No. 1 hits, including the single that has occupied the pole position for three weeks so far, "Take A Bow." In third place among women is **Mariah Carey**, who is credited as songwriter on seven of her eight No. 1 titles, the only exception being her remake of the **Jackson 5** hit "I'll Be There."

Madonna is not likely to extend her lead with her next single. If "Bedtime Story" hits No. 1, it will be the first chart-topper for another female songwriter, **Bjork**, who co-wrote the song with **Nellee Hooper**, one of the men who co-founded the British duo **Soul II Soul**. Baker adds that "Story" would be the first Madonna single without a writing credit for the artist since "Dress You Up" in 1985.

BACH IN MY ARMS AGAIN: There's no contest when it comes to determining the oldest songwriter on the U.K. singles chart. In the biggest crossover news since "A Fifth Of Beethoven" by **Walter Murphy & the Big Apple Band** topped the Hot 100 in October 1976, **Bach** is back courtesy

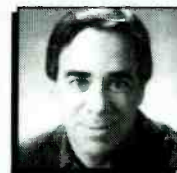
of a 16-year-old violinist from Singapore, **Vanessa-Mae**. "Toccata & Fugue" on EMI is No. 19.

Two other singles that were big in Britain debut on the Hot Dance Music chart. Danish singer **Whigfield** enters the Club Play chart at No. 45 with the infectious "Saturday Night," a former No. 1 in the U.K., while **Nicki French** is new at No. 40 on the Maxi-Singles Sales chart with her reworking of **Bonnie Tyler's** "Total Eclipse Of The Heart," helmed by producers **Mike Stock** and **Matt Aitken**.

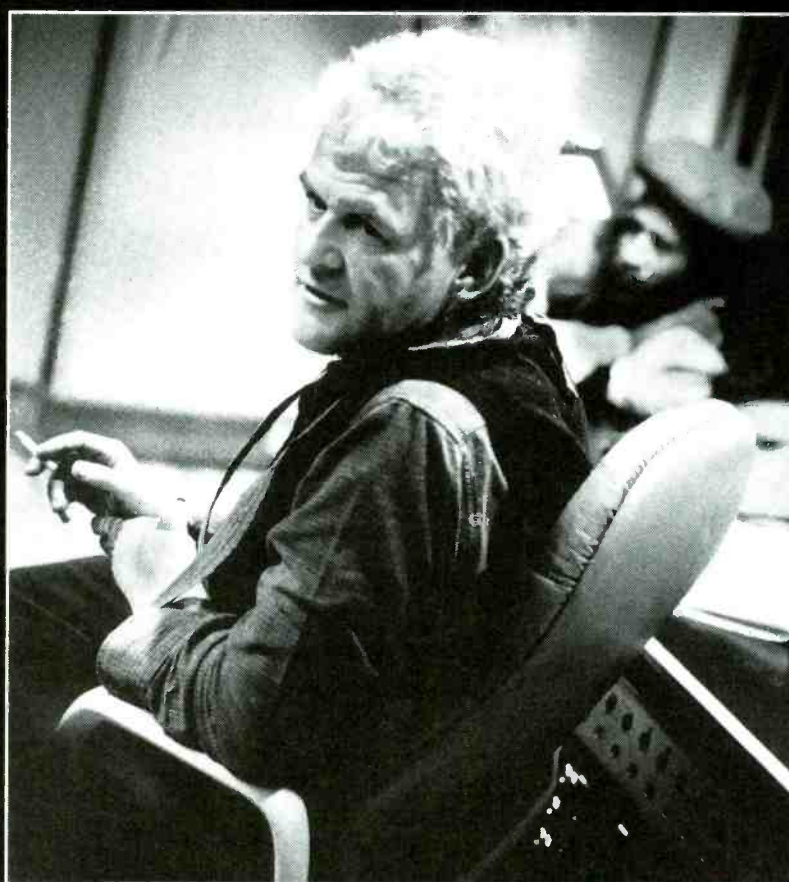
On the Hot 100, a song that was No. 2 in the U.K. last week makes its American debut. **Annie Lennox** is back with a remake of a song by the **Lover Speaks**. "No More 'I Love You's'" is new at No. 78.

COMEBACK: The four-man outfit known as **Londonbeat** is back after an absence of almost four years. The

quartet hit No. 1 in April 1991 with "I've Been Thinking About You" and only had one follow-up, "A Better Love." Now the group is No. 1 on the Hot Dance Music: Club Play chart with "Come Back." Londonbeat has also made the finals of "A Song For Europe," as Britain chooses who will represent the country at the 1995 Eurovision Song Contest May 13. Londonbeat's entry, "I'm Just Your Puppet On A... (String!)," is a playful jab at Britain's first Eurovision winner, "Puppet On A String," by **Sandie Shaw** in 1965. There are eight songs competing to be the British entry, and the public will vote after a live television broadcast March 31. Among the other finalists are **Fff**, a teenage band from Wales with a song written by 10cc's **Eric Stewart** and **Graham Gouldman**, and **Sox**, a girl group fronted by a woman who has had three top 10 hits in the U.S. Perhaps you can figure out who she is if I tell you that Sox is a contraction of her name. Haven't got it yet? Try **Samantha Fox**.



by Fred Bronson



Denny Cordell

1943 - 1995

in memoriam



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MARCH

SAT 11 PENSACOLA, FL
 SUN 12 JACKSONVILLE, FL
 TUE 14 ST. PETERSBURG, FL
 FRI 17 MIAMI, FL
 SAT 18 ORLANDO, FL
 MON 20 TUPELO, MS
 TUE 21 NEW ORLEANS, LA
 FRI 24 DALLAS, TX
 SAT 25 SAN ANTONIO, TX
 SUN 26 HOUSTON, TX
 TUE 28 EL PASO, TX
 WED 29 ALBUQUERQUE, NM
 FRI 31 LAS VEGAS, NV

APRIL

SAT 1 PHOENIX, AZ
 SUN 2 SAN DIEGO, CA
 TUE 4 LOS ANGELES, CA
 WED 5 LOS ANGELES, CA
 FRI 7 OAKLAND, CA

SAT 8 SAN JOSE, CA
 SUN 9 SACRAMENTO, CA
 FRI 14 CHICAGO, IL
 SAT 15 DETROIT, MI
 SUN 16 DETROIT, MI
 TUE 18 FORT WAYNE, IN
 WED 19 LEXINGTON, KY
 FRI 21 DAYTON, OH
 SAT 22 CLEVELAND, OH
 SUN 23 CHARLESTON, WV
 TUE 25 NEW JERSEY
 WED 26 NEW YORK, NY
 FRI 28 PHILADELPHIA, PA
 SAT 29 BOSTON, MA
 SUN 30 PROVIDENCE, RI

MAY

TUE 2 BUFFALO, NY
 WED 3 ROCHESTER, NY
 FRI 5 MONTREAL, PQ
 SAT 6 QUEBEC CITY, PQ

SUN 7 ALBANY, NY
 WED 24 PARIS, FRANCE
 FRI 26 BREMEN, GERMANY
 SAT 27 BREMEN, GERMANY
 SUN 28 HOLLAND
 TUE 30 ESSEN, GERMANY

JUNE

THU 1 CHEMINTZ, GERMANY
 SAT 3 NUREMBERG, GERMANY
 SUN 4 MUNICH, GERMANY
 TUE 6 BERLIN, GERMANY
 WED 7 BERLIN, GERMANY
 SAT 10 BASEL, SWITZERLAND
 SUN 11 ZELTWEG, AUSTRIA
 TUE 13 BARCELONA, SPAIN
 THU 15 LISBON, PORTUGAL
 SAT 17 BRUSSELS, BELGIUM
 THU 22 CARDIFF, WALES
 SAT 24 LONDON, ENGLAND
 SUN 25 LONDON, ENGLAND

TUE 27 NEWCASTLE, ENGLAND
 WED 28 SHEFFIELD, ENGLAND
 FRI 30 COPENHAGEN, DENMARK

JULY

SAT 15 NEW JERSEY
 SUN 16 NEW JERSEY
 TUE 18 CINCINNATI, OH
 WED 19 COLUMBUS, OH
 FRI 21 ST. LOUIS, MO
 SUN 23 KANSAS CITY, MO
 TUE 25 MEMPHIS, TN
 WED 26 NASHVILLE, TN
 FRI 28 CHICAGO, IL
 SAT 29 MILWAUKEE, WI
 SUN 30 MINNEAPOLIS, MN

AUGUST

TUE 1 INDIANAPOLIS, IN
 WED 2 CLEVELAND, OH
 FRI 4 WASHINGTON, DC
 SAT 5 PHILADELPHIA, PA

TUE 8 BOSTON, MA
 FRI 11 PITTSBURGH, PA
 SAT 12 HERSHEY, PA
 MON 14 LONG ISLAND, NY
 TUE 15 LONG ISLAND, NY
 SAT 19 TORONTO, ON
 SUN 20 SYRACUSE, NY
 TUE 22 DETROIT, MI
 WED 23 DETROIT, MI
 FRI 25 BUFFALO, NY
 SAT 26 HARTFORD, CT
 SUN 27 BALTIMORE, MD
 TUE 29 HAMPTON, VA
 WED 30 RICHMOND, VA

SEPTEMBER

FRI 1 RALEIGH, NC
 SAT 2 CHARLOTTE, NC
 SUN 3 ATLANTA, GA

MORE DATES TO FOLLOW

Dates subject to sell-out and change

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*That's using Jim Wagner math: four band members plus an entourage of 33, flying like 40,000 miles apiece. Or something like that. Find out a lot more on the Internet's World Wide Web: <http://vanhalen.warnerrecords.com/Balance>. ©1995 Warner Bros. Records Inc.

